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Streams of Consciousness in Virginia Woolf's *Mrs. Dalloway*

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Candidate

Sarra ACHOUR

Board of Examiners

Mr. Bachir SAHED	University of M'sila	Chairperson
Dr. Mohamed GOFI	University of M'sila	Supervisor
Mr. Sami BEREBECHÉ	University of M'sila	Examiner

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Declaration

I hereby declare that this dissertation entitled , **Streams of Consciousness in Virginia Woolf's *Mrs. Dalloway***, is my own work and that all the sources I have quoted from have been acknowledged by means of references.

Sarra ACHOUR

Date

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Abstract

Virginia Woolf is a representative figure of the modernist fiction, known for the use of the Stream of Consciousness technique that deals with the flow of ideas, feelings, thoughts, and sensation of the characters at a specific moment without any logical, punctuation, and reality. She uses this new fictional style of writing within all her works especially in *Mrs. Dalloway*. Woolf tried to move deeply into the portrayal of her characters in her novel. So, this dissertation is intended to show how Virginia Woolf represents her characters' thoughts, feelings, and emotions in the novel. It also explores Woolf's Moment of Being in *Mrs. Dalloway*. In order to find an answer to the research questions, the modern narrative theory and the psychoanalytical one are used. The result of this study shows that *Mrs. Dalloway* represents the use of the Stream of Consciousness technique through the use of Free Indirect Style, Time and Space Montage, Free Association, and the implication of the Focalization.

Key Words : Virginia Woolf, *Mrs. Dalloway*, Stream of Consciousness, Moment of Being, Narrative Theory, Psychoanalytical Theory

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General Introduction

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 historical period is a trend of thought which affirms the power of human beings to make, to improve and to reshape their environment, with the aid of scientific knowledge, technology and practical experimentation. The term covers a variety of political, cultural and artistic movements rooted in the changes in western society at the end of the nineteenth century and the beginning of the twentieth century.

Broadly, Modernism describes a series of progressive cultural movements in art and architecture, music, literature and the applied arts which emerged in the decades before 1914. Modernism encompasses the works of artists, thinkers, writers and designers who rebelled against the nineteenth century academic and historicist traditions, and confronted the new economic, social and political aspects of the emerging modern world.

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 character. 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 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. Tony E. Jackson points out in *The Subject of Modernism : Narrative Alterations in the Fiction of Eliot, Conrad, Woolf and Joyce*, that it is up to a certain point in literary history authors looked upon narrative only as a way to try to represent the real thing by describing them as realistically as possible, but that modernist writers started to use careful plotting as a tool to determine what was to be perceived as real (115). 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. Modernism shows a great interest in the psychoanalysis of Freud and James, for that both share a common ground of interest in human's psychology and inner life.

Virginia Woolf (1882- 1941) is among the leaders of this movement, she found that the traditional narrative techniques are limited and therefore useless for her aim. Woolf wants to avoid writing like her realist contemporaries. These authors, whom she called materialists, irritated her as they were too preoccupied with realistic descriptions. As a result of that, she developed a style to suit her purposes that can be characterized by stylistic novelty, fragmentation, variety of perspectives and alternatives to traditional narrative forms.

Stream of Consciousness is a literary technique that has been used by many modernist novelists of the twentieth century . It tends to transfer ideas and feelings inside the character's mind to encourage a reader to live with the character deeply , it found out the merits of human psyche to reveal the character's analysis in psychological style . Stream of consciousness tended to find out the psychological spaces and dimensions inside the character. The term was coined by the psychologist William James in *Principles of Psychology* 1890. The use of this concept in narration led to the emergence of the Stream of Consciousness novel . Virginia Woolf uses Stream of Consciousness in her novel *Mrs. Dalloway*. When reading *Mrs. Dalloway* , readers find themselves inside Clarissa's mind in a way that gives them a chance to know, feel, and understand what is wrong with her and what she wants.

Virginia Woolf's novel *Mrs. Dalloway* (1925) was published during a time when British society was still recovering from First World War . Many people still suffered from

loss and mourning and post-war trauma. In spite of having won the war, British society was of course very much affected and struggled to find a way back to some sort of normality. People tried to rebuild their lives as best they could but the effects of the war were to be felt for a long time to come. People had not experienced suffering on this scale before and society did not know how to best deal with it. New ideas started to circulate and traditional values were questioned.

Considering that stream of consciousness is a literary technique used by Woolf in her novel *Mrs. Dalloway* to analyze her characters as well as translating unspoken thoughts of unorganized succession of images, the following questions need to be addressed :

1-Who first invented the stream of consciousness technique? and what were its sources?

2- How did Woolf represent the Stream of Consciousness in *Mrs. Dalloway*?

3- How Moment of Being is reflected in *Mrs. Dalloway*?

The result of this study is expected to contribute for the development of literary study by giving a useful reference for those who have an interest in Virginia Woolf's novels as well as the Stream of consciousness technique . This research is expected to give a review about Stream of consciousness in Virginia Woolf's *Mrs. Dalloway*. So the proposed research aims at : to find out the source of Stream of Consciousness , to highlight the techniques used to represent the Stream of Consciousness in *Mrs. Dalloway*, and to explore how Moment of Being is employed in the novel .

This thesis is divided into two main chapters. The first chapter will be a theoretical framework that begins with a definition of Modernity and Modernism as well as a detailed

explanation of Modernism as a literary movement in addition to the modern theory Narratology and its sub-discipline Focalization. It ends with Psychoanalytical theory with a special focus on Free Association and Stream of Consciousness. The second chapter starts with Virginia Woolf's profile and then discusses the use of the Stream of Consciousness technique as applied in Virginia Woolf's *Mrs. Dalloway* as well as the employment of Moment of Being in the novel.

This study adopts the psychoanalytical theory and the narrative one. It is based on the qualitative method which all the data are analyzed in forms of words and sentences.

Chapter One : Modernism and the Begining of Stream of Consciousness.

Introduction

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 . Modernist literature showed a great interest in Psychology as well as 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 continous access to character's mind . Many modernist writers like Virrginia Woolf adopted and innovated in this technique to depict the inner side of human beings.

This chapter aims to give the reader an understanding of the Stream of Consciousness literay technique that has been found in modernist literature. The first part will deal with Modernism and Modernity as well as the characteristic features of Modernism as a literay movment. Then, the second part will tacke Narratology and its sub-descipline Focalization. The last part will look over the Psychoanalytical theory with a special focus on the Stream of Consciousness definition, roots, and techniques .

1. Modernism

Modernism is a historical period that takes place by the end of the nineteenth century and the beginig of the twentieth century.

1.1- Modernity and Modernism

Modernity is a post traditional and a historical period that is characterized by a major move away from the common traditions. It is the epoch marking the rise of Age of Reason which began with the Enlightenment (Barret 19).

Philosophers such as Immanuel Kant, Rene Descartes and most importantly Isaac Newton believed that through science the world could be saved, and that through reason they could establish a foundation of universal truth. Modernity was also brought to light by philosophers with reason resulting major movements such as Capitalism, Industrialism and Urbanization(Barret 17). As consequence, modernity lives on the experience of reacting against all what is normative. Modernity as a theory criticizes industrialization and its effects on the peasants in the fields and the working class as well as the power capitalists had over people (18).

Modernity is a set of philosophical ideas that led to the emergence of what is known as The Modern Period by the end of the nineteenth century and the beginning of the twentieth century.

Penguin Dictionary of Literary Terms defines Modernism as “ Breaking away from established rules, traditions, and conventions, fresh ways of looking at man’s position and function in the universe and in some cases experiments in form and style. The term pertains to all the creative arts ,especially poetry, fiction, drama, painting, music and architecture ” (Cuddon 441).

In their book entitled *Modernism 1890_1930*, Bradbury and McFarlane describe Modernism as “ *An art of rapidly modernizing world, a world of rapid industrial development, advanced technology, urbanization, secularization and mass forms of social life*”(57) . But also“ *The art of a world which many traditional certainties had departed, and a certain sort of Victorian confidence not only in the onward progress of mankind but in the very solidity and visibility of reality itself has evaporated*”(57).

The American writer John Barth claims that Modernism as movement came as revolution against the conservative values of Realism. Modernism is often understood through

the works of authors who were productive after the turn of the twentieth century. Writers such as T.S.Eliot, Ezra Pound, and James Joyce allowed it to be historically and politically understood in their literary works .(Childs 5)

Thus , to define Modernism in fixed parameters is somehow impossible. But, gathering its various aspects taken from different definitions given by different people at different times, we can have a general understanding of this term and this movement both . It is a term used in the western society to refer not only to a literary period in the first decades of the twentieth century but also to refer to a more general idea. Modern means a contrast to traditional methods and established rules and regulations , particularly in art , architecture and religion. Modernist spirit opposed the old conventions logical, general , impersonal, objective, intellectual, analytical and determinist. Instead , it stressed more individual and personal experience in the unconscious and indeterminate sides .

1.2 . Modernism as a Literary Movement

The Modern period was a time of the United Kingdom's rise, in which the state was developed in various aspects of life as it reveals different modifications especially in science, trade and politics; however, the most prominent modification was the establishment of Capitalism as a new economic system .Then another main modification which is the transformation of the political system to the Bureaucratic one .Nevertheless, literature of the Modern period takes the part of the lion's share over all (Herman 5) .

The beginning of the modernist period in English literature could be traced back to the outbreak of the First World War in 1914. This period was marked by the intensity of the experience of the war and by the innovation and the experimentation in writing. The modernist writers were divided into three major waves. The first wave of them was preceded

by the novelists of the Edwardian Age¹. Its major authors 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; like Dorothy Richardson, Virginia Woolf and James Joyce, whose writings were concerned with experimentation and examination of the inner self (Holman and Thrall 275). 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 provides an access to analyze the inner thoughts of characters (Ibid).

The Modernist writers referred to themselves as Avant-gardists². They were rebellious against regulations and they had a futuristic vision, and no limitation when challenging social values (Childs 5). By the end of the First World War in 1914, life in Europe became complex and disordered in a way that seemed to refuse or challenge what is happening in reality. Writers as James Joyce set out a new way of writing prose, which is “the Stream of consciousness” technique, and his companion Ezra Pound who was calling for “Make it new” in poetry are evidences for what is named the experimentation of representing the world differently. These authors and others have had one main purpose which is to help people to accept the results of the Great War as an important point of change to the best.

Modern novels became popular due to the deviation from traditional expression, and seek for new forms of art. The literary works of the twentieth century paid more attention to practical problems in society using ethics to judge values. The modernist novels portrayed the spiritual world of the characters and revealed the character's inner reality and creative skills. This stream of novelist truly shows the blind side of the society (Yuan 28).

During the nineteenth century period, novelists were using the name of the main character in the novel as a title of the book, as it is the case of Charles Dickens's *David*

¹ The period in English literature between the death of Victoria in 1901 and the beginning of the First World War in 1914.

² People who are avant-gardists or espouse avant-garde points of views and support them as their own.

Copperfield (1850), Charlotte Brontë's *Jane Eyre* (1847) and George Eliot's *Adam Bede* (1859). On the one hand, this technique is used to attract the reader's attention to that particular character ; In the other hand, the modern period novelists used metaphorical titles in their works in order to give the reader, especially the European one, the chance to go far from the European mode in the time after the First World War ; Such as, D.H. Lawrence's *The Rainbow* (1915) and Virginia Woolf's *To the Lighthouse* (1927) .

The major thematic concerns of the Modern period literature are dealing with the major problems of people at that time where the war was the most interesting subject at all. In Britain, thousands of young people were joined in the war to defend with their nations ; however, they found themselves living in the same place with rats and corpses ; they were really living a miserable life. In Ezra Pound words " *Eye deep in hell* " , he meant the destruction of the land, of human bodies and of lives. Also, for many writers and artists, who were grouped under the free term of "Modernism" like Virginia Woolf, the situation was presented is an irreparable break of the past, and a need for new representations in arts and literature .(Scutts56)

It is not easy to give a set of standard characteristics of the modernist literary movement due to the variety 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 *To the Lighthouse* ; James Joyce in *A Portrait of the Artist as a Young Man* and D.H. Lawrence in *Sons and Lovers* has a psychological perspective, and George Orwell's *Burmese Days* ,1984 and *Animal Farm* has a post-colonial perspective ; However , the shared motive by most of modernist writers is the self conscious and the

reaction against the nineteenth century social order, social convention, the old view to world, rationalism, anti-realist and the ideology of Realism.

2. Narratology

Narratology is the study of narrative structure. It can also refer to a theory that seeks to examine the qualities of narrative and the recognised similarities and differences 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 .(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 modern linguistics inspires the methods of narrative theory , in the same 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.(Fludernik 9)

2.1. 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. Mieke Bal defines it as “*The relationship between the ‘vision,’ the agent that sees, and that which is seen*”(146). In other words , it is a relationship between the narrator who is the focaliser, or the subject who sees, and focalised that is 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 sees the events from that character’s point of view. 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).

According to Genette there are three types of narration: The first one called Focalisation Zero or Non-focalised. It is a narrative with no focalisation, it could be found in classical narration where the omniscient narrator tells more than characters know. The second type is the Internal Focalisation which could be found in the narration where the omniscience of the narrator is restricted. This kind consists of three : Fixed where the events of the story are perceived by only one single . Variable: where the events of the story are perceived by two characters or more . Multiple: when the reader is given more than one point of view on the same event like epistolary novels. The last type is External Focalisation that 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)

3. Psychoanalysis

Before the emergence of Psychology as a field of study in the late 19th and the early 20th century , Psychological disturbance and mental disorder , neuroses, thought to be uncured .The Austrian physician Sigmund Freud started to be interested in such issue and believed that it is possible to cure those mentally disturbed people through making them conscious about their unconscious thoughts and behaviour. Psychoanalysis as a term 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, 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 psychology 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 psychology of an author or a certain character(s) in a given literary work. It argues that the unconscious, secret desires and anxieties of an author can be expressed through his literary works because it is a demonstration 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 standers 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.

The 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 (Abrams 290). The Latent Contest 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).

Despite the fact that 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.

3.1. Free Association

After the term has been developed by Freud in 1898 ; then it starts to be adopted in literary criticism and theory. It is a method of exploring the psyche of the patient in psychoanalysis. 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)

Free Association is a technique 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 as : 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. Last but not least, this technique may have the effect of contrast and satire. (Sang 176)

Free Association 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 Woolf depended on this technique to present the association of thoughts of characters without being limited by time or space. For example, Woolf's *Mrs. Dalloway* is a story that occurs in a single day; However, the story shifts in time, among present, past and future, and in space, from a place to another. The author focuses in the story on the inner world of the individuals by using this technique .

3.2. Stream of Consciousness

The Stream of Consciousness is a narrative 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 the 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 ” (293).

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 to human's mind and psyche . It can also be defined as“ A literary technique or a device that aims to depict the multitudinous flow of thoughts and feelings which pass through the mind ” (Cuddon and Habib 688). 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). Abrams defines it as follows “ Stream of Consciousness is the name for a special mode of narration that undertakes to reproduce, without a narrator's intervention, the full spectrum and the continuous flow of a character's mental process, in which sense perception mingle with conscious and half-conscious thought memories, expectations, feelings, and random associations” (202).

3.2.1. The Beginning of Stream of Consciousness :

The origins of Stream of Consciousness traced back to the American William James in his book *Principles of Psychology* (1890). In the chapter of *The Stream of Thought*, James coined the term of Stream of Consciousness as a way to describe the uninterrupted stream of thoughts and feelings in human brain , he was summing up his notes for over twelve years from 1876 until 1890 . The world in the nineteenth century was transfixed with science . The Catholic Church had fought with the first people who wanted to examine human thoughts ; they felt that once people understood this as mechanical procedure and learned to use it as part of medicine, science, analysis of life ; their scriptures would be refused .

James states that :

Consciousness, then , does not appear to itself chopped up in bits, such words a chain or train do not describe it fitly as it presents itself in the first instance. It is

nothing joined ; it flows . a river or a stream is the metaphor by which it is most naturally described . In talking of it hereafter, let us call it Stream of thought, of consciousness, or of subjective life (155) .

It is the point that James opens the door to those who use stream of thought as a free flowing, syntactically bound group of words that describe a condition entirely generated by the human mind . Any rational person may have disconnected thoughts that can be expressed as grammatically correct series of sentences . Professor James unknowingly and unintentionally provides writers and literary critics a gift that has continued to expand our ability to describe human thoughts for the years that followed .

In fiction , Stream of Consciousness was introduced by writers to describe thoughts, feelings or emotions, reactions, and to add new insights to a reader's experience. The best known English writers of using this technique are Dorothy Richardson, Virginia Woolf and James Joyce. They claimed that the traditional narrative techniques could not meet the social pressures of the new age . Thus, they refused the socio-descriptive novel and favoured the novel that tackles the character itself (Childs and Fowler 224). Those writers were influenced by William James's concept of Stream of Consciousness and wanted to apply that in their writing.

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 Tyson in his book *Literary Studies : A Practical Guide* that some aspects 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 adopted the Stream of Consciousness as a narrative technique (7-10).

An early Stream of Consciousness can be found in Henry James's *A Portrait of a Lady* (Abrams 299). However, this technique was fully developed only in the twentieth century by modernist writers. The term Stream of Consciousness 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 began adopting this technique in the next years such as Joyce in *Ulysses* in 1922 , Italo Svevo in *La Coscienza* in 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 Stream of Consciousness technique was not exclusive for modernist writers but it was adopted by post-modernist writers like Samuel Becket in *Molly, Molon Muert* and *L'innommable* , 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 twenty first century.

3.2.3. Stream of Consciousness Techniques

In fiction, there are different techniques of Stream of Consciousness used by different writers to capture their characters' internal lives in which they differ from one author to another .

David Lodge in his book *Art of Fiction* holds that basically “there are two major techniques for representing consciousness in prose fiction. One is Interior Monologue and the other one is Free Indirect Method” (43).

3.2.3.1. Interior Monologue

Interior Monologue is “a method, in which the grammatical subject of the discourse is an “I”, and, it seems like we overhear the character verbalizing his or her thoughts as they occur” (Lodge 43). It is a device that is often used mistakenly as a synonym for Stream of Consciousness . Nevertheless, the term Interior Monologue is used more precisely to refer to the literary technique than the other. In one hand, J. A. Cuddon in *Cambridge Dictionary of Literary Terms* believes that both 'Interior Monologue' and Stream of Consciousness like synonyms (668). In the other hand, *The Concise Oxford Dictionary of Literary Terms* claims that "they [Stream of Consciousness and Interior Monologue] can also be distinguished psychologically and literarily. In a psychological term, 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.

3.2.3.2. Free Indirect Style

Free Indirect Style, which “goes back at least as far as Jane Austen, . . . renders thoughts as reported speech (in the third person, past tense) but keeps to the kind of vocabulary that is appropriate to the character . . .” (Lodge 43). Free Indirect Speech is distinguished from Direct Speech in that it is third person, and it is distinguished from Indirect Speech in that it lacks narrative tags such as “she thought,” “she wondered,” “she asked herself” etc. Since Free Indirect Speech is more direct than Indirect or Reported Speech it can have some

punctuation marks such as exclamation and question marks. This third person is the character Henry James calls “focus,” or “mirror,” or “center of consciousness” through whose “particular perceptions, awareness, and responses” events and actions are filtered. Though the narrative is more felt than in the Interior Monologue, still Free Indirect Method exemplifies “the self-effacing author,” or the objective narration,” more effectively than does the use of an unintrusive but “the omniscient narrator”. If one is to arrange these modes of narrative from the most intimate or direct to the least, first person narrative would go on the top of the list, then the Free Indirect Speech, after it the Direct Speech, and finally the Indirect Speech:

First Person → Free Indirect Speech → Direct Speech → Indirect Speech

Other critics seem to be in line with these conventions for presenting the flow of thought and their contention seems to be the question of difference of names. According to Robert Humphrey in his book *Stream of Consciousness in the Modern Novel*, there are two basic techniques for presenting Interior Monologue: “The Direct Interior Monologue” and “The Indirect Interior Monologue” (Dobie 409).

The Direct Interior Monologue is the same as what Lodge simply calls the Interior Monologue. Humphrey defines it 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).). Furthermore, Humphrey distinguishes between two kinds of Interior monologue: The Direct and the Indirect. In Direct Interior Monologue the narrator is an “I” and the level of access to the most intimate thoughts is at a maximum, “but the qualities of rambling thought, discontinuity, and private associations are strongly evident” (Dobie 409). Moreover, The

major difference between the two lies mainly in narratorial interference: Direct Interior Monologue has “negligible author interference” and there is “no auditor assumed” (Humphrey25). There is no guidance from the narrator, nor “he said” or “he thought” in between the thoughts, and the monologue is presented as if the characters were not speaking to anyone.

A second type of Stream of Consciousness is Indirect Interior Monologue which is in line with Free Indirect Speech . Humphrey defines as “that type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it” (29). The main difference between Direct and Indirect Interior Monologue is both technical and circumstantial: a third or second person pronoun is used instead of a first person pronoun; there is more narratorial interference in the shape of description or commentary; the monologue has greater coherence due to narratorial selection of thoughts, rather than an uninterrupted flow of them. In spite of narratorial interference, though, Indirect Interior Monologue still retains its quality as Interior Monologue because it holds on to the “ Idiom and ... the peculiarities of the character’s psychic processes” (29). Though the narrator is present to guide the reader through the monologue, the monologue presented is still peculiar to the inner mind of the character.

3.2.3.5. Time and Space Montage

Another device, used in many Stream of Consciousness novels, is Montage , which was introduced by D. W. Griffith. He developed the technique after studying Dickens's *Oliver Twist* and brought it into motion pictures for the purpose of depicting the “multiplicity and simultaneity of life” (Dobie 413). Montage has the power to change and go beyond traditional time and space barriers. Since human consciousness does not usually follow a

chronological order or a rigid time progression, the concept of Time and Space Montage is used by authors in order to express this quality of the characters' thoughts. The stream of consciousness requires chronological freedom and the possibility of a mixed past, present, and future. In his book on Virginia Woolf, David Daiches describes two different methods to achieve this goal in fiction, which Robert Humphrey then titled: Time-Montage or superimposition of images and Space-Montage as camera eye and multiple view

(Humphrey 50). The first occurs when the space is static and the time changes; i.e. a subject remains in the same place but his or her thoughts or consciousness travels in time. To give a practical example, a person is sitting on a park bench while thinking about yesterday, today, and tomorrow. The second method is basically a reversal of the first: time remains the same but space changes; in other words, two or more people think about different things at the same time. This device is not necessarily used as a representation of the consciousness but is, nevertheless, frequently employed as an auxiliary technique in stream-of-consciousness literature (Humphrey 50).

There are also some other minor techniques or devices for the representation of stream of thought, such as the use of symbols and images, and the figurative language. And in fact the meticulous authorial intrusion relies mostly on this respect to give writing an enigmatic aura, which conveys the impossibility of transferring consciousness by ordinary speech. Figurative language “serves to heighten the effect of the privacy of the materials because in its attempt to reproduce the broken, incoherent, disjointed quality of the processes of the individual mind, it must manage to communicate to the reader both the essential inability of the protagonist to communicate and something of the nature of what he is unable to communicate” (Dobie 414). The use of “symbols make the novel exist on more than one level by expressing that which is beyond the power of denotative meaning while preserving normal

grammatical and rhetorical forms. What's more, images and symbols both concentrate and expand meaning. They take on private meanings which reflect the individual consciousness from which they emanate" (415). Of course this must be done cautiously and it must be distinguished from interior monologue of the characters because, as already mentioned, if the soliloquy of mind gets similar to the ordinary speech the result would be either too formal or awkward. The shrewd presence of the author does a fair job to accentuate the stream of consciousness technique.

Conclusion

From the given ideas presented in the elements of the chapter, the literature of the twentieth century is marked by a complete disassociation from the traditional writings and it was influenced by Psychology . Psychoanalysis has played a great role in the developing and the innovating of the narrative technique of the Stream of consciousness. It 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.

Chapter Two : Streams of Consciousness in Virginia Woolf's *Mrs. Dalloway*.

Introduction

One of the most important writing techniques that have been used in the twentieth century is the Stream of Consciousness. The interest in exploring the inner thoughts and feelings of human beings made both writers and readers show an interest in this technique. Virginia Woolf is one of those writers who experimented in this technique. Her experiments in Free Indirect Discourse influenced many modernists and even post-modernist writers. Woolf's fourth novel, *Mrs. Dalloway*, which was published in 1924 played a leading role in the use of Stream of Consciousness and narrative style in order to give the written equivalent of Clarissa, Peter and Septimus's flow of thoughts, feelings and memories. She also explores another technique in order to reflect the awareness of her characters to their situation in a certain moment, this technique is known as Moment of Being.

1. Streams of Consciousness in *Mrs. Dalloway*

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. *Mrs. Dalloway* consists of two protagonists, Clarissa Dalloway and Septimus Smith. 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.

1.1. Free Indirect Discourse

Free Indirect Style, which Woolf used in eight of her nine novels, exists when a character's thoughts are offered in the third person by the narrator. The narrator gets in the mind of the character and informs his or her thoughts, but the first and the second person pronouns of direct interior monologue are not present.

In the initial page the novel, Woolf utilizes the stream of consciousness technique that is characterized by the use of Free Indirect Style, it is presented when the protagonist, Clarissa Dalloway, an upper-class house wife, begins 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, this Free Indirect Style permits to mention who is Clarissa Dalloway and why she wants to buy the flowers as if we are thrown into the mind of Clarissa Dalloway experiencing her 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)

According to Peter Verdonk, this first passage is a Free Indirect Discourse in which the narrator may create a distance from the character and 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 obviously belong to Mrs Dalloway's world. The reader may find himself within 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 indicates that she is a servant, and that the “doors would be taken off their hinges” and people are coming to the party. It looks like an introduction for the protagonist’s mental check-list of the things that have 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!” . Here the reader is thrown directly into her stream of thoughts and memories.

Woolf wrote the novel in the third person narrator , in the past tense, and the indication of the protagonist’s thoughts and speeches: “Mrs. Dalloway said”, “thought Clarissa”, “Clarissa was positive. This is another sign in which this passage of the novel is Free Indirect Discourse . This latter shapes up the character’s thoughts, emotions and memories into images and metaphors to be understood by the reader. Without the help of the elements that denote the trend of the stream of consciousness, it then would be very hard if not impossible to go ahead the threads of the narration.

Woolf’s use of stream of consciousness in this novel is also characterised by the author’s guidance. Humphrey argues that Woolf ‘s use of interior monologue is characterised by “guidance of the author” (71). Throughout the novel, Clarissa and Septimus do not know each other. It is only when someone points out his suicide at her party that she has any idea of who he is: “What business had the Bradshaws to talk of death at her party? A young man had killed himself. And they talked of it at her party the Bradshaws, talked of death. He had killed himself but how?” (331). The narrator here talkks through Clarissa’s voice, which we see waver in and out from wonder and curiosity, to concern that discussing the suicide will destroy the cheerfull mood of her party.

The Stream of Consciousness in Woolf’s novel ,*Mrs. Dalloway*, is guided by a sense of direction of thoughts and speech through the third person narrator. So, without the author’s guidance it is almost impossible to put up with the threads of Stream of Consciousness due to

the fact that it moves always between past and present and from one character to another, from one character to the narrator, and from one character to the reader.

1.2. Focalisation

Despite the fact that the modernist novel *Mrs. Dalloway* is written with the third person narration, but it highlights the over use of focalization, in so many instances a point of view changes and a number of focalizers operate. This change in point of view and focalizers is one of the features of Woolf's novel.

In this novel, the main focalizer is considered to be Clarissa, through holding a great role in seeing the events and evaluating themes. Nevertheless, other characters are given significant roles as focalizers. In many occasions, there are examples of mix where the real focalizer is not easy to highlight: "What a lark! What a plunge! For so it had always seemed to her when, with a little squeak the hinge, which she could know, she had burst open the French windows and plunged at Bourton into open air" (Woolf 5).

It is not easy here to highlight the focalizer especially whose thought is represented in the two exclamations that open this quote. Here it might be Clarissa or another entity is the focalizes. This is an example of adopting Free Indirect Discourse where the speaker is unknown. Who said "What a lark? What a plunge!?" Such a technique will make who communicates the narrative very difficult to assign. In other parts of the novel, the focalizer changes as well. The following two quotes show a number of characters in the narrative undertake the role of focalizing: "So, thought Septimus, looking up, they are signalling 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..." (Woolf 21).

In this part, there are two focalizers: Septimus and the narrator. As far as Septimus is concerned, his thought is represented through The Free Indirect Technique. By using this technique the narrative functions to bring the reader very close to the events or thoughts. This kind of focalization is internal. Then, there is a shift to the point of view of the third person narrator but the connection between the two focalizers is made by "Not indeed in actual words". Again this shift is not obvious as regards whose words or thoughts these are.

However, in the novel there are other parts where two kinds of focalization are found: internal and external. Clarissa is compared with a virgin nun in a white dress:

Mrs. Dalloway raised her hand to her eyes, and, as maid shut the door,
she heard the swish of Lucy's skirt,
she felt like a nun who has left the world and feels fold round
her familiar veils and responses to old devotions .(Woolf 27)

The narrator goes deeper into the thoughts and preoccupations of the character; rather than tells what Mrs.Dalloway is doing. The use of the verb 'felt' and 'feels' indicates that this narrator has a full vision of the interior side of the main character.

Then, the character of Peter Walsh becomes an internal focalizer. Through his thoughts, Peter says, "I was more unhappy than I've ever been since" (Woolf 42). This indicates that he allows his own mind to go to such places. The indirect method is telling that Peter has such thoughts, which is not the case with Clarissa.

Peter Walsh's thoughts and feelings is shown after his love being rejected by Clarissa in the party:

As a cloud crosses the sun, silence falls on London; and
falls on the mind. Effort leased. Time flaps on the most.

There we stop; there we stand. Where there is nothing,
Peter Walsh said to himself; feeling hollowed out, utterly
empty within. Clarissa refused me, he thought .(Woolf 45)

Peter is still the focalizer . He is the traveller through his dreams : “The traveler is seen beyond the wood; and there, coming to the door with shaded eyes, possible to look for his return” (Woolf 53). The Indirect Method is used another time with Peter which makes him the focalizer “ There was always something cold about Clarissa, he thought”(Woolf 49).

Septimus, appears as another focalizer when he imagines a dog turning into a man. He succeeds in making readers understand and see what is in his mind particularly men of politics who were soldiers in World War I. The picture of dogs represents those men who cannot turn into men of politics because they were “war dogs”. Then, Septimus imagines that he is speaking to the dead, his friend Evans, who died in war: “It was at that moment that the great relation took place. A voice spoke from behind the screen, Evans was speaking. The dead were with him” (Woolf 83).

Moreover, when Septimus’s special doctor, Dr. Holmes, comes, he makes readers see how deep his hate to Dr. Holmes is. He compares Dr. Holmes with the evil of human nature:

Once you fall, Septimus repeated to himself, human nature
is on you. Holmes and Bradshaw are on you. They scour
the desert. They fly screaming into the wilderness. They
rack and the thumbscrew are applied. Human nature is
remorseless .(Woolf 87)

Septimus expresses his last thought and shows the beauty of life and goodness. He spends his last moment hopeful, loving nature and shows the ugliness of death represented by Dr. Holmes: “Going and coming, beckoning, signaling, so the light and shadow, which now made the wall grey, now the bananas bright yellow, now made the strand grew, now made the omnibuses bright yellow, seemed to Septimus...” (Woolf 124)

The focalizer, Septimus, is presenting a kind of immediacy of the event by the frequent use of the direct term “now” four times in the previous essence. The use of this context brings the events and thoughts very close to the time of reading although the tense is the narrative past.

Through Focalization, the reader is invited to enter the story and experience it without frequent interruptions from external narration. This is very obvious in the adoption of variable internal focalization through a number of characters. Every character is given a significant voice, which produces the sense that people experience reality differently, have unique ways of making sense of it , and different ways of seeing it. The manner, in which the novel present diverse perspectives on the same situations and provides comprehensive looks inside the minds of the major characters and the chance to objectively evaluate events. The transitions that Woolf creates as she waves in and out of the perspectives of different characters provide a complete portrait of the realities of several characters and result attachment between reader and novel.

2.3. 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 real time of the story is twenty-four hours but the psychological time travels back between the past and the present in the mind and memories of 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 utilizes a specific technique to control the movement of the stream of consciousness called Cinematic Devices. David Daiches distinguished 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 super impose images and ideas from a period of time like the past to another period of time as the present. The other one, Space-montage, is used to locate 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.

2.3.1. Time-Montage

Woolf in her *Mrs. Dalloway* adopts Time-Montage method right the beginning until the end indicating the past and present of Clarissa, Peter, Septimus, Sally Seton and other characters. According to Humphrey's analysis such a technique is represented in the first ten pages of the novel: First, Clarissa talks about the preparation for the party that she will host in the very near future including buying flowers. After that, the flow of her ideas moves back to the present in which she opens the window, enjoys the breeze and thinks how beautiful the morning is. Then it made her mind flash back to her aged as eighteen, enjoying days like these at Bourton. Next, the narrative moves to a scene of the future using another technique which is 'multiple view' moving from Clarissa's stream of consciousness to adopt the point of view of a stranger seeing her crossing the street. Later on, It shifts back to Clarissa's ideas at the present time indicating her love to Westminster. The narrative adopts another technique which is "fades-out". Her passion fades-out when Clarissa's ideas shift back to the present

thinking of how happy she is being a part of London. The objective of 'cutting device' here is to cut her flow of ideas when an old friend meets her on the street and she starts a short conversation with him (53-54).

To sum up, 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 the stream of consciousness novel *Mrs. Dalloway* as a way to present the earlier and the following events of the story.

2.3. 2. Space-Montage

Woolf's use of stream of consciousness in her novel features another technique which is 'Space-Montage'. An instance about the use of such technique in *Mrs. Dalloway* is when an airplane is writing in sky 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 describe a vision of different point of views of different characters in the same setting. An example of such method is 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' flow of thoughts is interrupted by the vision of the airplane. He guesses that it is referring to him. His interior monologue extends to few following pages; however, it is occasionally interrupted by his awareness of the airplane. After that, 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 moves back to Clarissa's interior monologue which is left at the starting point 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 returns back home, she asks her maid, "What are they looking at?" signalling to the scene of the plane. The space montage gives a very good impression on the reader about the psyche of both Septimus and Clarissa.

Woolf's creativity in using Space-montage features the harmonies move from Clarissa to Septimus to Clarissa again. An example of this is when the narrator keeps Clarissa's interior thoughts to depict a vision of an airplane and the multiple-view of several characters looking at 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. In this novel, Woolf devotes a great part to deal with Septimus and his wife's psyche via the use of Space-montage technique. On one hand, Septimus is suffering from a psychological shock caused by war and he informs his wife that he will commit a suicide. On the other hand, his wife is suffering from loneliness because she is a foreigner in London.

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.

Space-Montage occurs another literary device which is the unified introduction of Septimus into Clarissa's story via a sudden movement from one character to another, and the sudden cutting of a character's montage to pave the way to move to another character's thoughts. Of course, the reader will have a smooth shift from one character to another rather than being shocked by the sudden sharp by cutting (Humphrey 56). The transition of the flow of thoughts is like a camera shooting one character after the other two. For instance, when Peter Walsh leaves Clarissa's home and goes to the park thinking of Clarissa, this reminds him when he proposed to her and she refused his proposal; 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.

In the next paragraph, the point of view moves into Lurezia's flow of thoughts. This soft movement presents a kind of connection in terms of space between the two characters who do not know each other. It looks like a camera shooting Peter while walking in the park. Another transition takes place where Septimus and Lurezia are sitting and begins looking at Lurezia. Here, the camera moves from shooting Peter the camera to shoot Lurezia and her husband.

The creative way of using Space-Montage technique leaves a very effective cinematic impression on the reader. In addition to that, it shows 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 creativity of the use of the literary technique Stream of Consciousness technique gives a kind of connection between characters in *Mrs. Dalloway*. Clarissa's personality is not presented through her own flow of thought, but also through the flow of ideas and memories of the characters. And it is the same for the other characters. An instance of this 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. Of course different characters have different flow of thoughts. Woolf utilizes different modes to highlight characters' attitude toward what is being said or observed because of the different psyche and the each of the different mind-set.

2.4. Free association

The application of the principles of the psychological free association has a chief role in controlling the movement of stream of consciousness. In *Mrs. Dalloway*, Clarissa's free association can control the whole novel from the beginning in the morning until the ending of the party that ends at 3 am, excluding some passages where the narrative moves into the stream of consciousness of other characters. Woolf utilizes The Free Association in her novel as a device of denoting the privacy factor of consciousness and also as a tool to control the movement and the trend of the character's "stream of consciousness" (Humphrey 70). The absence of division in *Mrs. Dalloway* is one of the elements that helped Woolf to achieve this long association. The novel is neither in form of sections nor in form of events. It is one block that consists of 208 pages (in Penguin edition) without any kind of division from the initial page until the last. Although the novel covers a multi point of views and the cutting ; But, it reaches a degree of oneness by using Time-montage, Space-montage and Free Indirect Discourse. In the novel, The Free Association of the Stream of Consciousness of Clarissa in the first two pages might be outlined as the following :

Clarissa thinks of the preparation of the party: At first She decides to buy flowers for the party because Lucy is taking a break . Then she Thinks about “the doors [that] would be taken off their hinges.” (Woolf 3). After that She opens the windows then hearing the squeak of the hinges of the window, enjoying the fresh air and 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. Moreover, she feels as if something awful is about to happen Remembers Peter Walsh, her friend from when she was young. Furthermre, she recalls a conversation with him at breakfast one morning in the past. Finally she recalls the letter he sent her telling that he is coming from India on June or July

By analysing the following samples of Clarissa’s Free Association, one could recognize many aspects about Clarissa from the initial page. Clarissa’s psyche looks to be cut offn by many thoughts and affairs not only in her present but also from her past. Even when the reader stop reading further, it is obvious that Clarissa gives a lot of attention to the party that she is going to host in the evening. It is also obvious that she missed her past and probably wants to change things from her past. In the next pages, Clarissa recalls that Peter proposed to her and she wonders whether she did the good decision when she married Richard Dalloway or not , and how life would be if she has married Peter. The use of Free Association indicates Clarissa’s association of thoughts which fluctuate between her past and present. She is in a continous struggle to make a balance between her inner ife with the outer world.

3. Moment of Beings in *Mrs.Dalloway*

In *Mrs.Dalloway* , Woolf used another vital principle of organization of narrative material that she calls ‘Moments of being’ or moments of visions, which are synonymous to Joycean ‘epiphany’ , it occurs when the characters obtain inner realization of truth , their search for meaning and identity in the modern mechanized world. The term ‘Moment of being’ was first mentioned in Woolf’s autobiographical essays *A Sketch of the Past*. The

essays were corrected by Jeanne Schulkind who changed the title to *Moment of Being*. She records some intensive moments that she witnessed in her life. The first memory that she records is when she was a little girl travelling with her mother. She doubts her self 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” (64).

Woolf utilizes 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 continuous struggle to reach a balance between her inner world and outer one. She is conscious of her state and of her surroundings : “Her only gift was knowing people almost by instinct” (Woolf 7). Clarissa’s moments of being are not necessarily denoted by shocking truth or by action from the outer world. It could be denoted 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)

At the beginning of the novel, Clarissa Stands at the window , she experiences a moment of clear truth, “Moment of being”. Septimus is represented as Clarissa’s double in the sense that he imitates Clarissa’s feelings and thoughts throughout the book. Clarissa recognizes at the end that she has a lot of similar things 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 coincides herself with Septimus although she does not know him. She feels that she is similar to him except that she does not commit suicide. However, she feels happy that he did it in the end. At first, she feels scared of death that he feels then she understands why he does it and she feels glad for that. She is spiritually linked to Septimus at the moment of insight and consciousness.

She reflects herself on Septimus' death, and feels dishonor because she compromised her feeling and soul when she chose to marry Richard for the sake of safety and the enjoyment that she finds in the upper-class, while Septimus kept his soul and feeling when he chooses to throw himself from the window rather than compromising his soul to DrHolmes. Clarissa remembers the line from Shakespeare's *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 insight. As an instance, when he is sitting in the park with his wife Lucrezia, she tries to draw his attention away from the damaged thoughts and memories that he experienced during the war toward things from daily life. That is what 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)

Clarissa experiences 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 terror 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; For that reason, he plunges out of the window to face his death. Despite the fact that Clarissa had never met Septimus and does not know him, she does not know even his name; But, her feeling coincides with his feeling before committing suicide. She witnesses a dreadful 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)

Conclusion

In *Mrs. Dalloway*, Woolf uses the narrative technique Stream of Consciousness that is characterised first of all by the Free Indirect Discourse, in which thoughts and speech are told 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 move 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. Furthermore, *Mrs. Dalloway* 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.

General Conclusion

As the Modernist poetry has free association with free verse, the Modernist fiction has the same breath with stream of consciousness writing. It represents a mode of narration in prose fiction that tries to correspond to the true nature of consciousness. Stream of Consciousness is a psychological term in origin. It was first coined by William James in his book *Principles of Psychology* 1890, when he starts the study of the mind with sensations as the simplest mental facts. Later on, Stream of Consciousness starts to be adopted officially by modernist writers in their works as a narrative device to depict the inner side of their characters. The best English writer known for the use of Stream of Consciousness is Virginia Woolf.

Virginia Woolf's *Mrs. Dalloway* is a popular literary work that gained a huge success not only in Britain but in the whole world. After its publication, the novel has raised a lot of controversy and debate due to the use of Stream of Consciousness techniques to record the flow of thoughts, emotions, memories and feeling of characters. This interest in the inner thoughts and psychological makeup of the individual that were totally neglected in the Victorian novels. Woolf gives a new image or representation to the individual in her novel.

The use of Stream of Consciousness in *Mrs. Dalloway* can be summed up in the following points. First of all, Woolf uses the Free Indirect Discourse through the use of the third person narrator indicating the direction of speech and thoughts as well as the guidance of the author which creates a sense of distance between the narrator and the character. The use of focalisation is another characteristic feature 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. The next 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, Lastly, the novel is characterised by Time and Space Montage that enables Woolf to move back and forth in time and from one character to another in space .

Woolf in *Mrs.Dalloway* used the Stream of Consciousness to build around another method called Moment of Being. This method is used to depict the psychological development of character certain moments of insight and disillusionment awareness that give the characters a clearer understanding to their situations.

Eventually, I hope that the outcomes of our study would be appreciated and helpful to readers of Literature in university of M'sila in particular, and the reader in general who would benefit from this modern narrative device.

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ملخص

فيرجينيا وورلف هي شخصية ممثلة للرواية الحديثة, معروفة باستخدامها للأسلوب الأدبي تيار الوعي الذي يعالج تدفق الأفكار والمشاعر والأراء واحساس الشخصيات عند لحظة محددة بدون اي منطق او تنقيط او حقيقة . لقد قامت باستعمال هذا الاسلوب الروائي الحديث فاعلأ أعمالها وبصفة خاصة في السيدة دالاواي . هذا العمل الادبي مشهور بدراسة تحليلية لمشاعر وأفكار وعواطف الشخصيات البارزة . لقد قامت وولف بمحاولة عميقة لوصف شخصياتها في هذه الرواية. اذن هذا البحث هو عبارة عن كشف كيف قامت فيرجينيا وولف بوصف مشاعر وعواطف وأفكار الشخصيات المتجسدة في الرواية. اضافة الى ذلك هذا البحث سوف يعالج أسلوب وولف الأدبي لحظة كينونة في السيدة دالاواي. ومن أجل ايجاد أجوبة لهذا البحث فقد تم اعتماد نهج التحليل النفسي والنهج السردى . نتائج هذه الدراسة اظهرت أن وولف استعملت تيار الوعي في السيدة دالاواي من خلال استعمال الخطاب الطليق غير المباشر و أسلوب المنتج الزمني والمكاني و أسلوب تداعي الأفكار الحر واستخدام نمط التبئير.