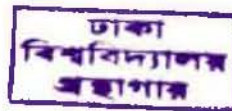


GIFT

An Exploration Down the Stream of Consciousness

[This thesis is submitted in partial fulfillment for the degree of Master of Philosophy.]

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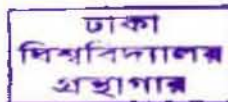
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Abstract

When Jeremy Hawthorn in his book *Studying the Novel : an introduction* expressed the view- "... the rise of the epistolary novel in the eighteenth century cannot be understood apart from the much greater importance of letter-writing at that time, and that the emergence of the stream of consciousness novel in the twentieth century has to be related to the development of modern psychology and the increasing interest in mental operations that accompany it", he expressed his realization of the fact that each and every innovation in literary technique had, in the foreground of its development the influence of a whole collection of diversified world views. Narrative technique as used by novelists has changed tremendously along with the people who have used it. Our thoughts and views about the world around us and the world within us are constantly mutating like the virus of the common flu due to the change in corresponding philosophical, ideological, technological, social and scientific world views. In writing a novel, a novelist seeks to adopt or modify an existing technique or even create a new one through which an optimum of effect, relative to his own world-view which is a result of the experience he has gathered in the persisting climate of creativity, can be achieved. Thus the narrative technique has come a long way from the narration of heroic deeds in *Beowulf* to the fragmented accumulation of sensory data and their corresponding associations in the mind of quite common people in Joyce's *Ulysses*.

The transformation is ^{extraordinary} outstanding. After the Age of Modernism (1890-1930) no longer do we look at a novel expecting to find a character we can easily understand. The previous concept of character has dissolved and instead we encounter

a consciousness invested with such complexities of intertwined sensations, thoughts, emotions and actions that to fully understand that consciousness we have to temporarily detach ourselves from our own identities and assume that of the consciousness in question to an extent that we see hear, feel and associate equally. The stream of consciousness is just such a technique, and it demands a new sort of attention from the reader. It demands of the reader the capability of assuming the role of a psychoanalyst who can decipher the nature of a consciousness from a study of the associations it makes in the perception of life through the senses and the intellect. It was the gruesome search for a technique that could capture the atoms of sensations and experience that led to the development of the narrative technique by writers such as Dorothy Richardson, Virginia Woolf, William Faulkner and James Joyce.

In this thesis, I intend to venture into the world of narratives to chart the development of this technique to see what kind of cultural and scientific change brought it into being; the changes in the novel due to its introduction into the novel form; and explore the realms of the writers Virginia Woolf and James Joyce in an attempt to ascertain how and to what extent they brought modifications in the narrative technique. Beginning from the possible sources of this technique I would like to take the reader on an interesting exploration of the realm of the stream of consciousness which still needs to be charted. The power, the eccentricity, the raw nature of emotions embedded in the inner mind is but a portion of what this technique brings to light. It is a realm where time, as we generally know it, does not exist; where past, present and future exist on the same plane.

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Introduction

Like long-drawn echoes afar converging
In harmonies darksome and profound,
Vast as the night and vast as light,
Colours, scents and sounds correspond.

*(Correspondences, Charles Baudelaire; Trans. Kate Flores)*¹

The modern world, which nurtured the stream of consciousness technique, was one which is known for revolutionary changes in each field of human knowledge. The temper of the age was a ceaseless questioning of facts, digging deeper beneath the surface to glean the truth behind apparent reality. The stability and solidity of all aspects of human life were being questioned. By probing beyond apparent reality physicists, biologists, painters and psychologists were exploring depths which once revealed changed the way people interpreted their environment. As Mikhail Epstein says -

Modernism can be defined as a revolution which strove to abolish the arbitrary character of culture and the relativity of signs in order to affirm the hidden absoluteness of being, regardless of how one defined this essential, authentic being: whether as "matter" and "economics" in Marxism, "life" in Nietzsche, "libido" and "the unconscious" in Freud, "creative élan" in Bergson, "stream of consciousness" in William James

¹ Charles Baudelaire, "Correspondences," trans. Kate Flores, in *Literature of the Western World*, ed. Brian Wilkie and James Hurt, 2nd ed. (New York: Macmillan, 1988) 1522.

and James Joyce, "being" in Heidegger, the "self-valuable word" in Futurism or "the power of workers and peasants" in Bolshevism.²

The discoveries of the age showed that there were unseen and even unperceived depths to be discovered. Truth and reality had lost their strength of being absolutes, instead they were ideas which could be manipulated. Though the objective treatment of a subject was emphasized, no amount of objectivity could deny the fact that each detail of existence was subject to the influence of individual perception. The times were such that artists and writers alike felt the need to change their approach towards their creation.

The time span of the modern period is generally seen to start from around 1890 and it is seen to start declining during the 1930's. This discussion will show that during this period the change in attitude towards concepts concerned with external reality, the self, and perception as well as human evolution which had previously been regarded as permanent were now changing and becoming fluid. Modernism is an amalgam of emphasis on experimentation as discussed in Zola's *Le Roman Experimental* (1880); the Avant-garde³ of the 1830's Paris; the Romantic notion of the artist as a free agent of creation; Walter Pater's multiplicity of consciousness; Marx, Freud and Darwin's interpretation of the evolution of man in sociological, psychological and biological terms; Nietzsche's rejection of and Flaubert's

² Mikhail Epstein, "Hyper in 20th Century Culture: The Dialectics of Transition from Modernism to Postmodernism," Publications, Emory University *Postmodern Culture*, vol. 6, No. 2, January 1996. <<http://www.iath.virginia.edu/pmc/text-only/issue.196/epstein.196.>> 7.5.2000

³ Avant-garde is a military metaphor which means "advance-guard." There are two distinguishable types of artistic culture referred to by this term. The first type has social bearings as the term is used to refer to a group of radical modernist artists who intentionally violated all the accepted norms of art and social discourse to create ever new artistic forms and styles and also to introduce into their work subject matter previously forbidden or unused. The second type has political bearings as the term refers to a group which targets its art against what they regard as exploitative and oppressive political and economic institutions.

transcendence of reality; and the belief in multiplicity of perception. The climax is the fruition of all these diverse elements. This though does not represent a satisfying culmination, but stops in mid air like a short story which holds the possibility of multiple interpretations. The various movements that united under the banner of Modernism, nurtured by the social, political, scientific and technological conditions of an age moving at an immense speed, refer to movements in both art and literature with the same emphatic significance. Artists and writers could not remain fixed as the world around them kept moving. The camera became emblematic of the challenge to the exactness of the vision. Photography posed a great threat to artists for the exactness of the visual scenes it depicted could not be surpassed by traditional art forms. Artists took up the challenge their art faced in the face of technology and the resultant art forms were outstanding and at times outrageous. Ernst Ludwig Kirschner gratefully accepted the emergence of photography as the medium of representation which gave back painting its former freedom. Art, therefore, became an attempt to reconstruct reality on a different plane. These changes in thought were to result in a richness of experimentation in all art in an attempt to make sense out of this instability of ideas that was shaking the foundation of human existence. It is in this period of development that the interconnectedness of diverse disciplines becomes obvious. Artists and writers alike were working towards developing a new aesthetic. It was this climate of experimentation that created a favourable atmosphere for the development of new techniques in painting which immediately found their equivalent in literature.

The stream of consciousness is one of the modernist modes of narrative technique that brought about a drastic change in the narrative aspects of the novel. Commenting on the stream of consciousness M.H.Abrams writes,

As it has been refined since the 1920's 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 continuous flow of a character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, expectations, feelings and random associations.⁴

This observation points to the modifications that were to take place in novelistic features and narrative technique. The change is noticed in - the move towards objectivity; a shift from external events to the manifestation of those events upon the mind; the possibility of multiple perspectives; emphasis on the unconscious; importance of memories which lead to a dissolution of time; symbolic and associative aspects of perception and fluidity of the narrative.

No literary technique comes out of thin air. There is always a corresponding atmosphere of experimentation and development in other disciplines which enables the technique to flourish. Since this thesis is concerned with the exploration of the development of the stream of consciousness it is logical that we start our exploration by looking at the area surrounding the stream of consciousness before we go into the discussion of the technique itself.

⁴ M.H.Abrams, *A Glossary of Literary Terms* (Bangalore: Prism Books, 1993) 202.

The first chapter, therefore, deals with art and discusses the diverse movements in art which were to modify traditional concepts of perception and reality and emphasise the freedom of the artist. Movements such as Impressionism, Expressionism, Symbolism, Cubism, Dadaism, Futurism and Surrealism portray characteristics that sometimes merge, conform and complement each other, at most other times they undermine or even diminish the other. Each movement, in one way or another, acts as a harbinger of the stream of consciousness technique.

The second chapter deals with psychological developments in the modern age that contributes to the understanding of the development of the stream of consciousness technique. Beginning from the source of the term in William James' *Psychology*(1890), the discussion focuses on theories expounded by Sigmund Freud(1856-1939) and Carl Jung(1875-1961) which emphasise the conflict between conscious and unconscious forces within the human psyche. It is this conflict that perpetuates the flow of thoughts and results in human behavioural patterns and contradictions. These theories lead towards the understanding of the self as being changeable instead of a stable entity. The stream of consciousness technique allows the writer to reveal these subterranean depths of the human mind.

The third chapter investigates the experiments in literary technique which arose from the romantic notion of the creative freedom of the artist. Writers had started exploiting the possibilities of exploring the human mind through techniques which would ultimately fructify in the stream of consciousness technique. The writings of Fyodor Dostoevsky(1821-1881) and Marcel Proust(1871-1922), for example, show experiments in narrative technique which deal with memory, perception and psychological conflict. Dorothy Richardson(1873-1957) also plays a

tremendous role by experimenting with language that was fragmentary and reflected the fluid movements of the human mind. This language was to be later regarded as appropriate for female expression – an unpunctuated flow of thoughts which was to be developed by Joyce to create Molly Bloom's stream of consciousness in *Ulysses* (Paris, 1922).

The fourth chapter examines the writings of Virginia Woolf (1882-1941) and James Joyce (1882-1941) showing how each has brought into culmination a technique which arose from the experiments and theories of artists and thinkers of various disciplines and concerns. Their representation of the artistic mind as androgynous and capable of comprehending the contradictory experiences of both male and female genders enriches the reader's view of artistic creation. The skilful use of the stream of consciousness technique by these two writers has taken it far beyond a mere representation of the thought stream and brought into it symbolic and aesthetic concerns that play upon the emotions in Woolf and the intellect in Joyce. The examples are from but a number of their writings. A grandiose amassing of examples is unnecessary to exemplify the points discussed. Another point to be clarified is as to why any discussion of Joyce's *Finnegan's Wake* (1939) has been excluded. In *Finnegan's Wake* Joyce takes the stream-of-consciousness technique to imitate a world of dreams where images merge and mutate, nothing happens logically, total absence of any kind of plot; and language loses its stability as meanings become unstable; and time moves in cycles. The novel in question is a massive project which deserves its own space. Any attempt to summarise it would do injustice to the various levels of linguistic and structural complexity which it contains. Besides, this thesis concentrates on the development of the stream-of-consciousness within modernist

writings. If we take cue from Ihab Hassan's formulation of the difference between modernist and post-modernist texts, as presented in the article, "The Culture of Postmodernism"(1985), then with all its playful parodies and puns, fragmentation, timelessness, deconstruction of - meanings, logic, reality, plot,- *Finnegans Wake* is more of a post-modern text. So I leave a discussion of that particular text for a later time.

The stream of consciousness is seen to affect a greater freedom for the literary artist. It allows the artist to go beyond the temporal limitations of time; to give the reader different perspectives of a situation and to show greater insight into workings of the human mind. All these possibilities are connected to the fervour of experimentation and developments in science, technology and the arts. This thesis looks into the scientific and cultural milieu from which the stream of consciousness technique arose and charts the effect it has had on literature.

Chapter-1

Painting and Literature: Soulmates in Modernism

... the analogy between the art of the painter and the art of the novelist is, so far as I am able to see, complete. Their inspiration is the same, their process (allowing for the different quality of the vehicle), is the same, their success is the same. They may learn from each other, they may explain and sustain the other.⁵

Artists and writers work in different mediums and in different dimensions - one in the spatial, the other in the temporal realm. Despite this, the affinity between them cannot be denied. Malcolm Bradbury in his essay "A Dog Engulfed in Sand" in *No, Not Bloomsbury* has pointed out that some novelists, like D.H.Lawrence, were painters; likewise some painters, like Wyndham Lewis, were novelists. He also mentions the fact that novelists like Hemingway, with words such as, 'I learn as much from painters about how to write as from writers,' directly acknowledge the contribution of painting to their art. Painters and writers, through their art and ideas, confidently reflected the radical changes in consciousness and perception that were evading the social scene through the outlets of science, technology and modernisation. The avant-garde spread rapidly due to inter-disciplinary alliances and exchange of views in friendships such as that between the realist painter Courbet and the French poet and critic Baudelaire or for example Virginia Woolf's close relationship with her sister Vanessa and Duncan Grant. But, as Bradbury points out, it was towards the end

⁵ Henry James, "The Art of Fiction," in *The Norton Anthology of American Literature* Vol. 2, ed. Ronald Gottesman et al (New York: W.W. Norton & Company, 1979) 483.

of the nineteenth century when the general temperament of all art was “art for art’s sake” that the relationship between fiction and painting was exceptionally meaningful. Many modern novelists wrote about characters who are concerned with artistic values, in order to understand their own ideas about art and their own creativity. As examples we can take Stephen in Joyce’s *A Portrait of the Artist as a Young Man*, Lily the aspiring artist in *To the Lighthouse*, Paul in D.H.Lawrence’s *Sons and Lovers* and Roderick Hudson in Henry James’ *The Ambassadors* . These characters see, perceive and try to understand life and their creation of art in response to the world around them. It is interesting to note that in the “Preface to *The Ambassadors* (1909),” James expresses the view that, “art deals with what we see”⁶

Learning to see was indeed a key concept in the path towards modernism. As Freud had demonstrated in his *The Interpretation of Dreams* (1900) - even in dreams sights and sounds are primarily connected to our perception of the world around us and the images we have of it. Our perceptions thereby form our conception of reality. Seeing is a process which constantly connects us to the world around us and creates for us various levels of reality which are subject to the interpretation of life as perceived by the individual. Philosophers such as Thomas S. Kuhn (1922-1996), realised that for scientists the seeing process as they knew it with all their gadgetry was impinging on apparent reality and giving way to a different kind of realization of reality. Advancements in science taught everyone to reconsider and re-evaluate their conception of reality. The visual perception is thus naturally connected to different changing attitudes in interdisciplinary studies. Accordingly the concept of visual arts

⁶ Henry James, “Preface to *The Ambassadors* ”(1909), *20th Century Literary Criticism: A Reader*, ed. David Lodge (London: Longman, 1972) 47.

changes. Visual artists, instead of using their art to mirror the physical and external world as a base for reality, began to emphasise the significance of individual perspectives and examine the possibility of multiple truths. It is true both in visual perception and the use of language, that our perception of truth and hence reality can be distorted by a careful assimilation of selective facts. Conrad's belief in the power of art to manipulate our responses to life is brought to the forefront in his 1897 preface to *The Nigger of Narcissus*: "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel - it is, before all to make you see."⁷ An apparently clean glass of water could hold a thousand living organisms totally undetected by the naked eye, special instruments were needed to see them. Artists wanted their art to be the instrument giving a clearer concept of what is and what is not part of existence. In social psychology, the awareness of terms such as propaganda and rumour shed new light on how language could be used to *create* a version of reality independent of the object in question. Such ideas remind us of Saussure's theory of language which illustrates the idea that the *signifier* and *signified* are not universal but are relative terms that are highly fluid and can be subject to immense change in accordance with change in geographical, psychological and cultural factors. What words could exemplify this more thoroughly than *reality*, *self* and *modernism*? Themselves key words in the modern age, their multiplicity is a reflection of the uncertainty of truth or reality. Sight and sound (language) turned out to be similarly unreliable in objectively representing facts. The sudden 'Boum' in Forster's Marabar Caves echoes throughout the novel (*A Passage to India*, 1924). Each echo transfigures the sound and contains an entity of its own, something slightly

⁷ As quoted by, Daniel R. Schwarz, *Reconfiguring Modernism* (New York: Macmillan, 1997) 52.

different from the original until wave upon wave of sound result in apparently meaningless chaos, which is then reflected upon human life represented in the struggling forces surrounding one character. Thus arose questions that philosophers and artists were asking themselves, Is what I see real or a shadow of reality? How reliable are my perceptions? If it is my perceptions that are responsible for creating the reality around me then it must be my own version of reality. How important then am I? How do I fit in the larger scheme of creation? What is my identity? And so, new ideas regarding the characteristics and status of the modern artist were being discussed in various cultural circles.

In 1863, an essay written by French poet and critic Charles Baudelaire was published as "Le peinture de la vie moderne" (The Painter of Modern Life) in the Paris newspaper *Le Figaro*. In this essay – inspired by the draftsman Constantin Guys – discussing the characteristics of such a painter of modern life, Baudelaire says –

. . .we might liken him to a mirror as vast as the crowd itself; or to a kaleidoscope gifted with consciousness, responding to each one of its movements and reproducing the multiplicity of life and the flickering grace of all the elements of life.⁸

He goes on to state that his notion of modernity in art consists in “the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable. Challenged into being the artist who captures through his art the “fugitive image” of beauty, which is “distilled”, from the busy city life of the age, the contemporary painters namely the impressionists took their cue from him and their

⁸ Charles Baudelaire, “The painter of modern life,” *The Norton Anthology of Theory and Criticism*, ed., Vincent B. Leitch (New York and London: W.W.Norton and Co, 2001) 79.

paintings looked to the changing city scene for their subject matter. The change in fashion, transport and the airy new streets and suburbs of Paris, and the riverside and seacoast resorts where Parisians spent their leisure time became the sights and sounds of interest for the impressionists. What Baudelaire drew everyone's attention to was the representation of the real flow of life. He wanted the artist to grasp the elements, the bits and pieces and fragments of life which combine to make 'reality'. Artists such as his friend Courbet, "took a fresh and unemotional view," in their representation of reality on the premise that "detailed observation of contemporary existence was the only valid approach to art in their time."⁹



(Fig-1)

of modern painters . In this painting, the mirror on the wall reflects not only the figures of the two major characters but also two other persons looking in at the scene. One of those figures may represent the artist himself. The painting gave rise to the aesthetic concern of art and the debate regarding the true purpose of art. The context

⁹ Realism in art , "Art" The Grolier Encyclopedia. <[http:// auth.grolier.com](http://auth.grolier.com)> 7.4.2002

of this painting reveals the artist to be a witness to a social event , namely a sacred betrothal, “the master has put his name in a prominent position on the picture with the Latin words 'Johannes de eyck fuit hic' (Jan van Eyck was here)”¹⁰ , as if he were there to sustain this moment in time. Many aspects of later art are a realization of -

the tremendous possibilities which lay in Van Eyck's new way of painting. For the first time in history the artist became the perfect eye-witness in the truest sense of the term.¹¹

But the presence of a reflection of the two other figures within the painting also raises the question of perspective, a theme which was ultimately to become crucial to the modernist interpretation of life. In discussing Joyce as modernist Schwarz refers to his use of “the theme of parallax” –

how the same phenomena looks different from a different angle or perspective or by extension how human events look different to a different perceiver...¹²

The question was, Was art to portray the true likeness of an object as if it had an existence outside human perception ? Or, Was individual perception to be given importance ? As, John Sloan in *Gist of Art*, 1939 once commented “Looks like' is not the test of a good painting. It indicates merely visual similarity and shows that the artist has not put his brain to work.”¹³ The conflict of reason and imagination troubled

¹⁰ E.H. Gombrich, *The Story of Art*: Archive-Van Eyck
<http://www.artchive.com/artchive/V/van_eyck/arnlfini_text.jpg.html>3.5.2001

¹¹ Gombrich. *ibid.*

¹² Schwarz 142.

¹³ John Sloan in *Gist of Art*, 1939, <<http://www.constable.net/arthistory/wri-style.html>> 3.5.2001

artists such as Eugene Delacroix(1798-1863) who used paint “not as a medium into which thought is deliberately translated, but as an instinctive activity accompanying the very process of thought.”¹⁴

Thus, there began a differentiation between simple registering of facts and the enriching of visual images with subjective illumination. A combination of registering and associating perceptions with experience began. The artist would use his faculty of sight for registering external realities and then turn his attention inward towards the image associations of the mind, seeking access to an all-encompassing visionary power which was not bound within the limitations of time and space. The blind Tiresias, after experiencing with all his senses the androgynous state of events, becomes the fleeting embodiment of a chance juxtaposition. In his perpetual physical darkness, time has no entity, space has no depth both are determined by illusion. All emphasis on visible reality was turned inside out. Such attitudes ultimately resulted in abstract and symbolic art movements such as Cubism and Surrealism. Thus, before we come to the abstract art of the 20th century it will be useful to look more closely at the way the concept of realism was expressed in art during much of the 19th century.

Art and the Debate Around Realism

“The art-historical definition of Realism originated in the movement that was dominant primarily in France from about 1840 to 1870-80 and that is identified particularly with the work of Gustave Courbet (1819-1877).”¹⁵

¹⁴ Herbert Read, *The Meaning of Art* (London: Faber and Faber, 1931). This quote is from the Indian Edition (Noida: Penguin Books India, 2003) 188.

¹⁵ Realism in art , “Art,” *Grolier* , ibid.

As soon as the term 'Realism' is uttered the name of Gustave Courbet (1819 – 1877) comes to mind, as the father of the nineteenth century art movement. Courbet's "Show me an angel and I'll paint one" is the

key sentence that describes all his works of art.

His paintings are as he chose them to be - true

to life. But as with the Shakespearian quote

'What is in a name?' Courbet was suspicious

about labels as they 'have never given a true



(Fig-2)

idea of things'. For him it was as if the label itself would scare away any possible favourable reception of his art. The label of realism seemed to associate Courbet's works with that of Marxism. His paintings seemed too down to earth for those who approached art with a distinct eagerness for high aesthetic satisfaction. The class of people he portrayed in paintings such as *The Stonebreakers* was not acceptable to fashionable society and patrons of art. Unable to recognize any heroic qualities in such subject matter, the public thought his paintings unsuitable for public exhibition. The common people he chose as subjects were indeed heroic, taking their life as it came to them, reminiscent of the characters in Synge's play *Ryders to the Sea*. The surface texture of his paintings was rough, not smoothed out. This led his contemporaries to regard his paintings as crude. The beat and rhythm of unidealised life is what Courbet sought to portray. The romanticized vision of life was broken by harsh reality, and polished cultural life replaced by the gruesome reality of death and struggle for existence. These paintings were a reflection of the social and political thoughts of the times. Courbet's *A Burial at Ornans* (1849-1850) (Fig-2) portrays death and darkness, a gloomy atmosphere which is enhanced by the prevalence

of black costumes and the over-powering fact that even Jesus Christ had to die (symbolised by a crucified Christ in the background). This painting seems to say that these black scenes of death are part and parcel of human existence. Human beings cannot remain indifferent to such realities. Art is not mere illusion for it has the power to delve into the heart of things, and cannot be blind to the suffering of the masses. If that is the message of this painting then the outrage of art critics of that time can be explained as their having to encounter attitudes in art which they were not used to. A parallel to such humanism can be found in George Eliot's famous statement –

Paint us an angel, if you can, with floating violet robe...; paint us yet oftener a Madonna ...; but do not impose on us any aesthetic rules which shall banish from the region of Art those old women scraping carrots with their work-worn hands,...those rounded backs and stupid weather beaten-faces that have bent over a spade and done the rough work of the world....¹⁶

Critics accepted art only as it reflected the beautiful and idealized forms in nature. The Platonic ideal of beauty had to be upheld. Courbet and his followers stood against all these attitudes regarding art, and were in search of an objective social reality; A presentation of reality which “professes to avoid any selective bias in . . . giving us the scene or the character as the eye sees it” and emphasize the aspect of life “least flattering to human dignity.”¹⁷ But to the disappointment of many younger artists the constant battle with the critics dampened Courbet's fighting spirit and in

¹⁶ George Eliot, *Adam Bede*, 1859.

<http://www.knowledgerush.com/paginated_txt/adamb10/adamb10_s1_p180_pages.html>4.5.2002

¹⁷ Read, *The Meaning of Art* 137.

later years he concentrated on painting for public approval, his subjects now converted into popular themes in the public salons. His previous commitment though, was glowing like an incandescent flame for many aspiring artists and changing their concept of art and thereby, laying a strong base for the Impressionists.

Edouard Manet (1832 – 83), suffered the same if not more hostile criticism as Courbet. Manet's work also had great influence on works which led towards modernism. "It was Renoir who wrote of Manet :

'Manet was as important to us [Impressionists] as Cimabue and Giotto were to the Italian Renaissance'.¹⁸ Manet's *Le Dejeuner sur l'herbe* (Fig-3) was furiously attacked for obscenity. Nude



(Fig-3)

figures were no new introduction to the art world so one wonders at the outrage . The truth lies in the fact that he had offended contemporary sensibility. It was the same type of hostility Byron had to face with *Don Juan* . This was also the type of hostility that Joyce had to face with his too often, too open physical references in *Ulysses*. Manet made the grave mistake of impropriety – putting a nude female figure in a park in the midst of two foppish gentlemen . The incongruity of the scene offended society. A glance at this picture reminds one of Robert Scholes' *In the Brothel of Modernism : Picasso and Joyce* in which he refers to the recurring references to prostitutes in the works of Picasso and Joyce which are characteristic of these two great modern artists. Could it be that Manet was trying to develop a similar idea? Could it be that he considered such a woman as a "Muse" for his creative art and thus tried to blend her into the surroundings as an undeniable existence upon which light had a similar

¹⁸ Schwarz 54.

if not stronger interplay as with the other bodies surrounding her? Yet he does accept the fact that her presence in society is on the whole insignificant: thus blurred images in the background representing coquettes at a public bar are to be found in another of his paintings. A close examination of his masterpiece *Bar at the Folies-Bergere*, 1882 (Fig-4) reveals the figure of the decently dressed barmaid as the only significant entity in the picture. The throng of people are just shades of non-specific colour. There is a reflection of a man in the mirror behind the bar. As viewers of the painting our gaze becomes part of the moment and we are not distant onlookers. The onlooker becomes



(Fig-4)

The delicate flowers in their fragile yet sturdy environment seem to represent her position in life. The moment is insignificant but its reality is inescapable.

the reflection. We see the barmaid and her surroundings through the eyes of the customer. As we look at her (the barmaid) we see a woman struggling with life, with dignity. The delicate hues of the flowers before the barmaid pathetically echo the listlessness in her eyes.

Aestheticism and Art

Reality has so many faces that it is indeed hard to pinpoint the essence of reality and convert it into art. This chameleon like quality of reality has led to many ways of considering the connection between reality and art. Pierre Macherey in his *A Theory of Literary Production* (Trans, 1978) maintains that Art creates a reality of its own, it should not therefore be judged according to literal correctness. Citing Balzac's Paris, Macherey explains that the literary Paris can never exactly represent the real

Paris and it is this insufficiency that opens up possibilities of unending variety. After the introduction of the term 'aesthetics' by Alexander Gottlieb Baumgarten in 1753, the centuries old concern of beauty and its perception and representation at last found a name. Though previously a topic of philosophical dimensions with arguments originating from Plato, Aristotle and the like, it was in the 19th century that artists themselves discussed the nature of aesthetics in their own art and also in art in general. We notice that the concept of reality and its relation to art and consequently the role of aesthetics in a work of art has changed over the centuries.

Plato's philosophy concerned with the shadow perception of unattainable concealed beauty and the sustained view of the art of detailed perfection of external reality as being able to only duplicate an illusion of reality was challenged by Aristotle's doctrine which, though it used the same term, *mimesis*, meant something totally different. Aristotle advocated that art should satisfy human demands for happiness in contradiction to Plato's view that aesthetic concerns should be based on morality. The third century philosopher Plotinus advocated for morality in a way that laid emphasis on art as a medium of aesthetic bondage which could lead to contemplation of mystic ideals. After the transition from religious aestheticism in the Middle ages to the impersonal representation of minute detail of the human world in the Renaissance the world of aestheticism continued to be imbued with attitudes of impersonal depiction, advocated by Immanuel Kant(1724-1804), emphasizing the skill of the artist in selecting and representing beauty which is universally accepted. Hegel(1770-1831) put forth the idea that the objects of aesthetic representation should be searched for amongst natural objects which were the only source of true beauty. Schopenhauer (1788-1860) called for an escape from harsh reality in the

contemplation of unattainable Platonic forms. Nietzsche (1844-1900), believed that art could change the perspective of cruel existence to a bearable even pleasurable experience.

Changing philosophical attitudes towards art greatly influence the art and literature of the times. Gustave Flaubert, Jane Austen, Charles Dickens, Carlo Goldoni, Alexandre Dumas all wrote about middle class life in true to life portrayals in novels and dramas. Courbet depicted the plight of the working class. Gradually the emphasis on depicting external reality changed and art shifted its focus inward looking into the human soul. The artist's role was being re-evaluated. The last 7 lines of T.S.Eliot's *The Wasteland* epitomises the struggle to make sense of the artists work which was, in this modern age of unrest seen to be destroying the sense of beauty in art. The lines –

Poi s' ascose nel foco che gli affina

Quando fiam uti chelidon – O swallow swallow

Le Prince d' Aquitaine a la tour abolie

These fragments I have shored against my ruins

Why then Ile fit you. Hieronimo's mad againe.

Datta. Dayadhavam. Damyata.

Shantih shantih shantih

Here Eliot uses an admixture of five languages in the space of eight lines. The fragments conceal a greater meaning embedded in the purpose of the whole. The reference to Hieronimo is of vast importance in this context. In Kyd's play *The Spanish Tragedy* Hieronimo stages a play to get revenge on evil-doers (Balthazar and Lorenzo) who are above the law. He effects confusion in the audience and the stage

by assigning a different language to each character thereby using several languages simultaneously in a single play. The audience is so confused that they do not realise that the deaths are actually happening in reality and are not being staged as an illusion. Though Hieronimo is successful in his revenge the extremity of affairs causes him to grow violent for he has also unintentionally caused the death of Bel-imperia who is an embodiment of beauty. The catastrophic result of the stress of such confusion is echoed in these lines of the wasteland where there is an equivalent stressful amalgamation of multiple languages. To resolve this stress the poet passionately utters an invocation of peace –Shantih, shantih, shantih - to regain a former certitude of being , out of the fragments of language symbolising the dissolution of nationality and culture.

Technology seems to be the main catalyst in breaking down cross-cultural boundaries, a universal form of culture that influenced and created a more technological base for popular culture which the technological revolution of the 20th century has brought about. Technology has diversified the experience of and reaction to art. Mechanical reproductions have taken art to the masses which in turn triggers diverse reactions to that art work for, as Walter Benjamin points out in “The Work of Art in the Age of Mechanical Reproduction,” “ there was no way for the masses to organize and control themselves in their reception.” He goes on to say that the problem of reproduction of a piece of art lies in the fact that the “aura” of that work – its uniqueness, its specific presence in time and space is destroyed and along with it

tradition is shattered as “art has left the realm of the ‘beautiful semblance’ which, so far, had been taken to be the only sphere where art could thrive.”¹⁹

Art was brought down from its majestic heights to a more public-oriented interface. This was what was happening in the artistic sphere in the decades between 1890-1930. As Louis Althusser writes in his letter to André Despre(1966),

What art makes us *see*, and therefore gives to us in the form of *seeing* ,
perceiving and *feeling* is the *ideology* from which it is born, in which it
bathes, from which it detaches itself as art, and to which it *alludes*.²⁰

The artist’s objective, during that period, of digging into the realms of perception and the human mind fundamentally changed the idea of aesthetics. Thus we notice the emphasis on reality (natural⇒social) in the realists, emphasis on the effects of light in the impressionists, the emphasis on colour in the fauvists, the emphasis on distortion of natural bodies in the cubists , emphasis on outraging the public in Dadaism and the emphasis on symbolism and dreamwork in the surrealists .

Impressionism : Gateway To Modern Art

The Impressionists held eight art exhibitions between the years 1874 -1886. The first exhibition held in 1874 was subject to extreme satirical reviews from the French art critic Louis Leroy who used the term *impressionism*, derived from Monet’s *Impression: Sunrise* (1872-1873), in a derogatory sense to describe the unfinished

¹⁹ Walter Benjamin “The Work of Art in the Age of Mechanical Reproduction,” *Literary Theory: An Anthology*, eds. Julie Rivkin and Michael Ryan (Oxford:Blackwell, 1998) 285.

²⁰ Louis Althusser, “ A Letter on Art in Reply to André Despre(1966),” *The Theory of Criticism: From Plato to the Present*. ed. Raman Seldon (Essex: Pearson Education Ltd, 1988) 460.

aspect of those art pieces. Amazingly the group of artists adopted the term to identify themselves and their art. Impressionist painters such as Claude Oscar Monet(1840-1926), Camille Jacob Pissarro, (1830-1903), Pierre Auguste Renoir (1841-1919), Mary Cassatt (1844-1926) etc. "... specialized in landscape, informal portraits in a domestic setting, and still life genres that before the 1870s had been regarded as of lesser importance than history painting. It was a major achievement of the impressionists to overturn this prejudice."²¹ These painters realised that the same object could assume a thousand faces depending upon the light and colour reflected from and refracted through it. Henry James emphasizes the importance of impressions in works of art. As Philip Horne says ,

James argues in much of his criticism that a strict adherence to 'impressions', the maintenance of an 'air of reality', is a necessary condition for the moral validity of a work of fiction , something which evidently concerns him.²²

The possibility of catching an exact moment in time with all its momentary sensations is what this group of artists tried to perfect. This catching of sensations is, according to Leavis, a characteristic of the poet Edward Thomas's (1878-1917) imitation of speech patterns:

A characteristic poem of his has the air of being a random jotting down of chance impressions and sensations, the record of a moment of

²¹ ."Impressionism (art)," *Microsoft® Encarta® Encyclopedia 2000*. © 1993-1999 Microsoft Corporation. CD-ROM.

²² PhilipHorne, " The novel to 1914 " *The Penguin History of English Literature: The Twentieth Century*, ed. Martin Dodsworth (London: Penguin, 1994) 68.

relaxed and undirected consciousness. The diction and movement are those of quiet, ruminative speech.²³

Such a comment could be aptly used to describe the work of the impressionists, especially the landscapes of Pissarro. Painters with the same interest in momentary sensations tried to put on canvas not a representation of solid blocks of colour but the shimmering elegance of suddenness and exactitude. They tried to represent scenes exactly as they had perceived them suspending an evanescent moment, with all the extravagance of light, shade and colour. Leonardo da Vinci's concern with the nature of light and shade in works such as *Mona Lisa* (1503-1506) (Fig-5) find a more mature expression in the work of the impressionists. These painters did not toil relentlessly to hide their brushstrokes, but they left them boldly staring into the face of perfectionists and traditional artists who would consider such techniques as callousness on the part of the painter. The impressionists were one of the primary pillars upon which the foundation of modernist insight was built. Impressionism was one of two paths stemming from the debate around realism that reached its peak in a world in



(Fig-5)

which all absolutes were rapidly dissolving. Early realism had a positivist attitude embedded within it. But, as Malcolm Bradbury points out, as the Victorian world-picture began to crumble away and "a bleaker lore from Darwin and positivism put the landscape into a new perspective and shrank the image of the human figure," earlier optimism gave way to more depressing pictures of "indifference and

²³ F.R. Leavis, *New Bearings in English Poetry*, 1950. As quoted by, Catherine Koralek, "Poetry to 1914", Dodsworth 49.

victimisation.” And at that point in history, realism was to take two distinctive paths , one path, “which followed Zola in regarding the study of reality as an experimental science, became naturalism; another, following realism’s emphasis on the intensification of awareness, and emphasising the act of consciousness, became impressionism.”²⁴ The latter division was to branch out in different directions thereby begetting the whole array of modernist movements in art and literature which were to introduce a drastic change to all that had gone before and that was to unite under the title of ‘Modernism’ .

Claude Oscar Monet(1840-1926) is renowned for his series paintings. Starting in 1877 with a series of works that capture the smoke-filled Saint Lazare railway station in Paris, Monet went on in 1890 to paint a series titled *Haystacks* and eventually painted his *Rouen Cathedral series* (1892-1894) which are truly significant for his portrayal of the effects of light falling on an object and transfiguring our perception of it. These series of paintings lay bare the fact that the same object seen from the same angle seems totally different and contains a totally different combination of colours at different times of the day.



(Fig-6)

Pears(1888)(Fig-6) is an example of the still life he painted with a which blends

Paul Cezanne(1839-1906), himself influenced by Pissarro in impressionist technique, in turn influenced Picasso in his treatment of form and Van Gogh in his treatment of colour. His *Peaches and*

²⁴ Bradbury, *Modernism* 29.

realism and subjectivity. We sense an order in the disorder of arrangement. The haphazard position of the fruit upon the white table cloth is significant of a certain balance which a single effortless pull of the cloth could break into chaos. The impressionist's momentary impression is there. The exact folds of the cloth are not to be naturally regained once the balance is lost. The seemingly geometric stance of the objects have the seed of cubism embedded in them. Thus sometimes the term 'father of modernism' is applied to him. Other painters who picked up the technique are, Walter Sickert (1860-1942)(England), James Abbot McNeill Whistler (1834-1903)(American), Max Liebermann (1847-1935)(German) and Giovanni Segantini (1858-1899)(Italian). Whistler's title of a painting of his mother which he named *An Arrangement in Black and Grey* clearly indicates that the impressionists laid little emphasis on subject and were instead interested in colour, light and shade. The global reach of the modern movement in art is clearly visible from the diverse nationalities of these artists.

After the impressionists naturalistic depiction of nature came the post-impressionists with their distortion of the natural aspects of their surroundings, among which Vincent van Gogh's (1853-1890) name is most well-known. This artist distorted natural colour combinations and started another movement which used on "defamiliarizing" techniques. The figures he portrayed were detached and strange, whereas his landscapes seemed to be unnaturally heaving with a tumult of colour revealing an underlying spirit similar to the wild landscape of Emily Bronte's *Wuthering Heights* (1847). The scenes he depicted were full of colourful strength as if objects themselves embodied emotions and gave out colour signals for human response. He thus started a tradition of using strong and powerful colours. But unlike

the colours used by Eyke, which had a certain conformity with the subject – Gogh was somewhat erratic in his use to the extent that many would say he was bereft of the colour sense defining the combination of harmonious colours. Actually he was concerned with creating a harmonious whole out of apparently disjointed colour combinations. That such was indeed his intention is discernible from one of his letters to his brother Theo in which he states,

When weavers weave that cloth which I think they call cheviot, or those curious multicoloured Scottish tartan fabrics, then they try, as you know, to get strange broken colours and greys into the cheviot -- and to get the most vivid colours to balance each other in the multicoloured chequered cloth -- so that instead of the fabric being a jumble, the *effect produit* of the pattern looks harmonious from a distance.

A grey woven from red, blue, yellow, off-white & black threads -- a blue broken by a green and an orange, red or yellow thread -- are quite unlike *plain* colours, that is, they are more vibrant, and primary colours seem *hard*, cold and *lifeless* beside them.²⁵

An examination of any part of any of his mature paintings would reveal his commitment to his belief in such a technique of colour combination. If we study his *Self-Portrait* we are astonished to find the amount of work and skill that has been exercised to retain this fusing effect of a multiplicity of colour-shades. In such paintings blue is not just blue and brown is not just brown, even the white if closely

²⁵ Van Gogh to Theo, c. 30 April 1885, from *The Letters of Van Gogh*. <<http://www.art-and-artist.co.uk/van-gogh.htm>> 8.5.2002

inspected will reveal shades of yellow, green and pink. His *Crows in the Wheatfield* (1890, Rijksmuseum Vincent van Gogh, Amsterdam, Netherlands) (Fig-7) is most characteristic of his emphasis on colour. For him colours were embodiments of



(Fig-7)

emotion to be imprinted on the canvas with quick and violent brushstrokes. As we notice in this picture a terrible turmoil seems to have been going on within him, an extremity of emotion is clearly identifiable. This painting was produced a few days before his suicide; maybe that was where the agitation lay. Thoughts of violence and death must have been circling in his head like the circling crows in his picture. Gogh's work is said to represent the archetype of expressionism. The intensity of emotional experience and emotional spontaneity along with the technical use of powerful colours to express inner ramifications of such excessive emotional states in as compelling form as possible is what gave the expressionists their name. It is surprising though that the term expressionism was not officially used till 1911 in spite of the fact that the style and essential qualities of expressionism were apparent in much Asian art and European art before that. Van Gogh's associate Ganguin was as ambitious in his use of colour as was Van Gogh and it was their experimentation in art along with the influence of expressionist schools of art that led directly to the fauvist movement in art. This movement and Van Gogh's work greatly influenced the fauvists. The fauvists continued in Van Gogh's footsteps but with a little difference. The bright colours are still there but the figures and subjects seemed to follow Chinese and Japanese painting in their essence.

Fauvism was mainly a French artistic movement which lasted from about 1898 to 1908. "*Les Fauves*, literally "the wild beasts," was originally a pejorative label applied to the group at their first exhibition in 1905, although the fauvist style had been employed by the group's members for several years before that date. The artists included André Derain, Maurice de Vlaminck, Raoul Dufy, Georges Braque, Henri Ganguin, Albert Marquet, Jean Puy, Emile Othon Friesz, and Henri Matisse, their undisputed leader. The epithet was never accepted by the painters themselves and, indeed, in no way does it describe their sunny or lyrically subjective imagery."²⁶ At the 1905 exhibition "the paintings were hung together in the central gallery, surrounding a conventional renaissance-style statue. Tradition has it that art critic Louis Vauxcelles remarked of the situation: '*Ah, Donatello au milieu des Fauves*. Donatello among the wild beasts)²⁷ It was from that point onward that a derogatory term became a term of identification as had impressionism before it.



(Fig-8)

Henri Matisse(1869-1954) was one of the most renowned of the fauvists and possibly the only one dedicated enough to the form to continue with it. Paintings such as his *Red Room(Harmony in Red)* (1908-1909) (Fig-8) clearly show his use of strong colours. Exactness is not one of his strong points nor did he want it to be. He worked with an apparent sense of subjectivity, working on the painting and adding colour until he felt it was complete. It was what *he felt* that mattered. The distorted form of the still fruit gave importance to the colour. It is as

²⁶ "Fauvism" *Microsoft® Encarta® Encyclopedia 2000*. © 1993-1999 Microsoft Corporation. CD-ROM

²⁷ Steve Sander, *The Fauve Page*. <www.theartgallery.com.au> 5.6.2002

though it is the colour that gives objects their form. To him and others like him it was colour that enhanced sensation. As he said himself, "My choice of colours does not rest on any scientific theory; it is based on observation, on feeling, on the experience of my sensibility. Inspired by certain pages of Delacroix, an artist like Signac is preoccupied with complementary colours, and the theoretical knowledge of them will lead him to use a certain tone in a certain place. But I simply try to put down colours which render my sensation."²⁸ Matisse admits that he has been influenced by Cezanne's work ,

Cézanne, you see, is a sort of god of painting. Dangerous, his influence? So what? Too bad for those without the strength to survive it.... I have accepted influences, but I think I have always known how to dominate them.²⁹

This boldness seems to dominate his paintings where he creates visions of intense subjectivity. Colour again seems to be more important than figure and form and colour in itself created form. The woman in the painting seems to have an insignificant position just happening to be there arranging not fruit but colour. It was the boldness in colour that portrays an array of feeling unassociated with the human form. The long stalks on the tablecloth seem to be waiting for the removal of the human form in order to fully complete the black and red colour combination. Other

²⁸ Matisse, Henri. *Notes of a Painter*. La Grande Revue, 1908.
<<http://www.constable.net/arthistory/glo-matisse.html>> 7.6.2002

²⁹ Matisse's comment about the influence of Cezanne, From an interview with Jacques Guenne, 1925.
<<http://www.constable.net/arthistory/glo-matisse.html>> 7.6.2002

works such as *The Joy of life*(1905-1906), *The Red Studio*(1911) also contain this bold use of colour signifying the artist's emotional fulfilment.

Picasso And The Beginnings Of Abstract Art

Harsh angular plains and flat perspectives are characteristic of Pablo Picasso's (1881-1973) style, later changed into the use of cubes thereby giving rise to the term 'cubism'. A painting representative of his style, *Les demoiselles d'Avignon* (1907)(Fig-9) shows five nudes, apparently prostitutes, in curious positions and with mask-like faces, and mechanistic bodies totally deprived

of beauty in the common sense of the word. But why was Picasso distorting human images to an extent that they could hardly be termed human ? This may possibly be Picasso's reaction to the psychological and scientific



(Fig-9)

movements of his time, which revealed the trepidation of the human intellect and mind. What power do we actually have if we can't guarantee our own sanity ? In cubism the human form has lost all its subtlety. Picasso holds a very influential position in the world of modern art. His art was a revolt , and is emblematic of the modern artist.

Faces are our principle means of identification. Yet Picasso's pictures have common indistinctive mask-like features. The splendour is barbaric, reminiscent of primitive cultures and tribal existence. Picasso had frequented the ethnographical museum at Trocadero and its influence is evident. In the large sculptures of the museum Picasso could envision the pulse of modern life. If we look carefully at the

faces of the women portrayed in *Les demoiselles d'Avignon* (1907) we notice (from the left) that there is a gradual transformation from human to attained non-human identity. It is as if he is trying to say that we all wear masks which hide our true identity and destroy the spirit of individuality that lies within us. The commodification of modern life that calls for conformity in life-style and attitude takes away the artist's creativity. The material aspect of the painting is signified by the fact that the women are in a brothel of Avignon, a street in southern France. As tribal society before us had vanished helplessly, we are caught up in a pattern of life and losing our individual identity in a society consumed with materialistic concerns, the sole purpose of living being for subsistence in a utilitarian world. The metaphoricity of the painting – the contrast and comparison of two spatially dimensioned cultures “recalls Conrad’s insistence in *Heart of Darkness* on the simultaneity of savagery and barbaric impulse in modern European behaviour.”³⁰

A certain pessimism cultivated by the anarchism of modern culture seems to envelope these paintings with a strong motif of the search of identity and permanence of belief. This lack of individual identity is indicative of our conditioned response to the happenings of life: like a cult which knows only destruction and devastation deprived of spontaneity and individuality - the whole human race is tuned in to one frequency of consciousness that is one of material validity. Or again it could be a representation of Freud’s theory of hiding behind a mask of pretension which gives way, through dreams and slips of tongue, to the sexual neurotic that lies underneath. Or, it could be that humans have turned themselves into commodities in order to indulge in the materialistic ecstasy around them. Whatever maybe the true

³⁰ Schwarz, *Reconfiguring Modernism* (New York: Macmillan, 1997) 139.

explanation, the truth of the matter is that it is a sense of pessimism surrounding the world around them that leads these artists to continue experimenting with form until it develops into an admixture of various bits and pieces which together make a somewhat disjointed whole. This is what is called 'collage'. A spirit of restlessness was evident in such experimentation with form and content. Though paintings, such as *Les Femmes d'Alger* (1907), *The Three Musicians* (1921), *The Dance* (1925), and *Guernica* (1937) seem worlds apart from any romantic predecessor, there is a connection. To quote just a few of Robert Scholes' words on this subject –

From Romanticism, modernism gets its emphasis on originality, on the need to make things 'new'—to be perpetually innovative at the level of both form and content. It is their perpetual restlessness and formal innovation, among other things, that have put Joyce and Picasso at the centre of modernist art and literature.³¹

This perpetual restlessness was a reaction to mechanized life, and the artistic experiments are an efforts to translate those reactions into a positive force for creation. But for all his experimentation, representation of an object was still within his creation of art and the exploration of the human subject, though temporarily absent from his artworks during his collaboration with Braque, was present in the major part of his artistic output.

It is interesting to note though that many of Picasso's later pictures reflected a change of attitude and return to renewed emphasis on works by great masters of the past—Diego Velázquez, Gustave Courbet, Eugène Delacroix, and Édouard Manet.

³¹ Robert Scholes, *In the Brothel of Modernism: Picasso & Joyce*, <<http://www.modcult.brown.edu/people/scholes/Pic-Joy/Part-1-340.html>> 19.10.2000

Could it be that in later years Picasso was more sympathetic to humanizing and external reality? We have encountered many such attitude changes in philosophers such as T.E.Hulme. Hulme is "unusually frank about his changing attitudes.... 'Living in a sceptical atmosphere, you are in an unnatural attitude which prevents you seeing objective truth.' Such, he acknowledges, was the difficulty which impeded his own development."³²

Georges Braque(1882-1963) is a name constantly associated with Picasso. After working under the influence of the fauvists Matisse and Andre Derain(1880 – 1954) , Braque moved on to concentrate on the paintings of Cézanne. In a 1902 painting of *Mont Sainte-Victoire*, Cezanne used the technique of *passage*, which allows for physical objects to interpenetrate each other. In this particular painting for example, he brought on the effect of illusory depth by allowing the blue of the sky merge with the grey area of the mountain. Without a clear boundary separating them, rock and air merge and interpenetrate. This technique held strong appeal for the cubists because - "first, *passage* defied the laws of physical experience. Second, it encouraged artists to view paintings as having an internal logic—or integrity—that functions independently of, or even contrary to, physical experience."³³

Considerably developing Cezanne's style of creating illusory depth in an object and rendering unconventional perspective, Braque worked side by side with Picasso to establish cubism as a major movement, emphasizing both the analytic (upto 1912) and the synthetic form(after 1912) of cubism. Collage is the developed form of

³² ."Cubism" *Microsoft® Encarta® Encyclopedia 2000*. © 1993-1999 Microsoft Corporation. CD-ROM

³³ ."Modern Art" *Microsoft® Encarta® Encyclopedia 2000*. © 1993-1999 Microsoft .CD-ROM.

synthetic cubism. Their radical invention of gluing bits and pieces of the outside world- bits of newspaper, pieces of material etc. and thereby symbolizing a link between the world of outside elements and the world of art is noteworthy. The variety of non-conforming shapes and objects were to create an unfamiliar concept of display. That the concept of collage was foremost in Strindberg's thoughts in the creation of his characters is clear from his statement in the Preface to *Miss Julie*, "My characters are conglomerations of past and present stages of civilization, bits from books and newspapers, scraps of humanity, rags and tatters of fine clothing, patched together as in the human soul."³⁴ The assimilation of apparently non-aligned broken images reflect the kind of structural dimension which was later merged with dreamworks and contained strong symbolic aspirations which were to be



Fig-10

developed in Surrealism and from which the stream-of-consciousness technique was to be born. Braque's *Guitare et verre* (Guitar and Glass, 1921) (Fig-10) is an example of his work, and illustrates the fragmented experience of art.

Albert Gleizes, Jean Metzinger, Robert Delaunay, Fernand Léger, and Juan Gris are a few of the French artists who experimented with cubism. In contrast to the work of Picasso and Braque they used their art to glorify modern life's relationship to technology. Thereby, upholding the contemporary political belief the demands of society as a whole were more important than the individual.

³⁴ As quoted by, James McFarlane, "The Mind of Modernism", *Modernism* 81.

Referring to Mondrian's (1872-1944) *Composition in Blue, Yellow, and Black* (1936) (Fig-11) Gardner says, 'Mondrian has adjusted the design so carefully that no single portion of the surface is more important than any other; the tension between the rectangles is maintained to the very edges.'³⁵ The abstraction here is so intense to a level that one has to think of Mondrian's comment on art and reality to make a reliable judgement-

Art and Reality. Art is higher than reality, and has no direct relation to reality. Between the physical sphere and the ethereal sphere there is a frontier where our senses stop functioning. Nevertheless, the ether penetrates the physical sphere and acts upon it. Thus the spiritual penetrates the real. But for our senses these are two different things—the spiritual and the material. To approach the spiritual in art, one will make as little use as possible of reality, because reality is opposed to the spiritual. Thus the use of elementary forms is logically accounted for. These forms being abstract, we find ourselves in the presence of an abstract art.³⁶

The painting below with its plain of pure white characterized by solid blocks of basic colours signifies the return to the true spirit of existence underlying external reality. This is in spite of the intersecting horizontal and vertical black lines that are

³⁵ Gardner, Helen. *Art Through the Ages*, 7th edition, rev. Horst de la Croix and Richard Tansey (New York: Hartcourt Brace Jovanovich, 1980) 824.

³⁶ Mondrian's quote. Quoted by Hilton Kramer in "Mondrian and Mysticism: 'My Long Search is Over'." *New Criterion Online*, <http://www.newcriterion.com/archive/14/sept95/hilton.htm> 12.8.2002

indicative of the discrepancies of human life. Mondrian dissects material reality as he



Fig.11

considered it an inadequate medium of reaching the kind of spiritual transcendence he was aiming at. He considered the abstract style he was developing as “‘the style of the future’, as an idea of evolution—the evolution of art in the service of the evolution of spirit”³⁷ To him elementary forms held the only possible road to spirituality - the true realm of spiritual

harmony. He was striving for the unification of broken relations. The object of using such basic forms is that since they were not at all modified in any way by the perception of the onlooker the artwork would only be perceived as a harmonious whole, *harmony* being the main objective of his art. For him his various *Compositions* reflected the dream of a harmonious utopian reality where individualistic temperament and concern and the aggression that goes with it, has no place. Begun in 1917 the De Stijl movement in art, which includes Mondrian and others such as Theo van Doesburg, concentrates on a style painting where the artist aims at a envisage a universal response towards his creation. It was as if Mondrian was afraid, that humanity had lost a common ground of reality on which to identify with each other.

Whereas Mondrian concentrated on departure from all material concerns and anarchy with the De Stijl movement the ‘Futurists’ were embracing it wholly, sometimes with disastrous consequences. When Ford Madox Ford in his *Return to Yesterday* (1923) stated, “A Movement in the arts – any Movement – leavens a whole

³⁷ Kramer, *ibid.*

nation with astonishing rapidity; its ideas pour through the daily, the weekly and the monthly press with the rapidity of water pouring through interstices, until at last they reach the Quarterlies and disturb even the Academicians asleep over their paper baskets...³⁸ it was a recognition of the full potential and power of the media in influencing public judgment which F.T.Marinetti had realised over a decade earlier. Marinetti intended to put this power to full use when he published his *The Founding and Manifesto of Futurism* in the Parisian newspaper *Le Figaro* in February 20, 1909 long before any such art was in vogue. After that numerous manifestos of the same enterprise were published by a number of artists defining the nature of their art and advocating for the Futurist movement in art and literature. As the title suggests, these artists applauded the development of machinery and the integration of science and technology into all spheres of human life, strongly acknowledging the fact that these inventions were bringing *immense speed* to the sluggish daily existence known as life. Writing various manifestos in favour of their movement, these artists tried to show that they were reaching out to the unrealised possibilities of art. Marinetti called for those who, like him, celebrated the change brought about by technology to “Up on the crest of the world, once more we hurl our challenge to the stars!”³⁹ In calling for total freedom of the artist Marinetti rejected all bonds of tradition and the past with the comment –

What can one find in an old painting beside the embarrassing
contortions of the artist trying to break the barriers that are

³⁸ As quoted by Bradbury and McFarlane, “Movements Magazines and Manifestos: The Succession from Naturalism,” *Modernism* 192.

³⁹ F. T. Marinetti. “The Foundation of Futurism” [“Manifesto of Futurism,” 1909], trans. Eugen Weber, <<http://www.english.upenn.edu/~jenglish/English104/marinetti.html>> 14.4.2004

impassable to his desire to wholly express his dream? . . . To admire an old painting is to pour our sensitiveness into a funeral urn, instead of throwing it forward by violent casts of creation and action. Do you mean thus to waste the best of you in a useless admiration of the past that must necessarily leave you exhausted, lessened, trampled?⁴⁰

Art itself was becoming more and more mechanistic. The machine and motion involved with it was what futurists were concerned with. Futurist paintings were like a high-speed series of photographs printed on a single plate. Instead of a



(Fig-12)

single position of a subject they attempted to depict several successive actions at the same time. Giacomo Balla's *Dynamism of a Dog on a Leash (Leash in motion)*(1912)(Fig-12) is an example of such artwork. The futurists aimed at speed, loud sounds, gruesomely strong colours devoid of any harmonious combination. After commenting that all painting before the 19th century was *the art of silence* Carlo Carra says,

It is indisputably true that (1) silence is static and sounds, noises and smells are dynamic; (2) sounds, noises and smells are nothing but different forms and intensities of vibration; and (3) any succession of sounds, noises and smells impresses on the mind an

⁴⁰ Marinetti, *ibid.*

arabesque of form and color. We must measure this intensity and perceive these arabesques.⁴¹

With rebellion boiling within their souls, the artist seemed to be advocating for an appraisal of chaos. Attitudes such as, “War is beautiful because it enriches a flowering meadow with the fiery orchids of machine guns. . . War is beautiful because it creates new architecture,”⁴² were prevalent among them. Beauty was just a word with no associative sense of harmony and peace. As Walter Benjamin notes, the self alienation of mankind has “reached such a degree that it can experience its own destruction as an aesthetic pleasure of the first order.”⁴³ Ultimately Futurism became a synonym for Fascism because of the political leanings of the artists advocating for it. The radical change in perspective brought about by Cubism was not enough for them. As Cyril Barret, mentions in his “Revolutions in the visual arts” the Futurists could not understand why the cubists were not using the technique they developed to its fullest potential by representing an object in motion, instead of locking it back into a solid composition, after showing it in various facets. The futurists expanded on the artistic techniques of the Cubists. Some prominent names in this shortlived artistic movement are Giacomo Balla, Umberto Boccioni, Carlo Carrà, Luigi Russolo, and Gino Severini.

⁴¹ “Cubism” *Microsoft® Encarta® Encyclopedia 2000*. © 1993-1999 Microsoft Corporation.

⁴² As quoted by, Walter Benjamin “The Work of Art in The Age of Mechanical Reproduction,” *The Norton Anthology of Theory and Criticism*, ed., Vincent B. Leitch (New York and London, W. W. Norton & Co. 2001) 1185.

⁴³ Benjamin, *ibid* 1186.

Influenced by these Futurists and also by Picasso, French Dadaist Marcel Duchamp (1887-1968) produced a synthesis of the two art schools. Merging Picasso's solid angular planes and anatomically deformed human figures with the sense of motion in Giacomo Balla's *Leash in motion* (1912), Duchamp painted his *Nude Descending a Staircase*



(Fig -13)

No:2.(1912)(Fig-13). In this painting the absence of the title would make it impossible to identify the object portrayed. Various shades of glowing brown are all that is visible. It is only when we read the title that we start to discover a vague human figure in the midst of chaos. Other than that we find sharp edges and indiscernible geometric forms. It is amazing to note that Duchamp had started with impressionism, went on to fauvism, briefly adopted cubism, and then gave commonplace objects artistic value by displaying them as art. He termed these 'readymades', and then moved on to paint a collection of paintings and display objects which were to catch on as pop-art, and eventually ended up creating kinetic art. The absurdity of his readymades added to art a strange type of humour which in which life was deprived of its spiritual and aesthetic content. For him, art was impermanent therefore random and based on chance. His art added to the confusion already present in society and his intention was to make fun of collectors and connoisseurs of art.

Duchamp's renegade experiments signified a greater freedom for the artist to do as he pleased in order to save art from the degradation it had fallen to. The intention of the Dadaists, according to Hans Arp was to find "...an art based on fundamentals to cure the madness of the age and a new order of things that would

restore the balance between heaven and hell.”⁴⁴ Painters who believed in this view of Dadaism are Richter, Janco, Baumann, Arp and Alberto Giacometti. Dadaism and anarchy were identical twins unleashed upon the art world. The unlimited freedom in art that the Dadaists advocated for, lead to excesses such as putting a urinal in an art exhibition and terming it as art. With the intention to outrage the public Dadaist endeavours made works of art the centre of scandal. Eventually interest in such adverse and shocking art subsided and Dadaism would have died out but for Andre Breton who was to give it a rebirth through a positive transformation and thereby name it Surrealism.

Considering these experimentations in art, one is confronted by the question of whether artists were over-reacting to the challenges they felt were being powered by innovations in modern technology and modern scientific discoveries. Perhaps we are doing the same today when we replace actors with computer generated prototypes. Then, there was a shift back to reality but this was a reality of a different kind. This time it was psychological reality that came into the picture. A modified version of Dadaism combined with symbolism developed in painting. Philosophical concerns with consciousness were making their way into art. Thus, all surrealists emphasized the importance of psychological reality. Like de la Mare’s constant pre-occupation with the explorations of the realms of dreams and fantasy the interest of the Surrealists was diverted to an exploration of the unconscious and the dream world.

This powerful European movement started in 1924 when André Breton published a manifesto for it outlining its ambitions. Surrealism was the positive

⁴⁴ Robert Short, “Dada and Surrealism,” *Modernism* 295.

opposite of the strongly pessimistic and negative attitude of Dadaism and Futurism. Freudian dream theories greatly influenced the Surrealists. The Surrealists based their own ideas of art on Freud's idea of unconscious motivations and desires finding outlet in spite of repression. A greater knowledge of psychology, human consciousness and dream interpretation is needed to grasp the meaning of these art works. Art was turning back to meaning, the difference being that it was becoming like a kind of code of the psyche of the artist or a message of his

world that needed deciphering. More like a jigsaw puzzle to be put together piece by piece using guesswork to establish the proper position of the pieces in the developed schema. Salvador Dali (1904-1989)(Spain),



(Fig-14)

Rene Magritte (1898-1967) (Belgium), Giorgio de Chirico (1888-1978)(Italy), Joan Miro (1893-1983)(Spain), Roberto Matta (1911-)(Chile) etc. are the famous practitioners of this movement. Among the works of these surrealist artists Dalí's *The Persistence of Memory* (1931)(Fig-14) is probably the most famous surrealist painting based on a dream vision which is incorporated with the reality that time gives a flexible quality to our dreams. The timepieces hanging limp in the foreground signify the incongruity of clock-time in this dreamworld. Time doesn't exist in the way we are used to think about it. The painting seems to be a visualisation of Bergson's *Essai sur les données immédiates de la conscience*(Time and Free Will)(1889) which seeks to justify the subjective logic of the unconscious mind, that openly establishes a breach between the logic involving conscious states of thought and naturalistic perceptions of time and space. The unconscious can play tricks on us in the perception

of time and space thereby allowing our childhood fantasies and fears to surface, puncturing our conscious logical thoughts. The dreamworld of Dali's picture portrays a sense of optimism. The blue sky reflected in the timepieces signifies a possibility of attainable satisfaction. Time is not yet lost to despair but hope - the other aspect of dreams mentioned by Freud in his theories, remains. Dreams are messengers in a realm of unsatisfied and unexpressed desires. In Strindberg's preface to *A Dream Play* the author describes such manifestation in the realm of dreams. In his play as in dreams, "Anything may happen; all things are possible and probable. Time and space do not exist: against an unimportant background of reality, the imagination spins and weaves new patterns; a blend of memories, experiences, free ideas, absurdities, improvisations....But a single consciousness holds dominion over them all: that of the dreamer."⁴⁵ This duplicity of existence in contrasting physical and psychological realms agitated the surrealists into an endeavour to penetrate our dreams, creating a melting point of the conscious and unconscious.

The Surrealists, in their attempt to evoke psychic responses, developed techniques such as frottage (rubbing with graphite over wood or other grained substances) and grattage (scraping the canvas)--which produced partial images which depended on the viewer for psychic completion; and automatic drawing, a spontaneous, uncensored recording of chaotic images moment by moment impinge on the consciousness of the artist. Then there was the act of letting paint run freely upon the canvas and then displaying it after slight modification and revision. The artist would thereby manipulate interest by analysing a chance condition and converting it

⁴⁵ As quoted by James McFarlane, "The Mind of Modernism," *Modernism* 85.

to a purveyor of intrinsic suggestion, hence creating a novelty of experience. This idea of the limitless possibility of experience is what James in his essay *Art of Fiction* (1884) meant when he referred to experience as an “immense sensibility, a kind of huge spider-web, of the finest silken threads, suspending in the chamber of consciousness and catching every air borne particle in its tissue.”⁴⁶

The discussion of the development of art from the realist standpoint of Courbet's Realism to the spiritual standpoint of Mondrian's Neoplasticism and eventual development into a psychological standpoint in Dali's Surrealism with all the force and vitality of the various experimentations in between goes to show that the road to and through Modernism contains a medley of philosophies, perspectives, innovations, and cultural overbearings. Despite all the discussion about Modernism we still have not been able to ascertain a decisive blend of characteristics with which to immediately identify modernism. The journey of the world of painters towards a modern vision of art has not been a lone quest. Literature and other disciplines have gone hand in hand towards this new era in artistic expression. In spite of the difference in medium between painters and writers their ideas have intertwined to create the modern sensibility. When Flaubert said, “I am Emma Bovary” he introduced the true spirit of artistic development. *To create* one has *to be* - One has to feel, to sense, to go through all experience that is required for a successful creation. In a sense one has to have the capability of assuming multiple personalities but not to the extent that they impend on the artist himself. An artist needs to have the ability to conquer and restructure on the basis of the association of ideas in terms of the

⁴⁶ Henry James, *Art of Fiction* (1884), *The Norton Anthology of Theory and Criticism*, ed., Vincent B. Leitch (New York and London, W. W. Norton & Co. 2001) 860.

consciousness he becomes. It is like taking a palm full of water from a stream, hoping to contain all, there always seems to be that little drop that slips through your fingers. It is the inclusion of that little drop of the unknown that completes the whole. It is that escaped drop of experience that artists in the modern age are searching for. We have seen dabs of unmixed colour directly applied to the canvas, short violent brushstrokes holding on to bursts of emotion, intense and strong colours expressing emotion, human figures become geometric forms, flat surfaced depictions of cubes become significant artistic works, and dreamworlds evincing a psychological reality of their own. These are but a few of the experiments we come across in the modern world. The 'dissociation of sensibility' is essential to artists so that they can at the same time *be* and yet *not be* what they create. They have to gather a richness of experience and transmogrify the sensations into a wholeness of intellectual and artistic being. At the same time they have to be able at once to identify the fragments for what they are and again be able to ascertain their position in the whole aspect of existence with the addition of an acceptance of all possible relations in space and time. The discussion above reveals one thing clearly - the modern age was full of diverse concepts creating a whole range of possibilities from which the narrative technique known as the stream of consciousness was to flow naturally.

Chapter-2

From Psychology to Literature

And

Literary Criticism

If the labours of the man of science should ever create any material revolution, direct or indirect, in our condition, and in the impressions which we habitually receive, the poet will sleep no more than at present; he will be ready to follow the steps of the man of science, not only in those general and indirect effects, but he will be at his side, carrying sensation into the midst of the objects of science itself.⁴⁷

The experimental nature of the artistic movements of the modernist age, along with the growing interest in psychology paved the way for the development of the stream of consciousness technique as a literary technique. Psychology, in the last years of the nineteenth century and the beginning of the twentieth, was regarded as primarily the study of the mind. The interest in the workings of the mind gave rise to a special interest in the workings of the *artist's* mind involved in creation. Interest in the human mind thereby became the bridge between science and literature - two previously apparently unassociated fields. The term stream of consciousness was to act as a strong linking principle; other terms of clinical psychology such as

⁴⁷ William Wordsworth, "Preface to the *Lyrical Ballads*," in *English Critical Texts: 16th Century to 20th Century*, eds. Enright & Ernst De Chickera (Delhi: Oxford Univ. Press,1962) 175.

association, consciousness, sensation, psychoanalysis, symbols were to become recurrently used terms and concepts in both the fields of literature and psychology. In the course of our discussion , (1) we will try to understand what William James meant by the term stream of consciousness; (2) analyse the concept of time within the realm of consciousness; (3) consider the importance of the theories of Freud and Jung within the stream of consciousness and (4) consider how, through the use of this technique psychological concepts became important' in literary discussion resulting in a new aesthetic and critical approach.

Nature of the Stream of Consciousness

The term stream of consciousness was first used by William James in his *Principles of Psychology* (1890) in which he developed his idea of consciousness :



THE BETTMANN ARCHIVE/Corbis

(Fig-15)

Consciousness, then, does not appear to itself chopped up in bits. Such words as 'chain' or 'train' do not describe it fitly.... It is nothing jointed; it flows. A 'river' or a 'stream' are the metaphors by which it is most naturally described. In talking of it hereafter, let us call it the stream of thought, of consciousness, of subjective life.⁴⁸

⁴⁸ William James, " The Stream of Thought," Chap.IX, *The Principles of Psychology*, 1890. 5.8.2001

<http://psychclassics.vorku.ca/James/Principles/prin9.htm>

In this famous statement James expresses the view that the Consciousness is like a stream that has the power to dissolve and combine external impressions with internal thoughts, thereby forming an uninterrupted continuum which travels a rugged but continuous path. According to James, consciousness is not an accumulation of unconnected objects. The transition that occurs with the experience of any object and the idea it forms is based on association.

The transition between the thought of one object and the thought of another is no more a break in that thought than a joint in bamboo is a break in the wood. It is a part of the consciousness as much as the joint is a part of the bamboo.⁴⁹

The process of thought, therefore, is continuous. Its fluidity comes from the integration of the perceived idea or object into the consciousness as a whole. The constituents of consciousness, i.e. thoughts, are influenced by a combination of perceptions, sense-impressions, emotions etc. which are in themselves gathered as a continuous process and therefore act upon and mingle with one another as if in a fluid entity. As each new component enters the thought stream it associates with previous ideas or emotions and modifies it accordingly. In support of the improbability of the “constitution of consciousness” as being like “that of bead-like sensations and images, all separate”, William James quotes James Mill –

⁴⁹ James, *ibid.*

[If Consciousness was composed of separate and bead-like sensations]. . . we never could have any knowledge except that of the present instant. The moment each of our sensations ceased it would be gone forever; and we should be as if we had never been.... We should be wholly incapable of acquiring experience....momentary states would be our whole being.⁵⁰

The stream of consciousness has a strange similarity to the epic as if each stream of consciousness is an epic of the human mind. Each new object or idea is like an episode or digression which is well knit into the whole and is one of the characteristics that make it what it is. The same image or object is addressed differently each time it is mentioned. For example, in the epic *Beowulf*, the sea is the 'swan's road', 'whale road' etc. in accordance with the response it is meant to evoke. The same object, thereby, raises different connotations. In the same way, in the stream of consciousness, the same object does not stimulate a similar response each time it is encountered.

Experience is re-moulding us every moment, and our mental reaction on every given thing is really a resultant of our experience of the whole world up to that date.⁵¹

Whenever we come across something, be it idea or object, our mind instantaneously connects it to some former experience as well as taking the present into consideration. Thus, the experience related to that object differs accordingly.

⁵⁰ James, *ibid.*

⁵¹ James, *ibid.*

He terms the stream of consciousness as the stream of “subjective life”. This is extremely significant in that each individual’s stream of consciousness is developed upon his/her own perception of life. For example, a child would not have the stream of consciousness of a scholar for the very fact that their life experiences are quite different. The consciousness, then, is subject to ‘selective emphasis’, which controls our experience so that the same event or situation evokes a different response from each individual. The personality of the perceiving individual would mould the response. For example, five different people may watch a movie and emphasize five different scenes as being most meaningful. Regarding the selective emphasis of our consciousness, William James writes,

In a world of objects thus individualised by our mind’s selective industry, what is called our ‘experience’ is almost entirely determined by our habits of attention....Let four men make a tour in Europe. One will bring home only picturesque impressions—costumes and colours, parks and views...To another all this will be non-existent, distances and prices...will take their place. A third will give a rich account of theatres, restaurants...whilst the fourth will perhaps have been so wrapped in his own subjective broodings as to be able to tell little more than a few names of places....⁵²

⁵² James, *ibid.*

This individual selection of external objects is due to a continuous process of interaction and association and discarding on various levels with thoughts past, present and future. Reality itself, therefore, turns out to be quite subjective. This manipulation of reality through the individual psyche is the subjective component of perception. Mieke Bal says:

Perception depends on so many factors that striving for objectivity is pointless. To mention only a few factors: one's position with respect to the perceived object, the fall of the light, the distance, the previous knowledge, psychological attitude towards the object; all this and more affects the picture one forms and passes on to others.⁵³

The incidence of the same object arousing different associative values can be understood by considering the light or mood in which we think of it. The mood arises from some association of it or a similar aspect of it in the flow of personal experience. Monet's Rouen Cathedral series, for example, shows how the same object arouses different sensations when painted in different colours. The Cathedral itself is the same solid architectural construction, the perception of which is influenced by the differing colour scheme which, in turn, raises different associative sensations.

⁵³ Mieke Bal, *Narratology: Introduction to the Theory of Narrative*, trans. Christine van Boheeman, (Toronto: Uni of Toronto Press, 1998) p.100. 20.8.2001
<http://acunix.wheatonma.edu/rpearce/Modernism/Fiction/Point_of_View/point_of_view.html>

Time and Consciousness

The other characteristic of the stream of consciousness is the transcending of time. Time does not exist with its linear or chronological aspect within the boundaries of consciousness. If thoughts were only to exist on a linear plane then past events would be insignificant in the present context. With the introduction of each new object, sensation or experience the thought stream loops back, connects with similar objects or situations; modifies the whole of perception and returns to the present. Regarding such a phenomena, James says that –

These lingerings of old objects, these incomings of new, are the germs of memory and expectation, the retrospective and the prospective sense of time. They give that continuity to consciousness without which it could not be called a stream.⁵⁴

The process through which this continuity is achieved is known as association. In the case of consciousness this is an extremely complex term involving memory, perception and dissolution of time. Bergson's concept of psychological time as opposed to external time was finding its equivalent expression in the stream of consciousness technique. Each moment turned out to be a coagulation of a thousand associating moments. Henri Bergson (1859-1941) a French philosopher who himself got the Nobel Prize for Literature in 1928 was a great influence upon the writers' concept of time in the modern age. His *Essai sur la donnée immédiate de la conscience*(1889) and other such essays discuss the way we experience time. He properly distinguished the difference between our

⁵⁴ William James, "The Perception of Time," Chapter XV, *Principles of Psychology*, 5.8.2001
<<http://psychclassics.yorku.ca/James/Principles/prin15.htm>>

actual experience of time (psychological time) as intuitively perceived as a datum of consciousness and the contrasting measurement of it in terms of 'clock-time'.

What is now general common sense was then theoretically expressed in his work. It is common knowledge now that in a minute of 'clock-time' we can cover the duration of many days in psychological time. Surprisingly enough, for all its action, the novel *Crime and Punishment* covers a timespan of only two weeks though the psychological action of the novel makes it seem much longer. Lawrence too regards the concept of linear time as an obstruction to the freedom of thought and imagination:

Our idea of time as a continuity in an eternal straight line has crippled our consciousness cruelly. The pagan conception of time as moving in cycles is much freer, it allows movement upwards and downwards, and allows for a complete change of the state of mind, at any moment. One cycle finished, we can drop or rise to another level, and be in a new world at once.⁵⁵

With its movement on a psychological plane the stream of consciousness technique gave writers a release from the frustrating limits of time and gave their narrative the spatial and temporal freedom to roam anywhere at anytime.

But to use and understand the stream of consciousness technique effectively one had to have a clear conception of the human mind. A clear conception is yet to be established since there is still much to investigate within this realm. Still, the theories

⁵⁵ "Apocalypse" in *Apocalypse and the writings on Revelation* ed. Mara Kalnins (Cambridge, 1980) 97. As quoted by Anne Fernihough in *D.H. Lawrence: Aesthetics & Ideology* (Oxford: Oxford Univ. Press) 176.

in circulation at that time especially those of Freud and Jung influenced many of their contemporaries. When Woolf and 196 other European artists signed a letter to Sigmund Freud (1856-1939) on his 80th birthday congratulating him on his position and ended the letter acknowledging the fact that his ideas were a tremendous influence on their work it was indeed a tribute to a man who was to shape the thoughts of many after him. Freud's exploration in the area of artistic creation and the workings of the artist's mind has indeed influenced writers such as Joyce, Woolf, and Lawrence. These writers have tried to probe the depths of the artist's mind and at times their writing has been influenced by and at other times has anticipated psychological theories. Understanding the formation of the self and clearly identify the irrational impulses of the human psyche it is essential to grasp the full meaning of psychological texts and especially those



(Fig-16)

written in the stream of consciousness technique. A decade previously, on his 70th birthday he was greeted as the 'discoverer of the unconscious', he disclaimed the title saying 'The poets and philosophers before me discovered the unconscious. What I discovered was the scientific method by which the unconscious can be studied'.⁵⁶ Psychoanalysis, is that 'scientific method' of approach towards the understanding of the unconscious. Psychoanalysis is, therefore, a process of interpretation and there is no doubt about the importance of interpretation in dealing with literature. Whenever we write about literature we are involved in some sort of interpretation in relation to the text. Thus we come across another term of psychology which was to enter hand in

⁵⁶ Lionel Trilling, "Freud and Literature" in *20th Century Literary Criticism: A Reader*. ed. David Lodge (London: Longman, 1972) 276.

hand into the realm of literature along with the stream of consciousness, namely psycho-analysis in the form of psychoanalytic criticism. Psychoanalysis brought with it an attempt to understand the artist's mind at work and discover the secret of artistic creation - a secret which Freud admits to being unable to penetrate as he refers to it as the 'innermost secret' in *Creative Writers and Day-dreaming*. Freud has indeed brought greater insight into the workings of the human mind and his interest in artists has paved the way for the artistic emergence of psychological novels.

The stream of consciousness technique is a means for the author to reach into the psyche and spread it out, as it were, for all to see the underlying currents that trouble our selves. An unquestionable example of this can be seen in Dostoevsky's *Crime and Punishment* in which the stream of consciousness of the protagonist Raskolnikov is shown. After committing a murder which defies logic he has to fight for his sanity. Eventually, it is his guilt that convicts him. An examination of the theories of Freud and Jung will give the reader insight into the contradictory forces at work within the human psyche.

The main link between Freudian psychoanalysis and the stream of consciousness is that both emphasise the exploration of the mind. In order to use the stream of consciousness technique one has to have some conception of the workings of the mind. For example, free association is a concept common to both. Psychoanalysis was already being used by Freud's colleague Dr. Breuer. Freud improved on Breuer's method by introducing the concept of free association in which his patients told him anything that came to their heads in association with an idea he gave them. The stream of consciousness technique also works through such associations. An elaborate example would be Virginia Woolf's 'A Mark on the Wall

' in which her thought stream is triggered on an associative journey by the visual image of a nail. Psychoanalysis also attempts to understand the mind through the interpretation of symbols and the subjective significance of those symbols for each individual. Psychoanalysis is based upon the concept of repression which is a result of the struggling divisions of the psyche(Id vs Ego and Superego). Stream of consciousness also shows disjointed selves which constantly struggle to come to terms with their own unfulfilled wishes and the world around them. The conflict is of the self coming to terms with various sociological, instinctual and psychological pressures. Freud's theories of the psyche (Greek for 'soul') shook the grounds of the social episteme in which man considered himself greater than other evolutionary animals, by virtue of his power of reason. Freud's work attaches great importance to instinct, regarding instinct as the basic motivation of psychic life. He showed that the reasonable psyche (soul) of was subdivided into parts which were constantly in conflict between themselves. He discussed the human psyche in the following terms – conscious and unconscious. He then remodelled his idea giving it a tripartite structure which involved the Id, Ego and Superego. The Id is concerned with instincts, passions, and a constant drive to satisfaction (pleasure-principle) which therefore determines behaviour and beliefs. The Ego, on the other hand, is concerned with the reality-principle which tries to affect a balance between the Id's strong desires and the reality of the outside world and social expectations. The Ego effects this balance through the use of various mechanisms of repression. The Superego evolves after the resolution of the Oedipus complex and manifests itself as a sense of guilt and works as a positive force of conscience. On the whole, Freud shows the self or human

psyche to be a disjunctured entity which is constantly struggling to attain unity and balance.

The main aspect that affects a balance amongst the divided parts of the psyche is the sense that there must be control over the situation or the psyche regresses into being schizoid – fragmented and confused. Freud’s famous example of repetition-compulsion in his *Beyond the Pleasure Principle*⁵⁷ shows how important the controlling principle is in coming to terms with unacceptable situations. Freud cites the example of a one and a half year old boy enjoying a game with his mother. The boy would continuously throw a wooden reel out of the edge of his cot and then pull it back again by means of a string. He greatly enjoyed himself when the reel came back to him. In a way the boy was de-sensitising himself to the absence of the reel by repeatedly exposing himself to the loss. The child enjoys himself because he has gained control over his loss. Freud believed that psychoanalysis helped his patients to come to terms with what they had repressed or lost.

In Freudian psychoanalysis, substitute symbols for the repressed libido manifest themselves in dreamwork. Freud’s approach to the interpretation of dreams became extremely significant in that metaphoricity, fragmentation, symbolism, association etc. which were all characteristics of the dream, were also common to the stream of consciousness. Freud’s view in connection to dreams is clear from the following statement in his Third Lecture – “Interpretation of dreams is in fact the via regia to the interpretation of the unconscious”⁵⁸. Accordingly his influence is accepted

⁵⁷ Freud, *Beyond the Pleasure Principle*, in *Literary Theory: An Anthology*. eds. Julie Rivkin and Michael Ryan. (Oxford: Blackwell, 1998) 168-174.

⁵⁸ Freud , Third Lecture, The Origin and Development of Psychoanalysis(1910), 5.8.2001
<<http://psychclassics.yorku.ca/Freud/Origin/>>

by many. For example, James McFarlane provides insight into the increased importance of the dream saying that it was because of the “pervasive shift in the modern ‘Weltbild’,” that the dream came to be evaluated in a totally different way. The publication of Freud’s *Die Traumdeutung* (*The Interpretation of Dreams*) in 1899, “gave the respectability of clinical proof” that the popular belief about the symbolic content of dreams needed in order to survive in an age of science. His theories proved that the dreaming mind “in collecting and ordering the heterogeneous and disconnected elements peculiar to it achieved a special kind of coherence, a new ‘logic’.”⁵⁹

Indeed, as McFarlane asserts, Freud’s *The Interpretation of Dreams* was extremely significant in building up a deepened insight into dreams. The popular ideas surrounding dreams were highlighted in a favourable scientific light. Dreams were given sort of credibility in the face of adverse criticism as mere flights of imagination having no solid basis and which were not necessarily to be taken seriously. As Elizabeth Wright points out,

It is Freud’s vigorous exploration of the workings of these ambiguities that is of special relevance for the language of the arts, and for the activities of reading, writing and criticism. All the arts deal in illusion and Freud’s exploration of the ruses and stratagems of the psyche is of immediate relevance to aesthetic

⁵⁹ James McFarlane, “The Mind of Modernism”, *Modernism :A Guide to European Literature 1890-1930*, eds. Malcolm Bradbury and James McFarlane (London: Penguin, 1991) 85.

experience, at the level of both the medium (the sounds and colours of the dream) and its interpretation.⁶⁰

Wright points out that Freud's exploration of the psyche is of 'immediate relevance to aesthetic experience'. This is indicative of the power of the psyche to combine into a meaningful balance the disjointed parts that constitute it. Plato referred to art as a dream for awakened minds and now thanks to Freud there was a systematic approach to somehow link art and dreams.

Art and dreams were being examined as being objects of equal interest in explaining the workings of the mind in general cases of repression of libidinal desires and (in the case of the artist) the transformation of such into an objective medium of universal aesthetic appeal. Art is an extension of a fantasy and all dreams and fantasies being prevalent for the simple fact of pleasure-as a culmination of unsatisfied desires. Dreams became mysterious agents of the unconscious realm full of ambiguity and deep seated secrets eagerly awaiting fulfillment. On gathering information from dreams and discovering what lies beneath Freud says :

You must differentiate between the manifest dream-content, which we remember in the morning only confusedly, and with difficulty clothe in words which seem arbitrary, and the latent dream-thoughts, whose presence in the unconscious we must assume. . . .

⁶⁰ Elizabeth Wright, *Psychoanalytic Criticism: Theory in Practice*, (London & New York: Methuen, 1984) 18.

You must abstract entirely from the apparent connection of the elements in the manifest dream and seek for the irruptive ideas which arise through free association,⁶¹

The dream-work as mentioned in Freud consists of the following processes : (1) condensation (Verdichtung, the omission of parts of the unconscious material and the fusion of several unconscious elements into a single entity); (2) displacement (Verschiebung, the substitution of an unconscious object of desire by one that is acceptable to the conscious mind); (3) considerations of representability (Rücksicht auf Darstellbarkeit, the way dream thoughts achieve representation in the dream via images); and (4) secondary revision (Sekundäre Bearbeitung, further distortion of the already distorted ideas by the attempt of the conscious mind to logically arrange the symbolic process.)[Wright,Abrams]⁶². Freud saw dreams as a way for human beings to cope with their situation. Even traumatic nightmares act as coping mechanisms. Though traumatic dreams bewildered Freud in the first stages of his dream analysis he later formulated a divergent concept of the 'death wish' as retaining an antithetical pull against the 'pleasure-principle'. Freud's early essays advocate for the *pleasure principle* in all aspects of the human mind including the creation of art. In his *Creative writers and Day-dreaming* (1908) Freud compares the work of a writer to the play of a child, both creating worlds of their own, building platforms for the fulfilment of their fantasy.

⁶¹ Freud , Third Lecture, *The Origin and Development of Psychoanalysis*(1910).ibid.

⁶² Wright, 20-21 and M.H.Abrams, "Psychological and Psychoanalytic Criticism," *A Glossary of Literary Terms* (Bangalore: Prism Books, 1993) 264-265.



(Figure17)

Carl Jung (1875-1961), though a disciple of Freud, moved away from his theories by emphasising the spiritual nature of what he called the “collective unconscious”. He found clues of archetypal symbolism in human thoughts which he considered to arise from the ‘collective unconscious’. Freud had more influence on literary minds than Carl Jung but for a time his ideas were considered sympathetically in aspects of literature. Jung’s theories seem to be the blending of science and spirituality and provided a sense of unity for the modern man searching for a sense of meaning and possibility of continuation of life. This was important for modern man who being deprived of religion was overcome by a strange sense of alienation.

Jung, much more sympathetic than Freud towards visionary, religious, and even magical traditions, readily endorsed the claims of literature to embody knowledge—knowledge of a kind particularly vital to alienated, secularized modern man; and his assertion that ‘ it is his art that explains the artist, not the insufficiencies and conflicts of his personal life’ is obviously nearer in spirit to Eliot’s Tradition and Individual Talent than Freud’s *Creative Writers and Day-dreaming*.⁶³

⁶³ Carl Jung, “ Psychology and Literature,” *20th century Literary Criticism –A reader* ed. David Lodge (London: Longman, 1972) 174.

His theories of the *collective unconscious* were translated into terms of archetypal symbolism in the interpretation of symbols, words and images in human and literary language. In Jung's words,

We mean by collective unconscious, a certain psychic disposition shaped by the forces of heredity; from it consciousness is developed.... Mythological themes clothed in modern dress also frequently appear.... A work of art is a message to generations of man.... This is effected by the collective unconscious in that a poet, a seer, or a leader allows himself to be guided by the unexpressed desire of his times and shows the way by word or deed, to the attainment of that which everyone blindly craves and expects.⁶⁴

His insistence on myths playing a historical role in cultural consciousness was an aspect of modern thinking as revealed in the search for archetypal images and association to mythical characters such as, Ulysses, Dedaelus, etc. Man seems to be in contradiction with his development being in search of a primitive self in a primitive world of myths when society has encroached upon our thoughts and rationalized our behaviour. As Michael Bell points out, diverse personalities ^{like} ~~as~~ Freud, Mann and Lawrence each in their own way emphasised the necessity of discovering the primitive man within the self. The search for stability and a unified world view of society led to man's interest in myths, in that, myths played an important role in the unification of society through accepted cultural manifestations of social rituals and beliefs. The use of myth in literature could ensure a continuance in a phase of

⁶⁴ Lodge, 183.

creation. We humans always like to think of things in terms of ‘wholeness’ instead of broken bits and pieces. Even as our mind works every object, every sensation, every image, every sound has to be related to something else in order to have full significance. There has to be a complete order of things, each step into the future must bear an implication greater than the present moment. The stream of consciousness is therefore, a link not only to the present state of the human consciousness but also to the past. Apparently Jung had the answer to the question of continuity. According to Abrams,

Jung regards great literature as, like the myths whose patterns recur in diverse cultures, an expression of the archetypes of the collective unconscious. A great author possesses and provides for readers, access to the archetypal images buried in the racial memory, and so succeeds in revitalizing aspects of the psyche which are essential both to individual self-integration and to the mental and emotional well-being of the human race.⁶⁵

Jung differed from Freud in that , where Freud had limited his ‘typical symbols’ within the context of subjectivity and contemporary cultural history ; Jung’s concept of archetypal symbols exceeded previous limitations thereby charging the symbols with universal appeal. As observation shows the mythical stories from all over the planet have recurring symbols, similar storylines, and retain a universal appeal. This breaking down of geographical and cultural boundaries and unification of the human race through an overwhelming sense of unique bondage is what man should aim for

⁶⁵ Abrams, 267.

and is actually what he inherently wants- to establish his relation to the universal mind. According to Jung-

What is essential in a work of art is that it should rise far above the realm of personal life and speak from the spirit and heart of the poet [literary artist] as man to the spirit and heart of mankind. The personal aspect is a limitation - even a sin - in the realm of art. ⁶⁶

He also freed human activity from Freud's all pervasive concept of sexuality and instead modified the libido to signify non-sexual energy values as underlying motivations for human actions. For Jung the libido was not a mere manifestation of sexual impulses on the contrary his ideas suggest that 'primitive instincts' remain deep within the self as the transformation into a desexualized libido occurs in a no man's zone where subjective and objective interests mingle to develop an image conveying significance on a universal level. Jung advocates that in order to fully understand a work of art we should-

. . . let the work of art act upon us as it acted upon the artist. To grasp its meaning, we must allow it to shape us as it once shaped him. Then we understand the nature of his experience. We see . . . that he has penetrated to that matrix of life in which all men are embedded. ⁶⁷

Clearly such views are the embodiment of the struggle towards achieving *wholeness* in human existence. As G.H.Bantock says,

⁶⁶ Lodge, 185.

⁶⁷ Lodge, 187.

... the greatest writers, in whose work intellect was suffused with emotion and emotion controlled by intelligence, pointed a way to 'unity of being', psychic wholeness and health.⁶⁸

This lack of unity of being was indeed disconcerting to the human race, which had lost its religion over the extent of its own power in manipulating material objects. Thus the aim of the use of psychological and literary criticism based on Jung's theory is to seek and establish harmony and unity in the psyche and in the work itself

In Literary Criticism

Psychology had already entered the domain of literary criticism in the early decades of the nineteenth century in the form of psychological criticism. M.H.Abrams writes,

In the Romantic Period we find widely practised all three variants of the critical procedures (still current today) that are based on the assumption that a work of literature is correlated with its authors' distinctive mental and emotional traits: (1) reference to the author's personality in order to explain and interpret a literary work; (2) reference to literary works in order to establish, biographically the personality of the author; and (3) the mode of reading a literary work specifically as a way of experiencing the distinctive subjectivity or consciousness of the author.⁶⁹

⁶⁸ G.H. Bantock, "Social and Intellectual background," *The New Pelican Guide of English Literature*, Vol.7, ed.Boris Ford (London: Penguin, 1983) 53.

⁶⁹ Abrams, 253.

The Romantic emphasis gradually shifted from the subjectivity of the author and purging of his/her own emotions in a disguised form to the discussion of the readers' response. In the present age the commonplace idea about the creative thinker's intentions is -

The creative thinker, whether artist, writer or scientist, is trying to create something "new under the sun." The visual artist is trying to express an idea or emotional feeling in a way that will have impact on viewers; the creative writer or poet is trying to do the same for readers.⁷⁰

In this explanation a novel becomes a medium of expression which depends on the interaction between the artist and the reader on an aesthetic and psychological level. With the introduction of the stream of consciousness technique it was natural that a new mode of literary criticism should be needed to judge works written in this technique and that like the technique itself the mode of evaluation should also arise from psychology.

Psychoanalysis became important in the deciphering of psychological texts using techniques such as stream of consciousness because the human consciousness is not bound by the strict rules of grammar. I use the word *decipher* for indeed the investigation of consciousness calls for such a term. The Consciousness has a language of its own which is strongly symbolic, highly adaptive, unlimited by the conventions of time and has a personal edge to it which evolves into a universal pattern. Thus, stream of consciousness texts reveal the character's consciousness consisting of fragmentary language, lack of linear construction, displacement of time,

⁷⁰ Clifford Morgan, *Introduction to Psychology* (New York : McGraw-Hill, 1986) 244.

strong symbolism, mythological implications, apparently random streams of association rising from any particular object, thought, or sensory detail, words charged with metaphorical significance etc. So the literary critic's job has become more like the psychoanalysts' in bringing out disguised meaning. According to Lynda Scott:

Psychoanalysis in particular can be valuable to literature both as a tool to understanding texts, and as a metaphor for texts : self-representational texts become a presentation of oneself in various guises, a search for "truth", "answers", and a means of achieving explication and purgation.⁷¹

This statement advances the concept of the strong therapeutic value of writing for the writer on one hand and the enlightenment of the reader on the other hand. Science had radically changed the conceptual world of modern man. Faith was shattered in religion and the self as man fell into a gyre of uncertainty regarding his own existence. Psychoanalysis linked up with literature not only as a means to understand the human soul but also as guiding force to make up for the lost religion by bringing back to man - myth and a culture of continuity.

Critics of the Freudian strain look for what a literary piece is all about in the belief that all literary pieces have within them- disguised unconscious motives which control the movement of that literary piece. These underlying motives maybe considered in relation to the character and even at times to the author. These critics look for pathological conditions such as the Oedipus complex, Electra complex etc. within the text. A criticism of Hamlet in terms of the Oedipus complex is a well

⁷¹ Lynda Scott, "Writing the self: Selected Works of Doris Lessing." *Deep South* v.2 n2(Winter,1996) 15.9.2002 . <<http://www.otago.ac.nz/DeepSouth/vol2no2/lessing.html>>

known piece of criticism done by Freud's disciple Ernest Jones. Another important issue they search for is the psychological conflict at work due to the struggle going on amongst id, ego and superego. Dreamwork is also given importance as a form of repression. An attempt to unveil the underlying significance of a symbolic medium through rigorous analysis of the content is what Freud had to offer to literature and literary criticism. Freud, in *Delusions and Dreams* (1917), referred to the symbolism of dreams as variant due to the individual psyche, but also acknowledged its typical nature which arises from and seems to be identical with the symbolism which lies behind our myths and legends. Therefore, he postulates that by studying our dreams we may find answers to the symbolism of myths and legends embedded in our culture. This indicates that for him, myths and legends, like dreams, were an expression of repressed ideas. Such comments inspired his student Carl Jung to consider myths as elements of psychology which needed to be further analysed.

Jungian critics look for the common archetypal symbols in the belief that all human beings experience loss in the same way. They seek archaic and mythological thought forms which are beyond the confines of space and time. Instead of symbols being explained on a personal plain as in the case of Freud's theories, symbols for Jungian critics are part of a universal set of symbols contained in legend and myth which have been part of the human consciousness since the beginning of time. Northrop Frye in essays such as "The Archetypes of Literature" has given in-depth analyses of the archetypal theory.

Freudian theories have been more influential in literary criticism than Jungian theories in the understanding of literary texts. In both *Beyond the Pleasure Principle* and *Creative Writers and Day-Dreaming* Freud refers to narrating as being done

through the construction of an ego. Julia Kristeva uses this theory against idealist notions of the transcendental ego and maintains that the narrating self is not devoid of a body. Instead, the narrating self is an admixture of instinctual pulls and social demands. Therefore, the narrating self (speaking subject) is divided not unified. Based on Freud's theories, Kristeva refers to the speaking subject as the unifying factor in narration. Kristeva also advances on Freud's theories by explicating that the narrating self is both symbolic (culturally masculine) and semiotic (culturally feminine). Freud's theories clearly had a masculine bent in discussing the psychosexual development of a child. Though he did propound theories such as that of 'penis envy', he could not fully explain many aspects of the development.

Peter Brooks uses Freud's concept of the *death-wish* to consider the structuring power of a narrative. According to Brooks, in a narrative –

The sense of a beginning, then, must in some important way be determined by the sense of an ending. We might say that we are able to read present moments—in literature and, by extension, in life—as endowed with narrative meaning only because we read them in anticipation of the structuring power of those endings that will retrospectively give them the order and significance of plot⁷²

The narrative, therefore, must have some sort of order; a link that connects it from beginning to end and if, as in modern stream of consciousness novels, there is no plot to affect that order then there must be something else to replace it. This balance is

⁷² Dino Felluga, "Modules on Brooks: On Narrative Desire," *Introductory Guide to Critical Theory*. Purdue U. 10.8.2002
<<http://www.purdue.edu/guidetotheory/narratology/modules/brooksdessire.html>>.

achieved within the stream of consciousness novel through symbolism and association.

Psychological theories of the early twentieth century, therefore, contributed to the formation of the stream of consciousness technique by emphasising the importance of the individual psyche. The conflict and tensions between the conscious and the unconscious were to provide writers with a situation of intense human drama that was previously overlooked. The 'why' behind all human actions became important and the 'how' behind artistic creation became a matter of investigation. William James with the understanding of the flow of thoughts as a stream provided the writer with the notion of a greater freedom through fluidity and transcendence of the limitations of time. Freud and Jung gave meaning to the conflict within modern man. Writers were to take from psychological developments of the age the immense possibilities of characterization, interpretation and symbolic significance which were to accompany the stream of consciousness into literary realms.

Chapter-3

Intimations of the Stream Of Consciousness.

Methods become exhausted; stimuli no longer work. New problems appear and demand new methods. Reality changes; in order to represent it, modes of representation must also change.⁷³

With advancements in psychology, that emphasized the importance of the mind in perceiving the world around us, the traditional techniques of character representation started to become untenable and a narrative technique such as the stream of consciousness technique would be necessary to reveal the subterranean thoughts of a character.

The phrase 'stream of consciousness' was taken over by May Sinclair in 1918 in reviewing Dorothy Richardson's novels and thus became a constituent of literary criticism. Before its deliberate use in the novels of Dorothy Richardson the stream of consciousness thrived in various modified forms in the English novel. The long soliloquies in Dickens's novels, the various introspective passages in Sterne's *Tristram Shandy*, some of the language used in the letters in Samuel Richardson's epistolary novel *Pamela*, can be seen to move towards a modified form of stream of consciousness. That is to say whenever a character is involved in a reverie, introspection or any other mental activity in which the flux of the characters thoughts, sense impressions, associations etc. are brought upon the page, the text accentuates

⁷³ Bertolt Brecht, "Against Lukacs," in *Aesthetics and Politics*. Trans.ed. Ronald Taylor. Afterword by Fredric Jameson (London:Verso,1980) 82.

itself towards being a form of the stream of consciousness technique. Any discussion of a writer's narrative technique is incomplete without a proper example from the text. I, therefore, have attempted to present the discussions on each author with reference from a section of text selected for the purpose of illumination.

As discussed in previous chapters it was the growing interest in psychology and the modernistic strain of artistic experimentation in technique along with a philosophical interest in the mind and perception that rose above the seemingly external body of reality that brought about such a radical emergence of the stream of consciousness technique in the age of modernism. For Alain Robbe-Grillet, "The true writer has nothing to say. What counts is the way he says it."⁷⁴ This French author calls for innovation in technique. Robbe-Grillet himself emerged into the French literary scene with the *nouveau roman*, indicating a strong break with the traditional novels and narrative technique. Henry James holds a similar view in *The Art of Fiction-*

But [in the novel] there will be no intensity at all, and therefore no value unless there is freedom to feel and say. The tracing of a line to be followed, of a tone to be taken, of a form to be filled out, is a limitation of that freedom....⁷⁵

Here James comments on the limitations of a fixed approach to writing a novel. In her notable words in "Modern Fiction", Woolf also realizes the necessity for a change in approach and advocates for the freedom of the artist to select such an approach. She

⁷⁴ Alain Robbe Grillet, "For a New Novel," *20th Century Literary Criticism: A Reader*. ed. David Lodge (London: Longman, 1972) 467.

⁷⁵ Henry James, "Art of Fiction" *Norton Anthology of American Literature*, eds. Ronald Gottesman et al (New York: W.W.Norton & Co., 1979) 486.

crucially emphasizes the important influence of the advances in psychology on her writing –

... the problem before the novelist at present, as we suppose it to have been in the past, is to contrive means of being free to set down what he chooses. He has to have the courage to say that what interests him is no longer “this” but “that” alone must he construct his work. For the moderns “that,” the point of interest, lies very likely in the dark places of psychology.⁷⁶

Woolf’s aspiration was to create something new and to capture the many aspects of human experience. This is what led to her experimentation with the stream of consciousness technique. Up to that point in literary history realistic depiction of surface details was more important than going into the depths of human consciousness. What a character saw or heard was more important than the impression of that sight or sound upon the mind, but in the writings of modernist authors such as Woolf the focus started to change:

Then it is not the actual sight or sound that matters, but the reverberations that it makes as it travels through our minds. These are often to be found far away, strangely transformed; but it is only by gathering up and putting together these echoes and fragments that we arrive at the true nature of our experience.⁷⁷

⁷⁶ Virginia Woolf, “Modern Fiction”(1919), *20th Century Literary Criticism: A Reader*. ed. David Lodge (London: Longman, 1972) 86.

⁷⁷ Woolf, “ Impassioned Prose” *Collected Essays*, I, (London: Hogarth Press, 1966) 172.

These 'reverberations' are the waves within thoughts created as experience are collected in the present, connected to the past and modified to create a new organic whole. Fragmented events combine and coagulate to form multiple perspectives, which provide many points of focus. This change in perception is formulated by our interaction with all that life consists of. Psychological realism was therefore given importance over the realism which emphasized external reality. It is not actually a strong break in tradition, rather a strong modification in tradition. Many writers have used these techniques in one way or another. For instance, Shakespeare's sonnet "*Like as the waves....*" is in itself a wave of thought that has carried through time and finds an echo in our life experiences.

The stream of consciousness narrative technique was the culmination of various techniques in which the writer strove towards showing the reader the nature of a character instead of telling about it. Percy Lubbock's quote which says : 'the art of fiction does not begin until the novelist thinks of his story as a matter to be *shown*, to be so exhibited that it will *tell* itself'⁷⁸ is commonly referred to when discussing how modernist writers thought a narrative should be presented. There was clear difference in the way writers started presenting their work. The telling phase of narration gave way to the showing phase and the stream of consciousness technique enabled the writer to show what was going on in the characters mind. On such a shift in presentation Joseph Warren Beach comments :

Authors like Thackeray, or Balzac, say, or H.G.Wells ... are always telling the reader what happened instead of showing them the scene, telling them what to think of the characters rather than letting the

⁷⁸ Percy Lubbock, "The Craft of Fiction"(1921) (New York: Viking, 1957) 62.

reader judge for himself or letting the characters do the telling about one another, I like to distinguish between novelists that tell and those [like Henry James] that show.⁷⁹

The stream of consciousness technique aims at *showing* the movement of the mind i.e. it is a rendering of the thoughts of a character as external sense-impressions trigger thought streams. The internal movement of thought instead of being guided by strict logic is driven by associations based on the character's experience of life as created for him/her by the author. Thus, the actual movement of the narrative is from outside in and then back and forth in time as memory unravels secrets in accordance with external cues. The stream of consciousness technique is a method of narration which is a development upon the third-person limited point of view. It is usually employed in the third person but the first person use of this technique is also noticed.

The psychological theories of Freud, Jung and Lacan had shown that the self was not a fixed entity. A constant conflict was going on within the conscious and the unconscious. This conflict arose because of the pressures of social institutions upon the psyche. The repressed desires of the individual influenced his/her actions and thoughts. But before these theories had come into circulation, writers had seemingly already anticipated the role played by psychological tensions in social interaction. These writers were trying to incorporate within their writing a view of the human mind as full of contradictions. Traditional narrative techniques overlooked the intensity of the tension present in the human mind. Many writers, therefore, started changing their narrative approaches. As a result of such change, the focus of such

⁷⁹ As quoted by Wayne C. Booth, "Telling & Showing," *Twentieth Century Criticism: The Major Statements* (New Delhi: Light & Life, 1976) 170.

texts was on the 'how' and 'why' situations and objects were perceived as they were rather than 'what' was perceived. Memory and introspection became important as a means of understanding the present through past experiences. A move towards the stream of consciousness technique is seen in the writings of writers such as Fyodor Dostoevsky and Marcel Proust. Also, there was the realization that the female language and experience of life would differ strongly if released from the demands laid upon it by patriarchal society. Dorothy Richardson, therefore, introduces a feminine language the concept of which is later developed and used in James Joyce's *Ulysses*. No writer can lay claim to being the founder of a totally new form or literary technique. It is either a regeneration of a previous technique in a different culture (for example, the ~~Chinese~~^{Japanese} haiku in American literature) or a development of it in a modified form. Dostoevsky and Proust, had effectively begun 'showing' their readers the agitation and mental anguish of their characters instead of 'telling' them about it. Joyce and Woolf improvised upon these techniques of narration and developed the stream of consciousness technique to encompass aesthetic, intellectual and emotional symbolism. Before going, in the following chapter, into an in-depth discussion of the use of this technique by Woolf and Joyce a brief discussion of their predecessors will assist in the understanding of their writings and show their skill in developing the form.

Psychological Conflict and Past Memories

The Russian novelist Fyodor Dostoyevsky (1821-1881) used a form of the stream of consciousness technique as early as 1864 in works such as *Notes from the*

Underground (1864), *Crime and Punishment* (1866) and *The Brothers Karamazov* (1879-80). A discussion of a passage from Dostoevsky's *Notes From the Underground* will enable the reader to see how he uses the technique to bring to light the contradictory impulses that motivate the UM.⁸⁰ The adjective 'underground' shows his position as a person unfit to cope with the pressures of life. The word also signifies the underlying currents of thought that motivate his actions and reactions to the world around him. Extremely sarcastic, the underground man is a character full of self-contempt. His childhood experiences have left scars in his memory. As a result, he is afraid of intimacy though he yearns for love. Through this character Dostoevsky dissolves the concept of the Romantic hero and replaces it with that of the anti-hero who lives a pathetic life on the margins of society. Unlike the Romantic hero who rebels against the situation the UM broods and becomes bitter instead of taking a definitive course of action. He is the man of thought as opposed to the man of action.

... facing the wall, such gentlemen – that is the 'direct persons' and men of action- are genuinely non-plussed. For them a wall is not an evasion, as for us people who think and consequently do nothing.⁸¹

The UM reveals the hypocrisy in contemporary society. His thoughts circle around the repression constantly at work in our daily lives. Social development and the growth of civilisation do not necessarily result in us becoming better human beings; rather we have become more self-conscious and put up a pretence of being more

⁸⁰ 'UM' is used here and hereafter to refer to the protagonist of Dostoevsky's *Notes from the Underground*.

⁸¹ Fyodor Dostoevsky, *Notes from the Underground*, trans. Constance Garnett, in *Literature of the Western World*, Vol. 2. eds. Brian Wilkie and James Hurt (New York: Macmillan, 1988) 1170.

decent than the other person. The pretence is with the self as with others, and a deliberate avoidance of unpleasant facts was the order of the day.

Every man has reminiscences which he would not tell to everyone, but only to his friends. He has other matters in his mind which he would not reveal even to his friends, but only to himself, and that in secret. But there are other things which a man is afraid to tell even to himself, and every decent man has a number of such things stored away in his mind. The more decent he is, the greater the number of such things in his mind⁸²

It is interesting to look at the way in which the UM examines his situation. As he ponders about reminiscences he realizes that there are memories that men hide even from themselves, and the more 'decent' we are the more we have to hide. This immediately reminds one of Freud's theory of the repressed - the theory that we repress memories that we cannot come to terms with and are ashamed of. Dostoevsky's writings were published long before Freud's theories came into the social arena. Even so, there are interesting observations and character portrayals in Dostoevsky's writings which anticipate Freud's theories. According to Freud, this repression occurs because of various psychic factors as the ego tries to fit into society. In writings such as "Civilization and its Discontents" he puts forth the view that the growth and development of human civilization breeds discontent and unhappiness. The UM is such a character whose bitterness is against himself and the society around him.

⁸² Wilkie & Hurt, 1187.

This character also seems to realize that if his thoughts were consciously organized into a specific form, they could be somehow manipulated to suit his purpose. This is an appeal for uninhibited expression.

I don't wish to be hampered by any restrictions in the compilation of my notes. I shall not attempt any system or method. I will jot things down as I remember them.⁸³

The effort is to give the reader a glimpse of events exactly as the UM remembers them, without manipulating them through a social or literary filter. His perspective of things in many cases differs from that of the reader's, who has already realized that the UM is a bitterly critical and egocentric man. The reader, therefore, forms his/her own views of the actual circumstances and of the UM's character without authorial intervention. This is a tremendous step towards objectivity in the narrative.

The therapeutic nature of writing is emphasised as the UM analyses his need to express himself :

. . . yet it is more imposing on paper. There is something more impressive in it; I shall be better able to criticise myself and improve my style. Besides, I shall perhaps obtain actual relief from writing. Today, for instance, I am particularly oppressed by one memory of a distant past. It came back vividly to my mind a few days ago, and has remained haunting me like an annoying tune that one cannot get rid of. And yet I must get rid of it somehow. I have hundreds of such reminiscences; but at times some one stands out from the hundred and

⁸³ Wilkie & Hurt, 1187.

oppresses me. For some reason I believe that if I write it down I should get rid of it.⁸⁴

He recognises the need to get rid of those thoughts and memories that haunt him, and thinks the solution to his problem lies in writing them down. However, he is unclear about the therapeutic values of writing. It seems that there is an overwhelming need to relieve the mind of troublesome memories. The UM somehow points out the irony that in this world where we are too “decent” to express ourselves freely, writing is a means to free expression which reveals the self not only to others, but to the person himself. Such views that reveal the necessity of purging adverse emotions later find introduction in the scientific arena through the psychological theories that came to light in the early half of the twentieth century.

The conflicting levels of human personality are more vividly inspected in Dostoevsky's *Crime and Punishment*. This novel reveals the more subterranean aspects of the human psyche. A character could be good yet do something bad, and would be perfectly able to justify his deed. Raskolnikov is the central character in *Crime and Punishment*. He commits a horrendous crime when he murders an old pawn broker. It is indeed strange that he should jeopardize his future in such a way. Raskolnikov is portrayed as a boy who is very close to his mother, as a brother who cares a lot about his sister and as a student who cares a lot about his future. His poor mother provides the best she can for her son's education and he feels a strong moral obligation to his family. It seems strange that in a moment he should destroy all that he had going for him. But the reader is made to realise that it is an urge to fulfil his

⁸⁴ Wilkie & Hurt, 1188.

moral obligation to his family that makes Raskolnikov act on the impulse of the moment:

But I know she would rather be a nigger on a plantation . . . than degrade her soul, and her moral dignity, by binding herself for ever to a man whom she does not respect and with whom she has nothing in common - . . . Why is she consenting then? What's the point of it? What's the answer? . . .for her brother, for her mother, she will sell herself ! In such cases, ' we overcome our moral feeling if necessary', freedom, peace, conscience even, all, all, are brought into the market. Let my life go, if only my dear ones may be happy ! . . .we can persuade ourselves that it is one's duty for a good object. . . . ' There can be no question of love,' mother writes. And what if there can be no respect either, if on the contrary there is aversion, contempt, repulsion, what then? . . . And what if it's more than you can bear afterwards, if you regret it ? The bitterness, the misery, the curses, the tears hidden from all the world. . . . I won't have your sacrifice, Dounia, I won't have it, mother ! . . .⁸⁵

Raskolnikov is in anguish. The realization that his sister was sacrificing herself for him by entering a loveless marriage was too much for him to accept. Dounia was sacrificing her own happiness to ensure that he got a proper education and a respectable job. He dissected his mother's letter and realized that his mother and sister were depriving themselves because they loved him and cared about him more than

⁸⁵ Dostoevsky, *Crime and Punishment*, trans. Constance Garnett (London: Four Squares,1958) 42-43.

themselves. These thoughts reveal how much his family means to Raskolnikov; and his respect for his sister who would not “degrade her soul” for anything but him.

Raskolnikov is an interestingly complex character who in a moment sacrifices his future for his family but cannot come to terms with what he has done. It is not the jail he fears, it is his conscience that has brought him to his knees. The punishment of the crime was more psychological than physical. He sees malice towards him in every phrase, every smile, every eye. He feels his guilt wherever he goes and whatever he does. It is something that he cannot physically escape. The torment is unbearable to the extent that he surrenders to the police and confesses his guilt though they have no proof against him.

The mental tension is immense, and the reader is shown the thoughts that go through Raskolnikov’s mind. At times the reader feels Raskolnikov’s torment, of having to look continuously over his shoulder; and his constant fear of the truth being discovered. And instead of hating a killer the reader identifies sympathetically with a loving brother who makes an error of judgement and acts unwisely.

The French writer Marcel Proust’s (1871-1922) *A la recherche du temps perdu* (1913-1927; Eng.Trans : *Remembrance of Things Past*, 1922-31) is a work in seven parts in which he employs an introspective form of the stream of consciousness technique. The novel goes back and forth in time ranging from one memory to another as they are triggered by external incidents. This autobiographical novel mostly written in the stream-of-consciousness style reveals to the reader the reality of the past as it is felt in the present. Marcel’s experience of eating a madeline cake with tea brings back the past and merges it with the present as he remembers the same taste

which he experienced as a child when his Aunt Léonie used to give him to eat after dipping it in her cup of tea.

No sooner had the warm liquid, and the crumbs with it, touched my palate than a shudder ran through my whole body, and I stopped, intent upon the extraordinary changes that were taking place. An exquisite pleasure had invaded my senses, but individual, detached, with no suggestion of its origin. . . Whence did it come? What did it signify? How could I seize upon and define it? . . .

I drink a second mouthful, in which I find nothing more than in the first, a third, which gives me rather less than the second. . . . the object of my quest, the truth, lies not in the cup but in myself. . . . I put down my cup and examine my own mind.

. . . the smell and taste of things remain poised a long time, like souls, ready to remind us, waiting and hoping for their moment, amid the ruins of all the rest; and bear unfaltering, in the tiny and almost impalpable drop of their essence, the vast structure of recollection.⁸⁶

This scene is central in any discussion of Proust's writing, as it represents his narrative technique. The first passage introduces the change that is effected as soon as he tastes the tea with the madeleine cake. A long lost memory gradually surfaces and before the memory itself is evident a change comes over his senses. The reader is instantly reminded of Wordsworth's significant 'spots of time' which make bearable

⁸⁶ Marcel Proust, *Swann's Way* [Vol. 1 of *Remembrance of Things Past*] Trans. C. K. Scott Moncrieff, (New York, Henry Holt And Company, 1922). The Project Gutenberg EBook of *Swann's Way*. This file was first posted on March 22, 2003, Date last updated: April 21, 2003 <<http://www.gutenberg.net/>>

the unpleasantness of daily life by bringing back past memories of happiness. But Marcel does not stop at just being enraptured by the feeling and being rejuvenated by it. His critical mind turns inward and tries to analyse why such a feeling is felt - "How could I seize upon and define it?" Like a scientist he repeats the same action to see if he gets the same result. In this case the action being sipping his tea. He realises that the answer is not to be found in the object itself rather it is to be found within himself. He discovers that objects, therefore, have significance in accordance with the sensations and emotions they evoke within a person. The power of evoking is not within the object but within the perceiver. Marcel comes to the conclusion that the mind "creates" the reality around it. The passage continues with the sudden resurfacing of his memory. As he remembers he also observes that many memories are buried underneath the pallor of our experience but they do not die off like living forms. These memories exist ever so delicately within the consciousness only to be recalled by a sight, sound or object to which the mind attaches some significance. The insight into the workings of the mind that Proust's passages provide was really revolutionary for his times. The reader is lost within a timeless realm where the outside environment is shut out in order to contemplate what goes on within. His memories then transpose the reader's consciousness by taking him/her into the past. This transition in time occurs quite naturally as the reader is caught up in the flow of thoughts that transcend time.

As with Richardson, the final portions of Proust's work were published posthumously. As a pioneer of the modern novel Proust is considered to be one of the authors who have reversed the relationship of the author to the text. As Michel

Foucault(1926-1984), one of the most influential European thinkers and writers of the second half of the twentieth century, comments,

Where the book had the duty of creating immortality, it now attains the right to kill, to become the murderer of its author. Flaubert, Proust and Kafka are obvious examples of this reversal.⁸⁷

This implies that creative writing asks more of the writer than his everyday self, thereby echoing Joyce's concept of the artist as remaining invisible and beyond his work, satisfied with objectively rendering the narrative. Marcel , like Joyce's Stephen, is shown in the process of discovering the demands of his vocation as an artist.

Languages Of The Feminine Gender

May Sinclair In the *Egoist*, April 1918 was to refer to Dorothy Richardson's (1873-1957) *Pilgrimage* in the following terms :

In this series there is no drama, no situation, no set scene. Nothing happens. It is just like life going on and on ..., neither is there any discernable beginning or middle or end.⁸⁸

The vast expanse of Dorothy Richardson's novel sequence (a total of twelve volumes) the *Pilgrimage* completed in 1935 is fully written in the stream of consciousness technique. The first of her novels, of this sequence, appeared in 1915 and the last *March Moonlight* appeared posthumously in 1967. She is credited with being the pioneer of the stream of consciousness technique. Virginia Woolf also credits her for

⁸⁷ Michel Foucault, "What is an Author?", *The Norton Anthology of Theory and Criticism*. ed.Vincent B.Leitch (New York and London: W.W.Norton & Company) 1624.

⁸⁸ As quoted by, Melvin J. Friedman," The Symbolist Novel: Huysmans to Malraux," *Modernism: 1890-1930*, eds. Malcolm Bradbury and James McFarlane (London: Penguin, 1991) 456.

creating the 'psychological language of the female gender' which was to differ from the male sentence in that it should be a natural unpunctuated flow of thoughts. According to Woolf, the female writer is handicapped in her art in having to adopt a male language. In her essay *A Room of One's Own* Woolf says that the language commonly used in writing a novel is a language derived from patriarchal society and is, therefore, unsuitable for a woman to use. In the attempt to find a language free from conventional bias French theorists have conceived the term *écriture féminine*. The term is derived from Hélène Cixous's essay "The Laugh of the Medusa"⁸⁹ and refers to a language of loose grammatical structure and free play of meanings as opposed to authoritarian and controlled language. The notion is further developed by Julia Kristeva in her essay "The System and the Speaking Subject."⁹⁰ Based on Lacan's distinction between the *Imaginary* and the *Symbolic*, Kristeva posits an opposition between the two aspects of language i.e. semiotic and symbolic. Kristeva holds the view that the symbolic aspect of language is associated with authority and thereby, repression. Conversely, the semiotic aspect of language is more loose and unrestrained by ideologies. Not being restrained by logic and order this aspect of language holds more possibilities of meaning. The symbolic and semiotic are two aspects of any given language. It is when the semiotic breaks through the symbolic that language becomes more poetic and numerous possibilities emerge from the text. She sites, amongst others, the texts of Joyce which demand from the reader an understanding of how they came into being. In the case of such texts, "reading means

⁸⁹ Hélène Cixous, "The Laugh of the Medusa," *The Norton Anthology of Theory and Criticism* 2039-2056.

⁹⁰ Extracts from Kristeva in *The Theory of Criticism: A Reader*, ed. Raman Seldon (Essex: Pearson, 1988) 238-241.

giving up the lexical, syntactic, and semantic operation of deciphering, and instead retracing the path of their production.”⁹¹ It is, as if, one has to return to the maternal instinct of creation and form an understanding that looks beyond the limitations of social and political ideologies.

These ideas seem to be in unison with Richardson’s presentation of Miriam’s character. All 12 volumes of the *Pilgrimage* are concerned with the life of Miriam Henderson. Through her eyes and through her feelings of joy, disappointment and anxiety the world is presented to the reader as a continuous unfolding of thoughts. The novel reveals an innocence in the character who is constantly at odds with the various structures of society surrounding her.

When the music ceased Miriam hoped she had not been gazing at the window. It frightened and disgusted her to see that all the girls seemed to be sitting up and . . . being bright . . . affected. She could hardly believe it. She flushed with shame. . . . Fast, horrid . . . perfect strangers . . . it was terrible . . . it spoilt everything. Sitting up like that and grimacing. . . . ⁹²

The reader moves along with Miriam’s thoughts. In this passage Miriam’s thoughts are revealed to the reader, without obvious authorial intervention. Her strong reaction to the girls flirting around her is expressed in words such as “horrid”, “grimacing”, “terrible”, “affected”, “shame”, “spoilt” etc. These feelings are not expressed in full sentences, and appear as fragments of her thoughts. Each word becomes a symbol of

⁹¹ Julia Kristeva, “Revolution in Poetic Language,” *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan (Oxford: Blackwell, 1998) 458.

⁹² Dorothy Richardson, “Pointed Roofs,” *Pilgrimage*, 23.6.2002. The text of this edition follows the Knopf edition of 1919. <<http://www.gutenberg.net/>>

an emotion. It is the emotion that executes the scene. We realise that Miriam is not an extrovert and the present situation troubles her to the extent that she is disgusted by it.

One disadvantage of Richardson's novel is that there is no binding technique within it. It is a continuous unstructured outpouring of sense-impressions. Miriam's character gradually emerges from her thoughts and the impressions that she gathers from her surroundings. The surface meaning of language is made unstable by the incursions of the unconscious. The meaning gathered from the text is twofold. The reader discovers the tension behind each thought. Situations are at times quite different from what they seem. Somehow the reader is left dissatisfied. What seems to be missing is emotional depth or intellectual diversity, factors that we have to wait for till Joyce and Woolf begin using the stream of consciousness technique. The works of both Joyce and Woolf writing are a combination of the semiotic and symbolic. Their artistic achievement is immense because of the androgynous quality of their artistic mind. There is an interesting passage from Cixous, "Sorties" which can be quoted in this context. Though, in this passage, Cixous refers to bisexuality it can also be seen to refer to the androgynous mind.

Writing is the passageway, the entrance, the exit, the dwelling place of the other in me - the other that I am and am not, . . . that tears me apart, disturbs me, changes me, who? - a feminine one, a masculine one, some? - several, which indeed gives me the desire to know and from which all life soars . . .⁹³

⁹³ Helen Cixous, "Sorties." In *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan (Oxford: Blackwell, 1998) 583.

The artistry of Joyce and Woolf excels in accepting that male and female experiences and expressions differ. They attempt to embody each sex separately in their characters by empathising with individual experiences. Cixous also stresses that, no creativity is possible, be it philosophical or poetic, without the prevalence of the other within the “inventing subject.”

This also emphasises the necessity of sympathetically understanding the presence of the other sex. The female language as emphasised in the writings of Kristeva, Cixous and Irigaray is employed effectively by Joyce to represent the stream of consciousness of Molly Bloom. The ideas of a female language therefore translate into a medium of expression to be used by writers to show the thought streams of female characters as opposed to the male.

Mulveys was the first when I was in bed that morning and Mrs. Rubio brought it in with the coffee she stood there standing when I asked her to hand me and I pointing at them I couldn't think of the word hairpin to open it with ah horquilla disobliging old thing and it staring her in the face with her switch of false hair on her.⁹⁴

In these few lines the reader discovers Molly in bed one morning as Mrs. Rubio brings her coffee. Molly wants to open a pack of Mulveys and points at some hairpins to do it with, yet the word ‘hairpin’ escapes her. Not being able to understand her gesture Mrs. Rubio stands staring. The use of ‘I’ tells us that it is Molly’s stream of consciousness we are dealing with. To show the continuity of the stream of thought Joyce has refrained from using punctuation of any sort. These few lines also show how one thought jumps to another - When Mrs. Rubio fails to understand that Molly

⁹⁴ James Joyce, *Ulysses* (London: Penguin, 1992) 900.

needs a hairpin, Molly instantly, in her thoughts, abuses the old woman. Molly's irritation is clear from her thought that the old woman was 'disobliging' and with her false hair on she was bound to have a hairpin dangling somewhere. The thought of a hairpin, therefore, triggers the association with Mrs. Rubio's false hair. The hostility and irritation of Molly towards Mrs. Rubio also leads to such an association being made.

The author here shows us, not only the external affairs but also the internal reaction to those affairs. We also get an idea about how objects, situations and emotions affect one's thoughts and the associations made in the thought stream. Without the presence of punctuation marks to impede the flow of the narrative, Molly's sense impressions flow over and fill page after page of the text. A continuous registering of all that accumulates in her mind encompassing a variety of emotions that come and go with each impression. This is the fluid language of *écriture féminine*.

It seems that feminists are making contradictory statements when they advocate for the female language yet again talk of androgyny and bisexuality. The reality of the matter comes to light as we realise that their position in favour of androgyny or bisexuality is to break down the existing Symbolic Order. As Anne Fernihough points out,

For theorists like Kristeva, Irigaray, and Cixous, the main function of the Symbolic Order is to uphold patriarchy by keeping the male-female distinction intact, with its privileging of the male term.⁹⁵

⁹⁵ Anne Fernihough, *D.H. Lawrence: Aesthetics and Ideology* (Oxford: Oxford UP, 1993) 59.

Julia Kristeva talks about the importance of fragmented language in order to challenge the domination of patriarchal society. She says that in a culture where speaking subjects are considered as “masters of their speech” they retain a “phallic” position which contributes to patriarchy. “The fragmentation of language in a text calls into question the very posture of this mastery.”⁹⁶ Richardson’s achievement is immense in the context of female expression. She introduced the female sentence before there was a term to refer to it. She paved the way for the representation of the feminine stream of thought. The culmination of which can be seen in Molly Bloom’s stream of consciousness in Joyce’s *Ulysses*.

Richardson’s text shows the inhibitions of Miriam and her realization that society changes us and makes us conform to sometimes uncalled for situations.

We have always been in a false position, she pondered. Always lying and pretending and keeping up a show—never daring to tell anybody. . . . Did she want to tell anybody? To come out into the open and be helped and have things arranged for her and do things like other people? No. . . . No. . . . “Miriam always likes to be different”-- “Society is no boon to those not sociable. . . .” “Society is no boon to those not sociable”--on her birthday-page in Ellen Sharpe’s birthday-book. Ellen handed it to her going upstairs and had chanted the words out to the others and smiled her smile . . . she had not asked her to write her name . . . was it unsociable to dislike so many of the girls. . . . Ellen’s people were in the Indian . . . her thoughts hesitated. . . . Sivvle

⁹⁶ Julia Kristeva, “Oscillation between Power and Denial,” *New French Feminisms*, eds. Elaine Marks, and Isabelle de Courtivron (Sussex: Harvester, 1980) 165.

. . . something grand--All the grand girls were horrid . . . somehow mean and sly . . . Sivvle . . . _Sivvle_ . . . _Civil!_ Of course! Civil _what?_⁹⁷

That she is an introvert comes out from her thoughts dwelling on the words - "Society is no boon to those not sociable." Yet she also realises that society calls on us to sometimes be what we are not. She broods on the word "civil" as if she asks herself in anguish what civility is all about. It seems that civility for her consists in conformity to norms. Women are supposed to be helpless "and be helped and have things arranged" for them. The fact that Miriam does not want that, makes her different.

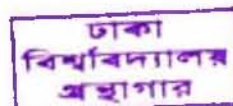
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Miriam groaned. She was a governess now. Someone would ask her that question. She would ask Pater before he went. . . . No, she would not. . . . If only he would answer a question simply, She felt she had a right to all the knowledge there was, without fuss . . . oh, without fuss--without fuss and--emotion. . . Everything in the railway responded and agreed. Like other people . . . horrible. . . .She thought of the fathers of girls she knew--the Poole girls, for instance, they were to be "independent" trained and certificated—she envied that--but her envy vanished when she remembered how heartily she had agreed when Sarah called them "sharp" and "knowing."⁹⁸

Miriam is a woman who supports the idea of the "independent" woman yet is instinctively jealous of people who show such independence. She wants to ask Pater

⁹⁷ Richardson, *Pointed Roofs*.ibid

⁹⁸ Richardson, *ibid*.



about marriage yet is stopped because she realises she won't get a straight answer, as if society proclaims that as a woman she is not entitled to all knowledge. She is frustrated at the "fuss" people make about things. She realises that she is somehow different from other people and yet she yearns to "be like other people" and she blames Pater for "failing" him, as well as her by not being able to get on in society. She is pulled by two different personalities one that likes to be different and have a rightful choice in things and the other to be part of the society she lives in, a part of the community. Lines such as, "they would laugh and tell you you looked like a dying duck in a thunderstorm. . . ."⁹⁹ tell the reader that there is humour in the world around her yet Miriam misses out on it because she is so self-conscious.

Writers after Richardson remain indebted to her for using the technique as courageously as she did. She broke the ground for further experimentation and development of the technique in the English novel.

The stream of consciousness did not appear in the literary arena out of nowhere. Artistic experiments based on perspective and psychological theories which emphasised a clearer understanding of the mind were doing their part to create a favourable atmosphere for it. As for narrative technique, writers had already started the transformation towards objectivity and representation of the human mind. The pressures of society upon the individual psyche, the influence of childhood experiences on behaviour and the role of memory in the perception of the world are topics embodied in the narratives of Dostoevsky and Proust. An acceptance that women should also be properly represented in literature was laying the platform for the androgynous artistic mind advocated for by Woolf and Joyce. In the next chapter,

⁹⁹ Richardson, *ibid.*

an examination of the writings of Joyce and Woolf will show how far they developed the techniques and ideas of narration which writers such as Dostoevsky, Proust and Richardson had begun using.

Chapter-4

The Stream of Consciousness and the Writings of Joyce and Woolf

What the future might bring, Heaven only knew. Change was incessant, and change perhaps would never cease. High battlements of thought, habits that had seemed durable as stone, went down like shadows at the touch of another mind and left a naked sky and fresh stars twinkling in it.¹⁰⁰

Orlando

James Joyce and Virginia Woolf are two of the most important writers in the context of the stream of consciousness. These writers have taken the experiments of their predecessors and improvised on those extensively to bring the stream of consciousness technique to maturity. As writers they have gone beyond their own gender limitations and formulated an artistic balance between the two sexes. They represent the doubts and concerns of the opposite gender as well as that of their own, thereby affecting an objectivity which enriches the narrative. The significant artistic and scientific developments of the twentieth century find expression in their writing. Alongside psychological concepts of the self and artistic creativity, the multiple perspectives of Cubism, the subjectivity of Surrealism, the automatic writing of Dadaism can all be found in their creations. Though their names occur together, their ideas and techniques are at times quite different from each other. The multi-dimensional approaches of the stream of consciousness technique allow the writer unlimited freedom. Woolf and Joyce's treatment of the technique can be examined

¹⁰⁰ Virginia Woolf, *Orlando*. A Project Gutenberg of Australia eBook No.: 0200331.txt, Edition: 1
Date first posted: April 2002, 2.3.2004 < www.gutenberg.net >

through looking at the following elements in their writings: (a) objectivity and androgyny; (b) multiple perspectives and the demand on the reader; (c) the figure of the artist and ideas about artistic creation; (d) epiphany, moments of being and time; (e) stylistic features – characterization and use of symbols and (f) experiments with language.

(a) Objectivity and Androgyny:

The occasional intervention of the authorial voice in the form of comments and observations was a well-established convention in the mid-Victorian novel. These interventions helped in creating a certain textual ideology, and guided readers into interpreting and experiencing the text in the manner that the author desired. But the recognition of the multi-faceted nature of reality, as well as the variable nature of phenomena as time, led writers to write in a manner that would bring about the notion of uncertainty, rather than tying the text to one point of view or perspective. The author, therefore, needs to step back from the role of guide and interpreter and remain at a distance. The stream of consciousness technique allowed the author to maintain such a distance. Such a move, while depriving the novel of a moral guiding light, allowed for the expression of that which lies buried beneath the surface of reality or life; and allows for the expression of suppressed thoughts and feelings that control our reaction to the outer world; and the doubts, conflicts and frustrations that lie just beyond our conscious mind. Authorial approval or otherwise does not play a role in the stream of consciousness novel. James Joyce says that the author would eventually be 'refined out of existence'. Stephen in *A Portrait of the Artist as a Young Man* (1916) muses on the role of the artist in the following words:

The personality of the artist, at first sight a cry or a cadence and then a fluid or flambent narrative, finally refines itself out of existence, impersonalizes itself, so to speak ... the artist, like the God of creation, remains within or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his finger-nails.¹⁰¹

However, the intrusion of the third-person narrator is still noticeable in *A Portrait*, where the narrator does play a guiding role, steering the reader towards the desired judgements. For example, Stephen's reactions to the sermons of Father Arnall (Chap-3) are mentally and physically intense. This intensity is further heightened in Chap-4 to the extent that he melodramatically recoils to any type of physical contact:

But it was to the mortification of touch that he brought the most assiduous ingenuity of inventiveness.¹⁰²

Lines such as these reveal Stephen as an object of irony, and hence guide the readers' attitude towards the character. This is undeniably the narrator's voice, even though he is not clearly identified as such. The interjection, though crucial in understanding the childishness of Stephen's thoughts, does not occur in a manner as direct as one would find in a novel by Charles Dickens or Charlotte Bronte. Hence authorial direction and interjection, though still present, has been completely modified from its Victorian predecessors.

¹⁰¹ James Joyce, *A Portrait of the Artist as a Young Man*. Indian Edition (New Delhi: Surjeet, 1991) 194-195. Further reference to this text will be given as *A Portrait*.

¹⁰² Joyce, *A Portrait* 154.

Joyce, like Flaubert, went on to creating works that totally left out the moralistic viewpoints of obtrusive narrators. Joyce had to face the same condemnation after the publication of *Ulysses*(1922) as Flaubert had to face with *Madam Bovary*(1857). Flaubert was accused of soliciting in favour of the ideas that the adulterous affairs of Madam Bovary stood for. This gross misreading occurs as the text refrained from making any moralistic comments. *Ulysses* still suffers from this kind of accusation, as the explicit sexual references that represent the state of consciousness of characters such as Bloom, suffuse the text with the idea of sex. But Bloom is to be separated from the author. The character that sometimes stands in for the author is Stephen Dedalus, voicing Joyce's ideas about art and the artist. But even he is not to be literally taken as the author himself. Subjectivity is disguised and a special type of objectivity arises in which glimpses of the author come and go. The reader is not smothered in the distinct presence of the author, and neither is the participatory freedom of the reader taken away. The biographical elements in Stephen's reaction to art, religion, his country and his family become apparent only when the reader specifically searches for it.

The stream of consciousness technique allows the author to depict situations and consciousnesses objectively. The narrator is usually located within the action of the fiction and the viewpoint is of that particular individual. Of course, some amount of subjectivity will remain in the form of interwoven autobiographical elements. But these elements are not just confined to the facts of a surface reality; they are transposed to carry further meaning that rises above the personal history of the author. Through Woolf's characters, for example, though the writer's ideas may somehow come to the forefront through Lily, or Rhoda or Bernard, none of them represent the

author. Even if the work can be seen as having therapeutic value for the author's psychological wounds, it would not obstruct or hinder the understanding of the reader in any way. We know that the stream of consciousness was brought into the literary scene from the psychoanalyst's consulting room and with it comes insight into the human mind. Woolf's writing of *To the Lighthouse*(1927) led to a more acceptable and clear understanding of her mother and her relationship with her. In *Moments of Being* she writes –

Until I was in the forties - ...the presence of my mother obsessed me. I could hear her voice, see her, imagine what she would do or say as I went about my day's doings.¹⁰³

It was only after she had written *To the Lighthouse* that she was purged of the obsession with her mother. She explains the purgation in the following terms –

I suppose that I did for myself what psycho-analysts do for their patients. I expressed some very long felt and deeply felt emotion. And in expressing it, I explained it and then laid it to rest.¹⁰⁴

Her mother's spirit had haunted her whole existence and she was successfully exorcised only after she came to terms with what her feelings. Writing *To The Lighthouse* performed a kind of purgation that brought about a kind of maturity and objectivity that was to pervade her subsequent writings.

Mrs. Ramsay is modelled in many ways on Woolf's mother yet her literary appeal as a character is not incomplete if the reader knows nothing of the role of Woolf's mother in her life. Mrs Ramsay is the binding element of the family

¹⁰³ Virginia Woolf, *Moments of Being* (Reading: Triad-Granada, 1978) 93.

¹⁰⁴ Virginia Woolf, *Moments of Being* 94.

managing all opposites and incongruities to affect a radiant balance between all its members. This role is true to the character in the fiction, and that Woolf created this character for a therapeutic purpose is not to the point. For Woolf fiction and psychoanalysis are knitted together through expression that has therapeutic value for both writer and reader. The author is behind the scenes and though his/her experience of life is interwoven into the text, these elements are not forced upon the reader but so subtly interwoven that the reader has to intentionally discover them. The absence of discovery does not hamper the pleasure of the narrative.

The objectivity of the stream of consciousness technique requires that the artist's mind is not restricted to single gender perception. The mind that creates has to create a worldview acknowledging the experience of both sexes. Woolf, therefore, emphasizes – the “sensibility of a woman merging” with the “logical sobriety of a man”. It is interesting to quote Woolf's comment in *A Room Of One's Own* in which she ponders over the possible differences of the human mind in regards to sex :

... made me also ask whether there are two sexes in the mind corresponding to the two sexes in the body, and whether they also require to be united in order to get complete satisfaction and happiness ? And I went on amateurishly to sketch a plan of the soul so that in each of us two powers preside, one male, one female; and in the man's brain the man predominates over the woman, and in the woman's brain the woman predominates over the man. The normal and comfortable state of being is that when the two live in harmony together, spiritually co-operating. If one

is a man , still the woman part of his brain must have effect; and a woman must also have intercourse with the man in her.¹⁰⁵

What is clear here is that Woolf fully advocates the fusion of the intuitive ability of the brain hitherto associated with the female sex with the intellectual aspect of the brain hitherto associated with the male sex. The stream of consciousness technique allows for such a fusion. Femininity and masculinity blend into a comprehensive whole. According to Woolf, literature requires the use of both sides of the brain, otherwise it is devoid of “perpetual youth”. It is only when suggestiveness is at work in a piece of writing that it attains “perpetual life.”

What we realise from this is that androgyny for Woolf was not a dissolution of the two sexes and a complete merging which would deny identity to any single sex, rather it was a symbiotic co-existence which would benefit both by reaching a standard of universality undiscovered by the single sex. Woolf’s words refer to the characteristic psychological differences usually associated with masculinity (intellect, logical thought) and femininity (intuition, feeling, sensitivity). Holtby’s warning seems to apprehend Woolf’s observation –

When the Individual appropriates universality
He divides into Male and Female, and when the
Male and Female
Appropriate Individuality they become an Eternal Death.¹⁰⁶

¹⁰⁵ Woolf, *A Room of One’s Own*. *The Norton Anthology of Theory and Criticism*. ed. Vincent B. Leitch (New York and London: W.W.Norton & Company) 1025.

¹⁰⁶ As Quoted by Carolyn Heilbrun , “Woolf and Androgyny,” *Critical Essays on Virginia Woolf*, ed. Morris Beja (Boston: G. K. Hall & Co., 1985) 73.

Woolf articulates a similar fear that the strict division of the sexes would result in an embodiment of Death itself. Without intuition, reason would be lifeless, and without reason, intuition would be of no consequence. A regenerating power in their merging combination, the two sexes stand still in their steps if strictly set apart. Returning to our discussion on the stream of consciousness it can definitely be said that the role played by the androgynous aspect of an artist in the creation of art becomes clearer with the realization that modern techniques such as the stream of consciousness embody a fusion of intuition and intellect thus such techniques by their sole nature reflect androgyny. In psychologically assuming another identity one has the freedom to cross over the limits of sexual orientation – a strong advantage for the artist who can accumulate impressions from different perspectives. Thus Bernard switches from one emotion to another, one gender to another, being *one* being *both* and in constant doubt about his true identity –not always knowing which role he was playing out. Bernard constantly goes through such transitions, in the course of which he sometimes, like Eliot's Tiresias, becomes a spokesperson for both sexes. Androgynous in entity; blind yet seeing more than others like a philosopher who sees beyond immediate reality and senses even more than he sees.

Woolf further experimented with the theme of androgyny through the creation of Orlando. Inspired by her friend, Vita Sackville-West, Woolf, wrote *Orlando: A Biography* (1928). This novel further dramatises the transition that Bernard undergoes as Orlando, the subject of Woolf's novel, psychologically and physically experiences life as the opposite sex. Orlando has first hand experience of how life is for both sexes. After being a man for thirty years he suddenly becomes a woman. All

the pride he had as a man suddenly becomes a joke. As a woman she is now capable to see the faults in men that as a man she had never considered before.

. . . she was horrified to perceive how low an opinion she was forming of the other sex, the manly, to which it had once been her pride to belong--'To fall from a mast-head', she thought, 'because you see a woman's ankles;' ¹⁰⁷

It was now easier for her to censure both sexes equally, male and female for she had experienced life as both. The farcical behaviour of each gender as they played out their social roles was now quite clear to her.

. . . she was man; she was woman; she knew the secrets, shared the weaknesses of each. It was a most bewildering and whirligig state of mind to be in. ¹⁰⁸

Orlando could, therefore, appreciate Sasha for her skill in skating and boldness in her behaviour towards men; qualities usually attributed as unwomanly. She could now judge the person not the gender. The ability to understand the opposite sex enriched her experience of life. She had also grown out of the limitations of her gender and the psychological distancing that accompanied it. Now she could look at a person as a human being instead of curtailing their qualities to meet up to expected modes of behaviour. This is the androgynous sight and psychic disposition which enables the artist to create something universal, something of value.

Our day to day existence leads to the constant hoarding of experience from stimuli from our surroundings which are charged with gender distinguishing factors,

¹⁰⁷ Woolf, *Orlando* *ibid.*

¹⁰⁸ Woolf, *Orlando* *ibid.*

still it is possible for the talented artist to somehow rise above these limitations. Men and women do indeed experience the same world differently having to face different discriminations, different expectations, failures and success stories being defined quite differently for each. Woolf realizes this difference yet maintains that the artist has to be androgynous. Society forms our gender identity nevertheless, it is indeed possible for an artist to assume both identities and thus create both sides of reality. She definitely advocates for the androgynous identity of the artistic soul as she talks about Coleridge in the following terms:

In each of us two powers preside, one male one female...Coleridge perhaps meant this when he said that a great mind is androgynous...He meant, perhaps, that the androgynous mind is resonant and porous; that it transmits emotion without impediment; that it is naturally creative....¹⁰⁹

In her view, it is necessary, that these two aspects of the creative mind should be able to collaborate before any creation is possible, there has to be a “marriage of opposites.”¹¹⁰

Trying to understand the experience of a differing personality in the same sex is hard enough as it is, let alone trying to fully perceive the experience of the opposite sex. The struggle is not only with the mode of representation but also with the artist’s own self-consciousness. The transition is not always successful as Bernard sometimes is faced with the difficulty of becoming one other than himself –

¹⁰⁹ Woolf, *A Room of One’s Own* (London: Triad/Grafton, 1977) 94.

¹¹⁰ Woolf, *A Room of One’s Own* 99.

Yet it falls flat it peters out. I cannot get up steam enough to carry me over the transition. My true self breaks off from my assumed.¹¹¹

The artist suffers in order to remain out of his creation. The demand placed on the artist is to remain true to the characters and situations s/he creates and not reveal the self lingering as a shadow in their midst.

The artist's mind should be like Eliot's Tiresias. It is important to remember that Woolf in opposing the male point of view, does not advocate solely for a unique female point of view; rather she warned against taking a single gendered perspective –

... it is fatal for anyone who writes to think of their sex. It is fatal to be a man or woman pure and simple; one must be woman-manly or man-womanly. It is fatal for a woman to lay the least stress on any grievance; to plead even with justice any cause; in any way to speak consciously as a woman. And fatal is not a figure of speech ; for anything written with that conscious bias is doomed to death.¹¹²

While women experience the world differently from men, women's writings would suffer, thinks Woolf, if they wrote simply from their experience of discrimination and deprivation. These writings would just become a picture of disgust and hatred against the male sex. Thus Woolf writes :

It would be a thousand pities if women wrote like men, or lived like men, or looked like men, for if two sexes are quite inadequate considering the vastness and variety of the world how should we

¹¹¹ Woolf, *The Waves* (London: Granada, 1977) 53.

¹¹² Woolf, *A Room of One's Own* 99.

manage with one only ? Ought not education to bring out and fortify the differences rather than the similarities ?¹¹³

Joyce also looks into the aspect of androgyny if not so explicitly. Referring to his literary creation *The Dubliners* Joyce writes to his wife :

I went then into the backroom of the office and sitting at the table, thinking of the book I have written, that child which I have carried for years and years in the womb of the imagination as you carried in your womb the children you love...¹¹⁴

This letter, by using the metaphor of child-birth, clearly reminds us of the androgynous identity of the artist who experiences the act of birth, perhaps not physically but artistically. The metaphoric consciousness of Stephen (*Ulysses*) set beside the metonymic consciousness of Bloom seems to symbolise the two poles of the creative mind. Bloom, too, is shown to be androgynous in his behaviour. His androgynous attitude is reflected in his preparing breakfast for his wife as well as clearing of the crumbs from his wife's rumpled sheets. He can empathize with a woman in childbirth because of this androgynous attitude and in the *Circe* episode he fantasizes about being pregnant. Though Bloom is no artist, it is through him that Joyce shows us how important it is to empathize with the opposite sex in order to have a fuller experience of life. The androgynous aspect of the artist's consciousness arises from the mingling of the intuitive side with the logical side.

¹¹³ Woolf, *A Room of One's Own* 84.

¹¹⁴ *Letters of James Joyce*, Vol.II, eds. Stuart Gilbert and Richard Ellman (London: Faber & Faber, 1957) 308.

(b) Multiple Perspectives And The Demand On The Reader

Joyce's use of the stream of consciousness began with the narrative in stories such as 'Clay' and 'The Boarding House' in *The Dubliners*. According to Arnold Kettle –

Joyce's purpose in developing this method is primarily to enrich his objective evocation of a total situation by adding a new dimension, another side to the many sidedness of complex life¹¹⁵

Like Cubism, which allows the seeing of objects from multiple perspectives as well as a complex whole, the stream of consciousness also allows for the perception of a single incident from the viewpoint of different characters. In *The Boarding House*, for example, the possible culmination of a single event (the affair between Polly and Mr. Doran) is seen from three perspectives: that of Polly's mother, Polly and Mr. Doran. Their streams of consciousness reveal totally different attitudes towards the same occurrence. Therefore we get a multifaceted view of a single incidence of seduction. Even though Polly's mother suspected an affair, she did not interfere, as she wanted her daughter to get married. How she gets married is of no consequence. What if she did seduce a man and trap him into marrying her. She was the bait and the mother was to set the trap. Polly's mother, in a very calculating way, would appeal to public sentiment to get her way, her stream of consciousness reveals that quite clearly:

¹¹⁵ Arnold Kettle, "The Consistency of James Joyce," *The New Pelican Guide to English Literature*, ed. Boris Ford (Penguin Books, 1983) 385.

She had allowed him to live beneath her roof, assuming that he was a man of honour, and he had simply abused her hospitality. He was thirty four or thirty five years of age, so that youth could not be pleaded as his excuse; nor could ignorance be his excuse since he was a man who had seen something of the world. He had simply taken advantage of Polly's youth and inexperience : that was evident. The question was what reparation would he make ? ¹¹⁶

The only reparation in such a case would be for him to marry her daughter. Her decision is to put on a strong show of anger and to remark strongly of the injustice and breach of trust involved in the affair. We do though clearly sense that she is ready to get her daughter married. As for Mr. Dolan he sees things in a totally different way. The emotions involved in his stream of consciousness are regret, anguish for the realization that he was being had, shame and embarrassment in thinking about his reputation etc :

All his long years of service gone for nothing ! All his industry and diligence thrown away! ... He had money enough to settle down on ... But the family would look down on her. First of all there was her disreputable father and then her mother's boarding house was beginning to get a certain fame. He had a notion that he was being had. He could imagine his friends talking of the affair and laughing. She was a little vulgar....¹¹⁷

¹¹⁶ James Joyce ,“ The Boarding House,” *The Dubliners*,(London:David Campbell Ltd.,1991) 70.

¹¹⁷ Joyce, “The Boarding House” 72.

For him the incident was not a happy one. He had, perhaps knowingly, let himself fall into a trap and now there was no escape for him and he would have to marry Polly. Polly's stream of consciousness reveals a totally different story musing upon a prospective marriage, she loses sense of place and time. The example of these three streams of consciousness easily shows how this technique aids in giving newer dimensions to a simple event.

In *A Portrait*, where the whole narrative is shown from Stephen's perspective, there is still no single point of view in the sense that the narrative follows the changing perspectives of Stephen's maturity. From the 'moocow' to the mature artist, there are several stages of the development of his consciousness and accordingly the perspective from which things are shown. In *Ulysses* the perspectives of all three of the major characters (Stephen, Bloom and Molly) are presented before us. The diversity of these perspectives is really amazing and at times really absurd in their emphasis on sexuality and obsession with the human form.

Woolf also improvises on the restriction of limited perspective by providing the reader with a multifaceted view of a single object or event. This is a development of the limited third person narrator which turns into the stream of consciousness narrator. In *The Waves* we find that a single image is broken into differing perspectives expressed through the consciousnesses of the six characters. With each consciousness we come across perceptions and experience which make up the world of a certain character. The impossibility of being able to bring forth a single perspective and render a reliable unfractured picture of things reminds one of Lily Briscoe's contemplation of penetrating Mrs. Ramsay's character – "One wanted fifty

pairs of eyes to see with.”¹¹⁸ The fifty pairs of eyes each giving a different perspective of a single individual. The same notion is revealed in Bernard’s observation – “A single flower...- a whole flower to which every eye brings its own contribution.”¹¹⁹ This clearly echoes Nietzsche’s “There are no facts only interpretations.”¹²⁰ emphasizing the interaction between the perceiver and the perceived on various levels. Perspective was one of Woolf’s key concerns at the time when she was working on *The Lighthouse*.

The use of multiple perspectives puts a demand on the reader which was absent from previous literature. Without strict authorial guidelines there were infinite possibilities of interpretation and representation. Regarding Woolf’s use of the stream of consciousness H. J. Muller writes –

She differs from Joyce in that she filters and canalizes the stream of consciousness, selecting, distilling, and then projecting by a very personal style a blend of sensations and conscious and subconscious that gives a vivid illusion of mental experience without being a literal picture of it; but like him she is interested in the endless flux of consciousness, and presents the outside world only as refracted through it.¹²¹

¹¹⁸ Woolf, *To The Lighthouse* (Bombay: Orient, 1992) 175.

¹¹⁹ Woolf, *The Waves* 85.

¹²⁰ Nietzsche, selections from “The Will to Power” trans. Walter Kauffmann and R.J.Hollingdale. *The Theory of Criticism: A Reader*. ed. Raman Seldon (Sussex: Longman, 1988) 383.

¹²¹ Herbert Muller, “Virginia Woolf and Feminine Fiction” in *Critical Essays on Virginia Woolf*. ed. Morris Beja (Boston and Massachusetts: G. K. Hall & Co., 1985) 30.

Her stream of consciousness is essentially different from that of Joyce, for if Joyce's technique places a demand on the reader's intellect, Woolf's places a demand on the reader's aesthetic sensibility and understanding of human relationships.

The stream of consciousness of Mrs. Ramsay in Woolf's *To The Lighthouse* places an emotional demand upon the reader. The reader must be able to not only apprehend the situation but also feel it intensely and sympathetically in order for it to achieve its full effect. Just to understand how much of herself Mrs. Ramsay sacrifices one has to catch the correct flow of her thoughts as they express her satisfaction at uniting the family and yet reveal her pain at losing herself :

He was a failure, he repeated. Well, look then, feel then. Flashing her needles, glancing round about her, out of the window, into the room, at James himself, she assured him , beyond a shadow of a doubt, by her laugh, her poise, her competence..., that it was real; the house was full; the garden blowing. So boasting of her capacity to surround and protect, there was scarcely a shell of herself left for her to know herself by; all was so lavished and spent...¹²²

It is as if she is afraid to look into the truth of things that she refers to herself in the third person narrative. She is afraid that if she reveals her sighs, somehow they will turn into tempests and destroy her much valued loved ones and the world of security she has created for them. The reader is further challenged with Woolf's writing in *The Waves* where each of the six consciousnesses demand attention, each in its own way, yet circling around human relationships.

¹²² Woolf. *To The Lighthouse* (Bombay: Orient, 1992) 32.

Joyce, on the other hand, places an intellectual demand on the reader. In Joyce's *Ulysses* the highly allusive stream of consciousness of Stephen as he walks through the strand calls for the intellectual involvement of the reader. Instead of having the narrator to rely on for the facts, the reader now has to rely on his/her own senses to interpret the scene. Since that too is constructed through a combination of sensory images, broken sentences and phrases, fragments of memory, time distortion, reference to a varied array of disciplines and mythical undercurrents it becomes all the more difficult for the reader to follow the narrative:

Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, the rusty boat. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured. How ? By knocking his sponce against them, sure. Go easy. Bald he was and a millionaire, *maestro di color che sanno*. Limit of the diaphane in. Why in ? Diaphane, adiaphane. If you can put your five fingers through it , it is a gate, if not a door. Shut your eyes and see.

Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsomever. I am, a stride at a time. A very short space of time through very short times of space....Exactly: and that is the ineluctable modality of the audible. Open your eyes.... Am I walking into eternity along Sandymount strand ? Crush, crack, crick, crick. Wild sea money. Dominie Deasy kens them a'.... Rhythm

begins you see. I hear. A catalectic tetrameter of iambs marching. No ,
agallop : *deline the mare.*

Open your eyes now, I will. One moment. Has all vanished since? If I
open and am forever in the black adiphane. *Basta!* I will see if I can
see.

See now. There all the time without you: and ever shall be, world
without end.¹²³

As the sentences are broken into fragments the pressure is on the reader to complete the narrative by reading meaning into it. The very first sentence emphasizes the importance of vision in investing the mind with impressions which are translated into associative thoughts. The synaesthesia (confusing of sensory input) involved in this line ('thought through my eyes') recurs repeatedly throughout the sentences to follow ('Shut your eyes and see'). His presence consists in the activity of reading the 'signatures of all things'. It is highly significant that he should use the word 'signature'. Signatures are themselves symbolic in the sense that they stand for someone's name or, in an extended way, for the person whose name they represent. Stephen notices things which are normally left unnoticed , the symbolic stuff – the colour of rust, colours of decay , change brought about by contact with the environment. His concern is with the change time brings upon things. Everything is stripped to its bare entity and reconstructed into a different form. Even colours are deprived of their common associations instead of leaf-green and sky-blue we have

¹²³ Joyce, "Proteus" *Ulysses*, (1922), Introduction Declan Kiberd (London: Penguin, 1992) 45.

“snotgreen” and “bluesilver”. Joyce is trying to break free from the bonds of traditional association. He wants the reader to think things anew; thus he uses new combinations of colours and also new combinations of words. Sight somehow blinds us by bringing prejudice into what we see. That is why Stephen thinks of a man detecting the presence of things by hitting them with his bald head – physically feeling their presence instead of perceiving through sight. The man therefore knows of their presence before he knows of their colours – all because he is literally using his scone. He remains unbiased by visual experience. His imagination has greater space to spread its wings. But again the head is bald - it is just like Joyce to add a flavour of sarcasm. With the word ‘diaphane’ he seems to be pondering over transparent and translucent objects which apparently cannot be seen through the eyes but rather the existence of such objects is through touch and thus he thinks of closing his eyes to distinguish between an object being a gate or a door.

He then goes on to mention the inescapable reality of sounds. As he walks and crushes shells along the shore with his eyes closed time and space seem to be undefinable and the same. All sounds translate into a rhythm of iambic tetrameters. Here we find the same kind of incidental creation of sound, which overwhelms and emancipates by extending the world of awareness. Stephen is afraid to open his eyes fearing that his walk which held an eternity of experience might have led to his surroundings changing and possibly dissolving into a black eternity. On opening his eyes he is relieved to find all is as before his world had not disintegrated into nothingness.

(c) The Figure Of The Artist And Ideas About Artistic Creation

The persona of the writer or artist appears in different forms in the text, and it is important while reading modernist writing of the stream of consciousness style, to be able to decipher the presence of the writer. Both Woolf and Joyce place before their readers a notion of artistic creation through the presence of a character through whom these issues are explored. In Woolf's novels, we have Lily Briscoe in *To The Lighthouse* or Bernard in *The Waves*, and in Joyce's texts we have Stephen in *A Portrait* as well as in *Ulysses*. The nature of artistic creativity and the demands it places upon the artist are the issues explored through the stream of consciousnesses of these characters.

Let us start with Lily in *To The Lighthouse*, who in the process of painting, tries her best to get beyond the surface of things and to explore her own perceptions:

...the mass loomed before her; it protruded; she felt it pressing on her eyeballs. Then, as if some juice necessary for the lubrication of her faculties were spontaneously squirted, she began precariously dipping among the blues and umbers, moving her brush hither and thither, but it was now heavier and went slower, as if it had fallen in with some rhythm which was dictated to her... by what she saw.... Certainly she was losing consciousness of outer things.¹²⁴

The mind has to be set free from the consciousness of the immediate surroundings, in order to reach the core of the aura of perception. Thus, as Lily is painting all other things gradually fade from her surroundings leaving only the sight of Mrs. Ramsay

¹²⁴ Woolf, *To The Lighthouse* 140.

sitting on the steps of the french window with her son, a vision which she replicates with a purple triangle in the middle of her painting. This freeing and disentangling of the mind is not easy. The artist quite often struggles with his/her medium. In creating a painting Lily Briscoe searches for something exact, something she felt but could not express. She finds herself grappling with her reaction to her surroundings :

...it evaded her now when she thought of her picture. Phrases came. Visions came. Beautiful pictures. Beautiful phrases. But what she wished to get hold of was that very jar on the nerves, the thing itself before it has been made anything. Get that and start afresh; get that and start afresh.¹²⁵

Lily wanted to understand the appeal of her visions; why a vision or a phrase seemed so beautiful. The aspiration of the artist is 'to get hold of ...that very jar on the nerves'; to represent the underlying appeal of the thing perceived before the mind distorts it into something commonplace and familiar; to apprehend and therefore release the pressure that builds on the nerves. The anxiety to understand is intense therefore the repetition of the final phrase 'get that and start afresh'. The mother and child was beautiful because of the triangular bond of love and caring that existed between them.

Artistic creation is like an urge that has to be fulfilled. Paul Valery's encounter with creative inspiration is revealed in the following :

I had left my house to relax from some tedious piece of work by walking and by a consequent change of scene. As I went along the street where I live, I was suddenly *gripped* by a rhythm which took

¹²⁵ Woolf, *ibid* 171.

possession of me and soon gave me the impression of some force outside of myself. It was though someone else were making use of my *living-machine*. Then another rhythm over-took and combined with the first, and certain strange transverse relations were set up between these two principles... They combined the movement of my walking legs and some kind of song I was murmuring, ...¹²⁶

The artist becomes a receptor. The sensitivity to the surroundings and the beings that occupy that space actively coalesce in Bernard's instinctive creativity –

Then Mrs. Constable raised the sponge above her head, squeezed it , and out shot, right, left, all down the spine, arrows of sensation.¹²⁷

Each pore of his being thus becoming a receptor for the sensations flooding him. His receptivity makes him a vessel for creative inspiration which would suddenly flood him in special 'moments of being'.

Bernard is considered a novelist. Through his interaction with the world around him he gathers experience like a sponge sucks up water. He claims that as an artist he is more sensitive to his surroundings which provide him with stimuli.

But I only come into existence when the plumber, or the horse-dealer, or whoever it may be , says something which sets me alight...Thus my character is part made of the stimulus which other people provide, and is not mine, as yours are.¹²⁸

¹²⁶ Paul Valery, "Poetry and Abstract Thought: dancing and walking," *20th Century Literary Criticism: A Reader*, ed. David Lodge (London: Longman, 1972) 255.

¹²⁷ Woolf, *The Waves* 162.

¹²⁸ Woolf, *The Waves* 89.

Does he then talk of the artist who searches for his own identity amongst the fragments of characters he creates, selecting bits and pieces from the thousands of personalities he comes across ? It would seem so. The artistic mind thus merges with its surroundings. This is similar to Mrs Ramsay in *To the Lighthouse* who often found herself - 'sitting and looking, sitting and looking, with her work in her hands until she became the thing she looked at – that light for example' or becoming a 'wedge shaped core of darkness'. An ability to gradually rise above the conscious self and become something more. The transition is from the self to the assumed self.

This brings us to the problem of identity of the artist, which is also a strong and recurring theme among modernists. The artistic mind – the mind that creates - can be more comprehensive than the average mind. As the artist Stephen says , many pages later

As we . . . weave and unweave our bodies, Stephen said, from day to day, their molecules shuffled to and fro, so does the artist weave and unweave his image... so through the ghost of the unquiet father the image of the unliving son looks forth. In the intense instant of imagination, when the mind Shelley says, is a fading coal, that which I was is that which I am and that which in possibility I may come to be.

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His thoughts find links and meaning in things which only he as an artist can hold on to, while retaining the fervour of the moment and making it immortal by embedding it in the process of creation. The process itself requires transition from one identity to another.

¹²⁹ Joyce, *Ulysses* 249.

... Every hour something new is unburied in the great bran pie. What am I? I ask. This? No, I am that...it becomes clear that I am not one and simple, but complex and many. Bernard, in public, bubbles; in private is secretive. That is what they do not understand, for they are now undoubtedly discussing me, saying I escape them, am evasive. They do not understand that I have to effect different transitions; have to cover the entrances and exits of several different men who alternately act their parts as Bernard. I am abnormally aware of circumstances. ...This he will attribute to an admiration that is not mine. That is true. But “joined to the sensibility of a woman”(I am here quoting my own biographer) “Bernard possessed the logical sobriety of a man.”But *you* understand, *you*, my self, who always comes at a call....Underneath and at the moment when I am most disparate, I am also integrated. I sympathize effusively; I also sit like a toad in a whole, receiving with perfect coldness whatever comes. Very few of you who are now discussing me have the double capacity to feel to reason.... I also am too complex. In my case something remains floating, unattached....¹³⁰

The complexity of the artist's identity creates a psychological pressure. This is reminiscent of the kind of anxiety and turbulence that Freud was convinced constituted the inner life of an individual (chap.2). Bernard correctly anticipates how others react to him – Louis and Neville do indeed consider him to be evasive. But the artist is misunderstood – and the modern artist commonly sees him or herself as

¹³⁰ Woolf, *The Waves* 51-52.

somehow beyond the comprehension of people around them. It is not that he doesn't care about his surroundings as others suspect - he does – he cares and he hurts inside as a result he evolves in creation this ultimately ends in a catharsis which relieves him of his burden and then he is there aloof in his own world. His gift of perception is his of source of pain. It is such a process that Herbert Read refers to when he comments :

... psychoanalysis seems to show that the artist is initially by tendency a neurotic, but that in becoming an artist he as it were escapes the ultimate fate of his tendency and through art finds his way back to reality.¹³¹

Thus Bernard sees Neville and the others as fish with their “noses turned against the tide”- moving against the true flow of life. He feels he has the ability to comprehend situations in an objective manner, without colouring them with his own emotions. Bernard's artistic achievement is to successfully affect a transition from his self (ego) to a greater reality, which goes much beyond his own egoistic understanding of things.

The artist is a mediator. In the final chapter of *A Portrait*, Stephen, the artist, speaks of the two poles of artistic creation: one that appeals to the intellect and the other to sensitivity. The artist embodies both poles. All opposites come to a balance within him. In the course of his discussion with Lynch , Stephen explains that proper art should rise above common physical and psychological reactions of desire or loathing. Since such ‘unesthetic emotions’ are ‘kinetic’ urging a movement either to or from that piece of art. For him the beauty expressed by the artist – ‘ awakens, or

¹³¹ Herbert Read ,” Psychoanalysis and Criticism,” *Twentieth Century Criticism: The Major Statements* (New Delhi: Light & Life,1976) 426.

ought to awaken, or induces, or ought to induce, an esthetic stasis, an ideal pity or an ideal terror . . .¹³² He goes on to say of Art that it is ‘the human disposition of sensible or intelligible matter for an esthetic end.’ And echoing Keats he states that,

...the true and the beautiful are akin. Truth is beheld by the intellect which is appeased by the most satisfying relations of the intelligible: beauty is beheld by the imagination which is appeased by the most satisfying relations of the sensible. The first step in the direction of truth is to understand the frame and scope of the intellect itself, to comprehend the act itself of intellection.... The first step in the direction of beauty is to understand the frame and scope of the imagination, to comprehend the act itself of esthetic apprehension.¹³³

Aesthetic beauty is, therefore, a combination of the exercise of the intellect and the apprehension of beauty. It is this view of art that leads the artist in Joyce’s novels to be charged with esoteric knowledge while having the capability to respond to all kinds of sense impressions.

Another role that Joyce, through Stephen, ascribes to the artist is that of priest - at once sensible and sensitive; “a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life.”¹³⁴ This is opposed to Shelley’s view of the artist who muses on the Platonic ideal of perfect beauty. Joyce’s artist looks to the ‘daily bread of existence’ for inspiration. As the priest conveys hope by giving meaning to the chaos of daily life, so the artist sheds light on

¹³² Joyce, *The Portrait* 187.

¹³³ Joyce, *ibid* 188.

¹³⁴ Joyce, *ibid* 200.

the human condition and helps to understand the meaning of life. Using the creative faculty the artist gives 'everliving life' to the commonplace matters of daily existence.

The artist finds solitude thrust upon him/herself as a by-product of artistic compatibility. Art is a sacrifice for the modern artist. Lily Briscoe sacrifices her social life for her art. She is an observer not an active participant. She wonders at Mrs. Ramsay in her family sphere yet refrains into entering a family bond herself. Such isolation makes her art a necessity and her art makes isolation necessary. Her stream of consciousness reveals the reality of her situation:

Here she was again, she thought, stepping back to look at it, drawn out of gossip, out of living, out of community with people into the presence of this formidable ancient enemy of hers- this other thing, this truth, this reality, which suddenly laid hands on her- emerged stark at the back of appearances and commanded her attention.¹³⁵

She realizes that this isolation is part of her existence. But she doesn't completely surrender to it. She tries to affect a balance between life and art and thereby avoid the suffocating desperation that isolation would normally evoke. Like Joyce's Stephen in chap-2 of *A Portrait*, who successfully kisses Emma in a poem, an action which in reality he was unable to do, Lily's art allows her not only to escape reality but also to compensate for it –

I shall put the tree further in the middle; then I shall avoid that awkward space.¹³⁶

¹³⁵ Woolf, *To the Lighthouse* 236.

¹³⁶ Woolf, *To the Lighthouse* 128.

Lily adjusts her artistic visions to fit her purpose and relieve her from looking on a painting which has an awkward space in the middle. The isolation of her life does not necessarily have to reveal itself in her artwork. Her paintings have bright colours and represent the strong rhythm of life - a warmth she realises in her art:

[In the creation of her art] her mind kept throwing up from its depths, scenes and names, and sayings, and memories and ideas, like a fountain spurting over that glaring, hideously difficult white space, while she modelled it with green and blues.¹³⁷

The artistic mind braves life with the art it creates. It is only when all hope of creation is lost that the artist feels totally insecure. At the end of *The Waves* Bernard lets his notebook fall to the ground as he loses hope of ever writing a novel using the phrases he has collected. He is, therefore, grasped by his feeling of isolation :

How much better is silence; the coffee-cup, the table. How much better to sit by myself like the solitary sea-bird that opens its wings on the stake. Let me sit here forever with bare things, this coffee-cup, this knife, this fork, things in themselves, myself being myself... I would willingly give all my money that you should not disturb me but will let me sit on and on, silent, alone.¹³⁸

Apparently, he wishes to embrace his loneliness yet it is only a sarcastic reaction to his condition. As soon as he is forced on his way the seemingly trivial impressions of life flood his consciousness and he again feels the flow of life within him and finds purpose in living:

¹³⁷ Woolf, *To the Lighthouse* 140.

¹³⁸ Woolf, *The Waves* 199.

.. in me too the wave rises. It swells; it arches its back. I am aware once more of a new desire, something rising beneath me.... Against you I will fling myself, unvanquished and unyielding, O Death !¹³⁹

Bernard's fear of being exposed to isolation is quite clear throughout the text. Ironically, though he considers himself better than Louis and Neville in starting a relationship, he is the one who instinctively dislikes the presence of the new passenger before even giving him a chance to get familiar.

'Louis and Neville,' said Bernard, 'both sit silent. Both are absorbed. Both feel the presence of other people as a separating wall. But if I find myself in company with other people, words at once make smoke rings – see how phrases at once begin to wreath off my lips. It seems that a match is set to a fire; something burns. An elderly and apparently prosperous man, a traveller, now gets in. And I at once wish to approach him; I instinctively dislike the sense of his presence, cold, unassimilated, among us. I do not believe in separation. We are not single. Also I wish to add to my collection of valuable observations upon the true nature of human life. My book will certainly run to many volumes embracing every known variety of man and woman. I fill my mind with whatever happens to be the contents of a room or railway carriage as one fills a fountain pen in an inkpot. I have a steady unquenchable thirst. Now I feel by imperceptible signs, which I cannot yet interpret but will later, that his defiance is about to thaw. His solitude shows signs of cracking. He has passed a remark

¹³⁹ Woolf, *The Waves* 200.

about a country house. A smoke ring issues from my lips (about crops) and circles him, bringing him into contact. The human voice has a disarming quality – (we are not single, we are one)....¹⁴⁰

To begin with, Bernard draws a line of difference between the others (Louis and Neville) and himself. He has the senses that sense beyond common sensibility. He sees beyond sight; feels beyond touch and clearly he empathizes with his surroundings. In a sense he psychologically alienates himself from his best friends as he observes them and comments on their reactions to other people. Seemingly, Neville and Bernard are uncomfortable in the presence of others and consider them 'separating walls'. As for himself, the presence of others brings smoke rings to his lips, thus forming a connection, as the ring passes from him to another. Like Native Americans, who used smoke signals as a means to connect with others, Bernard imagines circles of smoke connecting him with other people. The fire of creation, of life burns within him – the artist who coins phrases and writes stories of human nature suffers and 'burns' within him. The old man has not connected yet. His presence is still singular. There must be a unity, a unity of consciousness. His greater sensitivity enables him to be the artist who can write about a woman equally as strongly as he can write about a man. This is the consciousness of Bernard who sucks up sensations like a sponge, thus every minute detail of a room or railway carriage is important to him. He immediately senses the changes in human relations though he cannot immediately interpret the source. As the stranger amongst them speaks, ice cold feeling of isolation starts to thaw. Language steps in to play the role of mediator and a disarming effect is clearly discernable. And the emphasis of Bernard's thoughts is

¹⁴⁰ Woolf, *The Waves* 45.

clear – “ we are not single, we are one”. This is his interpretation of the human bond, something he intensely needs; something he cannot do without.

Like the isolated artists in Woolf’s writings Joyce’s Stephen also struggles with isolation. Stephen realizes his inability to fit into society. Somehow he has alienated himself from the life that he so seeks to represent. He can empathize with others, yet lacks the interpersonal skill to develop a satisfactory relationship. At the end of *A Portrait* Stephen sets his mind to encounter life saying –

Welcome , O life ! I go to encounter for the millionth time the reality
of experience....¹⁴¹

Yet, ironically in the whole novel, Stephen continuously rejects any possibility of creating meaningful relationships. He rejects the friendship of Cranly, his desire for Emma, and eyes all others with suspicion. Even his mother’s love is seen with disregard. The frustration of the artist in his loneliness is clear. The artist is in an antithetical situation. On the one hand, he struggles to be free from entanglements of society which restrict his time and attention yet inevitably has to return to all that he wants relief from in order to be inspired to create. Even in *Ulysses* when we find Bloom (representative of the common man) rescuing Stephen from a brothel and taking him home, there is no personal communion between them. They temporarily share space only to go their own separate alienated ways. This is symbolic of the pressure of isolation that looms large in the alienated artist’s existence - one who is desperately in need of communion if not for the man within him but for the artist within him. This is a manifestation of the artist who needs to embrace life but who ends up constantly rejecting it or being rejected by it.

¹⁴¹ Joyce, *A Portrait* 228.

(D) Epiphany, Moments of Being and Time

In *A Portrait* Joyce used epiphany to keep the structure together. The epiphanic moments would extend into the past linking it to the present then indicate the future thereby interweaving the thematic elements of the narrative. The four parts of epiphany being, according to Stephen: 1. **Integritas** - The trigger of the epiphany, be it an object or event, which is seen as a whole in the plane of time or space; 2. **Consonantia** - The object triggering the epiphany is analysed to discover its external form; 3. **Quidditas** - The essence of the object; and 4. **Claritas** - The radiance which illuminates the understanding and influences the emotional condition of the person experiencing the epiphany. These epiphanic moments are meaningless without their presence in Stephen's consciousness, it is his consciousness that gives them meaning. These epiphanies that recur in Stephen's consciousness are the binding principle of *A Portrait* :

...from the point of view of the framework is that the structure of the novel appears to stem organically from within the novel itself, rather than to be imposed from outside, to stem from within the consciousness of Stephen, so that the structure obeys the subject matter rather than vice-versa...Therefore although at first sight the structure appears to be random (even chaotic), there is method in his madness.¹⁴²

The dichotomy in the function of the epiphany translates into (a) The revelation of a truth about a certain object or person and (b) The effect of that epiphany upon the one

¹⁴² John Blades, "The Method in His Madness," *Joyce : Penguin Critical Studies* (London: Penguin Books,1991) 136.

that experiences it. Joyce develops the first function through 'shock'. It is after the preliminary shock is over that the epiphany takes root in the consciousness leading to a change in the conception of the object, person or on a higher level, any philosophical idea. Any object, situation or human gesture can be a potential source of epiphany. Stephen experiences an epiphany in Chap-2 of *A Portrait* which shocks him into realizing that there is a world difference between his romantic idea of a farm and the reality of it :

... the first sight of the filthy cowyard at Stradbrook, with its foul green puddles and clots of liquid dung and steaming bran troughs sickened Stephen's heart.¹⁴³

To discover that the farm was 'filthy' with 'foul' liquids seen all over the place shocked Stephen into accepting the stark contrast between his imagination and the farm in real life. The instinctive 'shock' was replaced by a conscious comparison:

The cattle which seemed so beautiful in the country on sunny days revolted him and he could not even look at the milk they yielded.¹⁴⁴

Thus memory is seen to play a major role in the completion of the epiphany. Without a related experience being previously embedded in memory the epiphany can have no meaning. But memory itself dwells within the stream of consciousness. So, with the stream of consciousness it is easier to bring to light the epiphanic moments of experience. For Stephen this epiphanic moment not only changed his present but also controlled the future for though he got over the temporary shock and accepted the

¹⁴³ Joyce, *A Portrait* 59.

¹⁴⁴ Joyce, *ibid.*

presence of “ cowhairs and hayseeds on the milkman’s coat ” he could no longer vision himself growing up to be a milkman :

He thought it should be a pleasant life enough driving along the roads every evening to deliver milk.... But the same foreknowledge which had sickened his heart.... dissipated any vision of the future. ¹⁴⁵

The epiphany, therefore, not only brings the past into the present , it also moulds the future. Epiphanies are testimony to the fact that our past experiences, in a way, create our futures by moulding our reactions in a particular way. Of course epiphanies are purely subjective and depend on the observer for their implications. It is in this context that we can look at another of Stephen’s epiphanic moment which occurs when he sees that Fleming has painted his clouds maroon. This is not a significant act, but for Stephen it opens infinite doors of possibility. It shows him a way to escape the constraints of reality. He discovers the freedom of the world of art where clouds can be maroon and roses can be green, where anything and everything is as the artist wishes; a world of infinite freedom.

Woolf uses her epiphanic ‘moments of being’ to signify the importance of human relationships. Her ‘ moments of being’ are more subtle and demand a more delicate understanding of life and human nature than Joyce’s use of epiphany. The disintegration of modern life, the ravages of war and scientific developments unsettled long-held beliefs and led to the processes of self-analysis and introspection. In fact, for modern writers their writing did indeed provide an outlet of their doubts and questions. Modern writers concentrated their skills upon the building up of an inter-relation amongst self, world and experience. This inter-relation was established

¹⁴⁵ Joyce, *A Portrait* 59.

through the given presence of epiphanic moments which gave meaning to an apparently meaningless existence. When Woolf's characters experience a moment of being they further identify with their situation and look for the beauty of a relationship that makes life worth living :

The cook whistled in the kitchen. She heard the click of the typewriter. It was her life, and, bending her head over the hall table, she bowed beneath the influence, felt blessed and purified, saying to herself, as she took the pad with the telephone message on it, how moments like this are buds on the tree of life...must one repay in daily life to servants, yes, to dogs and canaries, above all to Richard her husband , who was the foundation of it ...¹⁴⁶

Commonplace affairs suddenly assume a heavenly aspect which strengthens her relationship with her husband, emphasising the spiritual bond between individuals who are married to each other. These moments of being are important for expressing how incomparable life really is. This also had a sort of religious undertone. Even though Woolf did not believe in God, she substituted religious thoughts with epiphanic moments of realization. Her work abounds in such moments –

Only for a moment; but it was enough. It was a sudden revelation, a tinge like a blush which one tried to check and then as it spread one yielded to its expansion... swollen with some astonishing significance...Then , for the moment , she had seen an illumination; a match burning in the crocus; an inner meaning almost expressed. ¹⁴⁷

¹⁴⁶ Woolf, *Mrs. Dalloway* (Oxford: Oxford UP, 1992) 27-28.

¹⁴⁷ Woolf, *Mrs. Dalloway* 30.

Each of the 'moments of being' expressed through her writing were domesticated into revealing the special significance of life and human relations, thereby creating for her as an alternate religion which gives life meaning.

Epiphany and 'moments of being' further, provide for nullification of chronological time by encapsulating all time within a specific moment. Writers of the Modern Age generally accepted that there was a tremendous difference between psychological time as opposed to chronological time. This led to the distortion of chronological time as we encounter in most modern texts. By using the stream of consciousness technique both Woolf and Joyce gave themselves the advantage of moving unrestrictedly through past, present and future. An analysis of a passage from each of these two gifted writers will show how we experience time quite differently in their texts.

The following is a passage from Virginia Woolf's "The Window" section of *To The Lighthouse* :

She had some hidden reason of her own for attaching great importance to this choosing what her mother was to wear. What was the reason, Mrs. Ramsay wondered, standing still to let her clasp the necklace she had chosen, divining, through her own past, some deep, some buried, , some quite speechless feeling that one had for one's mother at Rose's age. Like all feelings felt for oneself, Mrs. Ramsay thought, it made one sad....And Rose would grow up; and Rose would suffer, she supposed, with these deep feelings and she said she was ready now, and they would go down...¹⁴⁸

¹⁴⁸ Woolf, *To The Lighthouse* 71.

We find two of Mrs. Ramsay's children diving into her ornaments to find a necklace suitable for their mother to wear to dinner. As she watches them, especially Rose, her stream of consciousness travels to the past as she considers her own relationship with her mother at Rose's age. Then she moves into the future with the thought that "Rose would grow up". Then she returns to the present as she is "ready now." The movement is extremely smooth. The transition is not at all shocking in any way, as if all comes naturally. There is a series of transitions involved. The first transition is from present to past and then from past to the future and finally, from the future back to the present. The flow is so smooth because the transition is effected through manipulation of emotional states. At first there is the tender feeling of warmth as we visualise a child eagerly selecting a jewel for her mother. The reader then wonders, like Mrs. Ramsay, about the reason of the child's eagerness. Still the feeling of tenderness prevails as we return to the past to encounter "some buried, some quite speechless feeling for one's mother." From this inexpressible feeling we are taken over by a feeling of emptiness as Mrs. Ramsay thinks of Rose's future in which she would "suffer" with deep feelings of regret. And, as if with a sigh of such contemplation, we are brought back to the present. Chronologically we have only been through a few minutes but psychologically we have travelled vast expanses of time. Woolf emotionally wraps up the reader in the character's stream of consciousness in such a way that the effect of temporal boundlessness is hardly noticeable.

Joyce's journey through time with his reader is more for the intellect than for the emotions. The following is an extract from the "Telemachus" section of *Ulysses* :

The dog's bark ran towards him, stopped, ran back. Dog of my enemy. I just simply stood pale, silent, bayed about. *Terribilia meditant*. ... Pretenders : live their lives. The Bruce's brother, Thomas Fitzgerald, silken knight, Perkin Warbeck, York's false scion, ... and Lambert Simnel ... Paradise of pretenders then and now. He saved men from drowning and you shake at a cur's yelping. But the courtiers who mocked Guido in Or san Michele were in their own house. Would you do what he did ? ... Water cold soft. When I put my face into it in the basin at Clongowes ... Do you see the tide flowing quickly in on all sides ? ¹⁴⁹

As he walks across the Strand Stephen's stream of consciousness flows through time but to discover the rhythm of this flow the reader has to genuinely strain the intellect. In the present , Stephen is aware that fear has overcome him as he stands "pale" and "silent" on hearing a dog bark. His cowardice reminds him of the Pretenders ; Stephen is shown to have a habit of thinking in contrasts as seen in *A Portrait*. When he thinks of hot, he thinks of cold; Thoughts come to him in opposites for example, maroon/green, life/death etc. His own cowardice, therefore, reminds him of the courage of aspiring leaders who tried to overthrow the power of England on Irish soil. The first to come to mind is Edward Bruce, the younger brother of Robert Bruce the king of Scotland who Stephen refers to as " The Bruce." In 1314, Bruce, with the help of his Irish allies, tried to overthrow the English and though his attempt was unsuccessful there was a decline in English power in Ireland after that. The second

¹⁴⁹ Joyce, " Telemachus," *Ulysses* 56-57.

name that he thinks of is Thomas Fitzgerald. Thomas Fitzgerald is an Irish patriot who, in 1534, challenged the position of British rule through a brief siege of Dublin. The British rule had been unchallenged since the taking of power by Henry II through the expulsion of the Danes in 1171. Then, Stephen contrasts those two revolutionary figures with two impostors who laid claim on the English throne with the support of the House of York. One of the impostors was Perkin Warbeck. He came forward in Ireland in 1491 claiming to be Richard, duke of York. The other was the English impostor Lambert Simnel who claimed to be Edward, Earl of Warwick. After this brief tour of Irish history from the year 1314 we return to the present with Stephen's "Paradise of pretenders then and now." But we are again taken back into the past - to the Renaissance period. With the thought of paradise the name of Guido Reni (1575-1642) early Italian baroque painter of popular religious works emerges in his consciousness and with it the thought of San Michele, a church in Italy which contains the sculptures of another renaissance artist Donatello. Then his thoughts come back to his initial feeling of fear but now the object of fear is transposed from being the barking dog to being water. As he questions whether he is willing to risk his life for another, for instance a drowning man, he remembers his unpleasant experience with water. Again we are taken back to his childhood at Clongowes. These thoughts of water bring him back to the present as he watches the "tide flowing quickly in on all sides."

Joyce, therefore, conquers time through a blending of Irish history, European art and personal experience in Stephen's consciousness. Time travel in this case is not so easily achieved for the reader who has to seriously use his/her intellect to fully grasp the movement.

(e) Characterisation

These little snapshot pictures of people left much to be desired, these little surface pictures that one made, like a fly crawling over a face, and feeling, here's the nose, here's the brow.¹⁵⁰

Like Eleanor in *The Years*, Woolf felt that change was necessary in characterisation as traditional techniques could not properly represent a human being. Traditional techniques refrained from showing the motivation that spurred on an action or the anguish that held it back. Psychological developments which introduced a greater understanding of the human personality shed light on the conflicting emotional and psychological forces that construct the total personality and influence human behaviour. The theories of Freud, Jung and Lacan show how people react to their surroundings and develop a sense of the self. With these theories in the foreground, Woolf and Joyce both used the stream of consciousness technique to create characters who vividly show the inconsistencies of human nature.

Woolf begins her experimentation with the stream of consciousness technique in *Jacob's Room*. Jacob is shown through the eyes of a number of other characters. For example, Clara Durrant's comments in her diary reveal him to be an understanding person. One unto which "one can say what he likes...". The presence of the obtruding author is still there as we discover a few lines later where Clara's comments are brushed away with "this is only a woman's language, one, too, who

¹⁵⁰ As quoted by Joan Bennet, "Characters and Human Beings," *Critical Essays on Virginia Woolf*, ed. Morris Beja (Boston: G. K. Hall & Co., 1985) 41.

loves or refrains from loving.” We are given glimpses of Jacob’s character through the impressions it has created in the minds of others. These impressions are in many ways contradictory. For example Clara’s fascination with the “unworldly” Jacob is contradicted by Betty’s irritation of “ Jacob’s clumsiness”. Such impressions lay the foundation for Woolf’s mature works which emphasise the many sidedness of human personality which is captured in the minds of others as well as in the turbulent thought stream of the character himself.

The difficulty of representing a realistic human being in literature is, as always, immense as each individual interacts on various planes in different social situations. The stream of consciousness brought with it an acceptance of the impossibility of thoroughly knowing an individual. Again, as Clarissa Dalloway looks in the mirror she muses,

That was her self – pointed; dart-like; definite. That was her self when some effort, some call on her to be her self, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one centre, one diamond, one woman who sat in her-drawing room and made a meeting point... never showing a sign of the other sides of her- faults, jealousies, vanities, suspicions...¹⁵¹

In her drawing room and with her guests Clarissa Dalloway is a flawless, amiable and composed person. In reality her personality has many inconsistencies. She has many faults and can be as jealous or proud as the next person.

Defromont says that Woolf’s characters are “composed like a mosaic made of hundreds of tiny flashes.” Indeed, each character is built up from many different

¹⁵¹ Woolf, *Mrs. Dalloway* 47-48.

angles of exposure. For instance, in *To the Lighthouse*, we do get a total picture of Mrs. Ramsay's character, but it is through the consciousnesses of several other characters, each of which reveal a different aspect of the same person. Woolf created for her characters "beautiful caverns out of their past", thereby enriching the characterization with minute details. A common accusation against Virginia Woolf is that her character portrayals are not significantly compelling. E.M. Forster is but one among many others who hold the view that :

She could seldom so portray a character that it was remembered afterwards on its own account, as Emma is remembered....¹⁵²

Woolf, like Mrs. Dalloway realizes that she cannot with confidence say a person "were this or that" and like Peggy (*The Years*) she realizes that fact collecting and substantiating a personality are two different things. Even in *Jacob's Room* she makes it clear that – "It is no use trying to sum people up. One must follow hints, not exactly what is said, not yet entirely what is done". One has to deeply observe and go to the depths of a person's existence in order to recreate a realistic representation. The speaker in "The Mark on the Wall" puts forth the following supposition –

Suppose the looking glass smashes, the image disappears, and the romantic figure with the green of forest depths all about it is there no longer, but only that shell of a person which is seen by other people what an airless, shallow, bald, prominent world it becomes! A world not to be lived in. As we face each other in omnibuses and underground railways we are looking into the mirror; that accounts for

¹⁵² E.M. Forster, *Virginia Woolf* (Cambridge University Press, 1942), as quoted by Joan Bennet, "Characters and Human Beings," *Critical Essays on Virginia Woolf*, ed. Morris Beja (Boston: G. K. Hall & Co., 1985) 37.

the vagueness, the gleam of glassiness, in our eyes. And the novelists of the future will realize more and more the importance of these reflections, for of course there is not one reflection but an almost infinite number; those are the depths they will explore, those the phantoms they will pursue, leaving the description of reality more and more out of their stories.¹⁵³

The 'looking glass' image is reminiscent of Lacan's mirror stage (discussed in chap.2), which talks of the formation of identity through confrontation with a fixed image. The shattering of the mirror signifies the dissolution of her self image. Immediately the world seems to be 'airless', 'shallow', 'bald' and 'prominent'. According to Lacan, it is in the placing of the ego within the symbolic order, that a concept of subjectivity is formed. Without the mirror image against which this concept is posited, human subjectivity loses its cohesiveness. The formation of subjectivity and identity is dependent on other-than self entities :

I cannot, indeed, describe or distinguish myself except in terms of my relatedness to other selves: if I drop out of my conceptions of myself the consciousness of being child, brother, friend and citizen, I simply lose myself.¹⁵⁴

The subjectivity of the speaker is re-instated when she interacts with other- than- self entities in her day to day relations. It is in these relations that she sees a reflection of

¹⁵³ Woolf, "The Mark on the Wall", *Literature of the Western World*, Vol II. ed. Brian Wilkie and James Hurt (New York : Macmillan, 1988) 1786.

¹⁵⁴ Mary Calkins, "Psychology as Science of Self," First Published in *Journal of Philosophy, Psychology and Scientific Methods*, 5, pp.64-68. 12.8.2002 *Classics in the History of Psychology*. <<http://psychclassics.yorku.ca/Calkins.htm>>

her self. Clarissa Dalloway projects her feeling of multiplicity onto other characters thus she cannot positively catch a person's nature –

She would not say of anyone in the world now that they were this or were that, she felt very young; at the same time unspeakably aged. She sliced like a knife; at the same time was outside, looking on she would not say of Peter, she would not say of herself, I am this, I am that¹⁵⁵

Introspection allows the character to come to terms with varying and partial selves. Mrs. Dalloway was all of the selves she brought into existence in interacting with others through the course of the day. In the same way Mrs. Ramsay in *To The Lighthouse* reveals :

It was a relief when they went to bed. For now she need not think about anybody. She could be herself, by herself. ... All the being and the doing, expansive, glittering, vocal, evaporated; and one shrunk, with a sense of solemnity, to being oneself, a wedge shaped core of darkness, something invisible to others. ... and this self having shed its attachments was free for the strangest adventures...the things you know us by are simply childish.¹⁵⁶

That Joyce was also concerned with characterisation is clear from his words - 'I try to give the unspoken, unacted thoughts of people in the way they occur.'¹⁵⁷ He wants to make his characters as real as possible. In *Ulysses*, it was Leopold Bloom, rather than

¹⁵⁵ Woolf, *Mrs. Dalloway* 10-11.

¹⁵⁶ Woolf, *To The Lighthouse* 54.

¹⁵⁷ Joyce, *Letters II* 62-63

Stephen, who was to be the prime character. Arnold Kettle points out the importance Joyce laid on characterization in the following comment :

Frank Budgen, who saw Joyce frequently while *Ulysses* was being written and read passages as they were being completed, relates that the author's first question, on getting back a section of the manuscript, almost always bore on the convincingness of Bloom as a 'character', not on the effectiveness or subtlety of the presentation or method which appeared to be his first concern in composition. Bloom was to be the first complete all-round character presented by any writer, an advance on Homer's *Ulysses*.¹⁵⁸

We can see that Joyce was concerned about the effectiveness of the method of his presentation. His goal was to create an 'all-round character'. Bloom's stream of consciousness seems comparatively down to earth. The associations he makes to external stimuli is straightforward and positive. Where Stephen broods on death and decay, Bloom celebrates life and the human body. He reveals to Molly the concept of metempsychosis a term which she previously referred to as 'met him pikehoses'. There is a strange kind of hope embedded in Bloom's consciousness.

Stephen feels guilty even thinking of the naked body. As someone passes him the thought of his own nakedness is sudden and impulsive and it goes as quickly as it comes:

¹⁵⁸ Arnold Kettle, "The Consistency of James Joyce," *The New Pelican Guide to English Literature*. Vol.7 (London: Penguin, 1990) 381.

Passing now. A side-eye at my Hamlet hat. If I were suddenly naked here as I sit ? I am not.¹⁵⁹

Nudity for him is connected with lasciviousness, the guilt is thus overwhelming. Bloom on the other hand is quite comfortable with images of the body. He celebrates the body - 'This is my body' and continues :

He foresaw his pale body reclined in it at full, naked, in a womb of warmth, oiled by scented melting soap, softly laved. He saw his trunk and limbs rippled over and sustained, buoyed lightly upward, lemonyellow: his navel, bud of flesh : and saw the dark tangled curls of his bush floating, floating hair of the stream around the limp father of thousands, a languid floating flower.¹⁶⁰

This is indeed a tremendous play of irony in the sense that the modern age emphasises the movements of the mind whereas the mind of man is more occupied with the concerns of the human body.

Woolf's characters, of course, are extremely self-conscious as if they were watching their own steps, never saying an improper word, which is the total opposite of Joyce's characters. The reserved attitude of the British characters of Woolf are a clear contrast to the flamboyant attitude of those of Joyce. Through their respective characters we get a clear expression of Woolf's Englishness and Joyce's Irishness.

¹⁵⁹ Joyce, *Ulysses* 59.

¹⁶⁰ Joyce, *Ulysses* 107.

(f) Use Of Symbols

When an image constantly returns to the consciousness and the consciousness relates it to a series of thoughts in which that image holds greater significance than its singular presence in the text then it becomes a symbol. Both Woolf and Joyce have used a number of symbols in their works the meanings of which extend to and from the texts themselves. These symbols gather their significance in the consciousness of their characters. In most cases Woolf's symbols work on the personal level. Symbols are inevitably woven into the text to develop the various themes the authors dealt with. Malcolm Cowley remarks about Woolf's writing that she uses , "almost as many symbols as Yeats does in his later work"¹⁶¹ . The most common symbols used by Woolf are – the lighthouse, the sea and a sphinx-moth.

The Lighthouse becomes the symbol with which Mrs. Ramsay identifies. When the children are safely put to bed and she has managed the triumph of affecting a balance between the contrasting elements of life. It is at these times that :

...there rose to her lips always some exclamation of triumph over life when things came together in this peace, this rest, this eternity; and pausing there she looked out to meet that stroke of the Lighthouse, the long steady stroke, the last of the three, which was her stroke.¹⁶²

The Lighthouse symbolizes the watchful eye of security. The presence of the Lighthouse and its function is an assurance of security for those on the sea.

¹⁶¹ Malcolm Cowley, "England Under Glass," *Critical Essays on Virginia Woolf* 24.

¹⁶² Woolf, *To The Lighthouse* 55.

Likewise Mrs. Ramsay is there to protect and assure her family that she will be there for them and try to protect them from possible danger. It is interesting to note that she identifies herself with the third stroke of the Lighthouse which she thinks “ was her stroke”. Inevitably the question arises - To whom or what were the other two strokes assigned. Judging from her insistence on going to the Lighthouse, an experience to be shared with the whole family, I would say that the first stroke symbolises security of the society that they were part of and the second stroke symbolises the security to be offered by Mr. Ramsay. The sense of security itself involves trust and acceptance. Mrs.Ramsay has been able to establish such a relationship with her husband as well as with her children. Unfortunately Mr. Ramsay has not been able to properly bond with his children. He thinks that he would have been a much better philosopher if he had not been married and had children. He isn't sensitive to his children's feelings and thus stubbornly reiterates that the weather will stop them from going to the Lighthouse as planned. This evokes a violent reaction in his son :

Had there been an axe handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it. Such were the extremes of emotion that Mr.Ramsay excited in his children's breasts by his mere presence;¹⁶³

It is quite clear that he hates his father for destroying the fun of anticipation and wanting to make him accept the possibility of harsh weather. The pessimistic philosopher wanted his son to realise that to venture into life one needed “ above all,

¹⁶³ Woolf, *To The Lighthouse* 2.

courage, truth, and the power to endure.”¹⁶⁴ Though James is still a child and judges things through the fulfilment of his own expectance he gradually realises that there is always another point of view to see things from and that, that perspective is as much related to the object as the other one. He gradually, as he grows older, manages to analyse his feeling of hate toward his father. He realises that it is not the “old man , very sad, reading his book” that he wanted to kill but the image of the domineering man that he had seen as a child. While looking. James remembers his father’s words that it would rain and they wouldn’t be able to go to the Lighthouse. As he remembers those childhood memories he looks at the Lighthouse,

The Lighthouse was then a silvery, misty-looking tower with a yellow eye that opened suddenly and softly in the evening.

Now –

James looked at the Lighthouse. He could see the whitewashed rocks; the tower, stark and straight; he could see that it was barred with black and white; he could see the windows in it; he could even see washing spread on the rocks to dry. So that was the Lighthouse was it ?

No, the other was also the Lighthouse. For nothing was simply one thing.¹⁶⁵

James remembers that his father had stifled his mother’s energy by his excessive demands, but he also comes to terms with his own hostile feelings, recognising that sometimes his father became possessive, “without his knowing it, perhaps”.¹⁶⁶ And in

¹⁶⁴ Woolf, *To The Lighthouse* 2.

¹⁶⁵ Woolf, *ibid.* 164.

¹⁶⁶ Woolf, *ibid.* 162.

spite of all the adverse feelings he aroused, Mr. Ramsay was still there for his children as steady and as real as the Lighthouse. Cam has that feeling of security when her father is around no matter how absorbed he is in himself and in his reading - "she was safe, while he sat there".

Similarly, the sea appears repeatedly in her imagery and it becomes a symbol of life itself. It was not only the turbulent hostility of nature that Mr. Ramsay wanted his children to face, but also life which is seen as full of adventure and numerous possibilities. Cam, dips her hands into the sea and as she feels it streaming through her hands she is ecstatic:

From her hand, ice cold, held deep in the sea, there spurted up a fountain of joy at the change, at the escape, at the adventure (that she should be alive, that she should be there).¹⁶⁷

She is not afraid of the uncertainty of life that both James and her father fear.

Another symbol commonly used by Woolf is the moth. The moth, for Woolf, represents the creative imagination that is inspired by the richness of life. It is only in total freedom that the creative process can flourish. Order and discipline stifle the creative process. That is why Susan waits impatiently to return to the freedom of her home :

'I have torn off the whole of May and June,' said Susan, 'and twenty days of July. I have torn them off and screwed them up so that they no longer exist, save as a weight in my side. They have been crippled days, like moths with shrivelled wings unable to fly. There are only eight days left... Then my freedom will unfurl, and all these

¹⁶⁷ Woolf, *To The Lighthouse* 167.

restrictions that wrinkle and shrivel- hours hand order and discipline, and being here and there exactly at the right moment- will crack asunder...The great horses of the phantom riders will thunder behind me and stop suddenly.¹⁶⁸

As soon as she is free to wander and feel life around her, her imagination soars and she sees “phantom riders” who stop as she exerts her imaginative power over them. Joyce’s creations are also rich in symbols. His most significant symbols evolve around life, death, freedom, religion, art, mother and country. Unlike Woolf whose symbols have unchanging meaning from the beginning of the text to the end, Joyce’s symbols have a certain fluidity the meaning often dissolves into another (especially in *Ulysses*). The symbols he draws on are not only personal they emanate from folklore and mythology.

The name Joyce selects for his aspiring artist is Stephen Daedalus. Daedalus is the mythological equivalent of a man achieving the impossible through sheer genius. In Greek Mythology, Daedalus goes against all the odds and escapes the labyrinth of the Minotaur by making wings for himself and flying over the walls of his prison. Stephen becomes a symbol of man’s zeal to go beyond his limitations. Throughout *A Portrait* Stephen struggles to discover his potential and become the man that flies beyond sordid reality. This symbol is further developed in *Ulysses* as Stephen is set against the mythical figure of Telemachus. Telemachus’ searches for his father Ulysses is epitomised in Stephen’s search for a father figure, someone to guide him through the unending labyrinth of life of which he can make little sense.

¹⁶⁸ Woolf, *The Waves* 36.

In the 'Telemachus' episode of *Ulysses*, Joyce reaffirms the image of Ireland as subservient and menial through the symbol of 'cracked looking-glass of a servant', This metaphor was used by Oscar Wilde in discussing art:

Cyril: 'I can quite understand your objection to art being treated as a mirror. You think it would reduce genius to the position of a cracked looking glass. But you don't mean to say that you seriously believe Life imitates Art, that Life in fact is the mirror, and Art the reality?' Vivian: 'Certainly I do.'¹⁶⁹

Joyce uses it to refer to Irish art which he considers to be a misrepresentation of true life in Dublin. As the cracked mirror distorts and gives a partial view of the true object so Irish art distorts reality. Also, it is the mirror of "a servant" , implying that Ireland is dominated by the British. The art, therefore, of this country refuses to depict life as it is, because of the fact that it is subservient.

Another symbol that Joyce uses to refer to his country is the 'milkwoman' who Joyce sees as a symbol of poverty stricken and sterile Ireland. As he watches her pour the milk into a jug his thought-stream circles around this subject - a shrivelling old woman who does not care for him (the artist) . He looks on sardonically as she :

Bows her old head to a voice that speaks to her loudly....To the voice that will shrive and oil for the grave all there is of her...¹⁷⁰

The voice to which she responds is that of Haines, who proudly admits to being an Englishman. Stephen sees her as Ireland constantly bowing to the power of England.

¹⁶⁹ Seamus Deane, 'Joyce the Irishman,' *The Cambridge Companion to James Joyce*, ed. Derek Attridge (Cambridge: Cambridge UP, 1990) 37-38.

¹⁷⁰ Joyce, *Ulysses* 16.

She becomes a symbol of his country in all her disgrace of servility. Despite her age, she doesn't understand Gaelic suggesting that Ireland is also oblivious of her language and tradition.

Water is a recurring symbol in Joyce, and is significant of what is to be dreaded, Stephen seems to be afraid of water, because of the associations he makes with it. In *A Portrait* he associates water with the cruelty of the real world, associating it with the experience of being pushed into the cold and dirty water of the square ditch by Wells (chap-1). Water also marks initiation into a religious community through baptism. Stephen revolted against the Catholic Faith and since the image of water reminds him of ritualistic purifying he is reluctant to wash or bathe. In *Ulysses* Mulligan teases Stephen about this habit of his :

He turned to Stephen and asked blandly :

- Is this the day for your monthly wash, Kinch ?

Then he said to Haines:

- The unclean bard makes a point of washing once a month.¹⁷¹

Water also triggers thoughts of guilt concerning his mother's death. The thoughts of a drowning man suffocate him as he associates water with fear of uncertainty and death:

When I put my face into it in the basin at Clongowes. Can't see !
Who's behind me? Out quickly, quickly ! ... A drowning man. His
human eyes scream to me out of horror of his death. I ...With him
together down... I could not save her. Waters: bitter death : lost.¹⁷²

¹⁷¹ Joyce, *Ulysses* 18.

¹⁷² Joyce, 57.

Water, thus, also becomes a symbol of death. Though he screams to be free of the influence of his mother, he realises the wrong he has done and in horror he stutters the truth “I could not save her”. His mother on her deathbed wanted him to come into faith, which he refused to do. As he associates water with religion it in turn reminds him of his mother’s request and that leads to association with death.

Symbols have a special significance in the stream of consciousness novel in that they weave a thread of association in relation to the themes they represent. Another significant aspect is that the stream of consciousness technique provides the reader with a character’s thoughts and object associations.

(g) Experiments with Language

In *A Portrait* Stephen, talking to Cranly, expresses his frustration in family, native land and religion :

I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use – silence, exile, and cunning.¹⁷³

He intends to search for freedom of his soul in an alternate land or in his expression of art. One of the instruments of his cause that he allows himself is ‘silence’. Silence is to give him the freedom of expression. This contradiction in thought is epigrammatic, in that, one who realises the nature of the technique that Joyce intends

¹⁷³ Joyce, *A Portrait of the Artist as a Young Man* 222.

to develop through Ulysses with Stephen as a major figure actually involves a lot of silence.

People reveal only a fraction of what they actually feel. They repress the emotions that they feel most strongly. Silence is , therefore, complimentary to language.. Woolf's Bernard like, Joyce's Stephen, considers the significance of silence and decides to write a novel ' about Silence.... The things people don't say"¹⁷⁴. As writer's try desperately to catch the 'incessant shower of innumerable atoms"¹⁷⁵ as they fall upon the mind' language falls short of the expectation. This antithetical position of silence and language can successfully be resolved on the page through the use of the stream of consciousness technique. The thoughts of the characters can come to the surface without the use of language. Despite the bubbling of emotions and thoughts , silence remains. In most cases, people do not know how to express themselves in a meaningful way. Mrs. Ramsay longs for 'one word' from her husband to resolve the tension between them after disagreeing about the weather. After the dinner both of them are awkwardly placed in silence unable to express the uneasiness within them. Their communication through language starts with Mr. Ramsay's comment that she wouldn't be able to finish the stocking that day and Mrs.Ramsay's response that he was right about the weather. Their language definitely did not express the anguish they both were feeling though it did obliquely give an idea of it. And towards the end of the novel Mrs. Ramsay too realizes the inadequacy of language ,

¹⁷⁴ Woolf, *The Waves* 220.

¹⁷⁵ Woolf, *Modern Fiction*. As quoted by, John Batchelor, *Virginia Woolf: The Major Novels* (Cambridge: Cambridge UP, 1991) 35.

No, she thought, one could say nothing to nobody. The urgency of the moment always missed its mark. Words fluttered sideways and struck the object inches too low.¹⁷⁶

It is extremely hard to convey the intensity of feeling within a combination of words. 'The urgency of the moment' always calls for a strong representation in the symbolic system of language but it frequently turns out to be unreliable. Woolf shows that when strong emotions prevail, language fails. In *The Voyage Out*, for example, just at the moments when Rachel and Terence are most intimate they walk on in silence as language fails to accommodate them.

Declan Kibard observes about Joyce's characters, that those "who know how to feel often have no capacity to express themselves, and, by the time they have acquired the expressive capacity, they have all but forgotten how to feel." whilst the characters like Gerty who do express feelings have no depth of feeling at all. He further observes that in the case of language, "words are not only shaped by feelings, but come, by a strange dialectic, to shape them in turn."¹⁷⁷

People are often misunderstood by others for improperly expressing their feelings and emotions. The instability of language and its futility as a carrier of meaning is expressed quite effectively in Stephen's dialogue with the Dean of Studies at the university:

- One difficulty, said Stephen, in esthetic discussion is to know whether words are being used according to the literary tradition or according to the tradition of the marketplace. I remember a sentence of

¹⁷⁶ Woolf, *To The Lighthouse* 157.

¹⁷⁷ *Ulysses*. *ibid.* "Introduction" xl,

Newman's in which he says of the Blessed Virgin that she was detained in the full company of the saints. The use of the word in the marketplace is quite different. *I hope I am not detaining you.*

- Not in the least, said the dean politely.
- No, no, said Stephen, smiling, I mean...
- Yes, yes: I see, said the dean quickly, I quite catch the point : *detain*.¹⁷⁸

By using the stream of consciousness technique Joyce and Woolf free their characters from the constraints of language. This also allows feelings and emotions to flow freely before acquiring social acceptability. Woolf shows this unfamiliarity of social language in Mr. Tansley's reaction to it who having no knowledge of it doubts its "sincerity". On hearing such language, Tansley thinks that the Ramsays talk "nonsense" and laughs to himself, hoping that one day he will reveal the absurdity of such language "in a society where one could say what one liked ...".¹⁷⁹

Most of the works of Joyce and Woolf are steps toward the boundless freedom of expression that all modern artists aspire to achieve. Commenting on Joyce's technique Declan Kibard says:

The interior monologues of *Ulysses* permitted Joyce to contrast the richness of a man's imaginative life with the poverty of his social intercourse. Compared with the *tour de force* monologues, the recorded conversations are mostly unsatisfactory, a bleak illustration of Oscar Wilde's witticism that everybody is good until they learn how to talk. Words in *Ulysses* are spoken as often to conceal as to reveal.

¹⁷⁸ Joyce, *A Portrait* 171.

¹⁷⁹ Woolf, *To The Lighthouse* 79.

The deepest feelings are seldom shared, and usually experienced by isolates. Bloom never does forgive his wife's infidelity in an exchange of words, as he has already forgiven her in his mind.¹⁸⁰

The problem of applying accurate language to express thought found relief a new expression in the stream of consciousness technique. The writers could now not only show the character from outside but could also penetrate the exterior shell and show their internal thoughts and feelings.

The stream of consciousness allowed the writer freedom to rise beyond the limitations of language as we know it. The text became suggestive and associative. *Ulysses* is, therefore, much more challenging to the reader than *A Portrait*. We have the same Stephen and in the beginning it does seem a sequel to *A Portrait* but Joyce has actually developed the stream of consciousness technique to a stage in which complete sentences gradually fade into the background; meanings of full sentences are represented by phrases, sometimes words and at times even by initial letters of several words combined to make a new word. The images have thereby become more significant and the narrative has become more symbolic. It is a totally new world of creation which questions the reality of things we perceive and our knowledge of objects which is controlled by our senses and experience. In Stephen's stream of consciousness in *Ulysses* the reader finds Stephen to be the struggling artist and accordingly his stream of consciousness is rendered as highly metaphorical. It is as if this is a conscious response to Clive's comment which states- "it is no good breaking

¹⁸⁰ *Ulysses*, *ibid.* "Introduction" xxxviii.

down a scene if it only adds up to itself"¹⁸¹ A continuous association of similar things are linked together in his stream of consciousness thus the scene takes on an extended meaning. David Hume spoke of the human mind as being "a kind of theatre, where several perceptions successively make their appearance, pass, re-pass, glide away, and mingle in an infinite variety of postures and situations"¹⁸². Stephen's mind abounds with an array of esoteric perceptions. Joyce's creation of Molly's stream of consciousness is considered as an extreme example of the technique.

The stream of consciousness technique has given both Woolf and Joyce the objectivity that they were seeking in the novel. It has also enabled them to effectively change the concept of perspective and make the text more suggestive. The role of the reader has changed from being inactive to being interactive. With Woolf pulling on the strings of the heart and Joyce pulling on the strings of the brain, the work of these two modernist writers really do complement each other. Going beyond the limitations of language these writers have given to their novels a freedom previously unthinkable.

¹⁸¹ Clive Scott, "Symbolism, Decadence and Impressionism," *Modernism, : A Guide to European Literature 1890-1930.*, eds. Malcolm Bradbury and James McFarlane(London: Penguin, 1991) 225.

¹⁸² David Hume, "A Treatise on Human Nature," As quoted by Michael H. Levenson, *A Geneology of Modernism* (Cambridge: Univ. of Cambridge, 1984) 118.

Conclusion: A New Dimension of Understanding

There are kinds of virtuosity in any art which affect the whole of its future. . . the novel may now be starting upon a fresh life. . . an immense variety of possible modulations, mixtures, harmonies of method, yet untried are open to it.¹⁸³

At the beginning of the twentieth century every relationship was being questioned and humanity was looking for an answer for the way things were. As artists looked at the world around them and saw the technical triumph of the previous decade result in death and destruction as never seen before, they started questioning the meaning of life. As a response to the chaos outside, they tried to understand the workings of the human mind. Despite post-modernist revisions of the modernist movement, there is no doubt that the contributions made by modernism drastically changed the way we see and understand things around us. All aspects of modernism may not have been positive, for instance, the Dadaist celebration of war and destruction and derivation of aesthetic pleasure from the ravages of war leave us disturbed. But artistic and literary modernism's main contribution is that it gave the world the art of multiple perspectives. The technique that developed this concept of varying perspective furthest is the stream of consciousness technique. This literary innovation forced the reader into an appraisal of life around him/her. Once changed the view of writers and readers alike were never to fully return to the descriptive passages of the eighteenth century or even to the social realism of the nineteenth

¹⁸³ Percy Lubbock, *The Craft of Fiction* (1921) (New Delhi: B.I.Pub., 1979) 172-173.

century. The workings of the human mind definitely became part and parcel of the world-view of the novelistic genre.

The stream of consciousness shocked the readers with its exposure of the uncontrollability of the workings of the human psyche. Why did modernist writers have to use a technique that shook their readers' sensibility? The answer to this is embedded in a comment of Victor Shkolovsky, who says that-

Habitualization devours works, clothes, furniture, one's wife, and the fear of war. . . . art exists that one may recover the sensation of life: it exists to make one feel things, to make the stone stony. . . . Art removes objects the automatism of perception. . . ¹⁸⁴

Writers attempted to shock the reader into acceptance of the way things actually were, not a composite but a conglomeration of immense variety. It was to teach to look beyond the ruins of war, to trying to match art to the restlessness they saw around them; to explore the infinite possibilities of representation that would allow their art to thrive in a world which looked for its solutions in scientific discoveries only.

Science and technology have perhaps made us more aware of the workings of the universe, of the way that we function in the world. The media enables us to share the experience of the life of others. Writers no longer just tell us what a character is doing: they show us the thoughts that accompany the actions so that we, as readers, can see what the character sees, feel what the character is meant to feel. We are thus led to re-evaluate our positions, be able to see things from different perspectives and

¹⁸⁴ Viktor Shklovsky, "Art as Technique," (1917), *Russian Formalist Criticism: Four Essays*, trans. Lee T. Lemon and Marion J. Reis (Lincoln and London: University of Nebraska Press, 1965) 11-12. Rpt. *The Theory of Criticism, From Plato to Present: A Reader*, ed. Raman Seldon (London and New York: Longman, 1988) 274.

have a greater understanding of the people and life around us. It is not enough to judge others based upon external actions and words expressed. Much lies underneath, buried deep within them. As we are shown the many facets of a single character and learn how the world leaves impressions on his/her consciousness we are enriched with a deeper understanding of how our own words and actions affect others; the impressions we make upon each other that constantly connect and add to our perception of our surroundings and the people in it. Woolf's characters teach us that there is some sort of tenderness within each of us, even though it differs in range and the way we express it. As we look at the world today with all the social, political and racial misunderstandings that stand in the way of global unity, these modernist writers show us, through giving us experiences of varied human thoughts, that there is meaning in the fragments. As we look to understand what forces are determining the psychological and emotional differences between men and women, modernist writers show us how impressions of the world around us subtly blend into our experience and make us what we are.

With the use of the stream of consciousness technique there has been significant change in the readers' expectations. The reader no longer expects authorial directions and comments, s/he has learned how to piece together the bits and pieces of sensory impressions given through the consciousnesses of the characters. S/he has learned how to reconstruct a scene imbued with emotion. The reconstruction does not simply add up to the physical surroundings rather it bubbles with the tension of the moment. Each moment has significance in the psychological time cycle of life. Each event, each sound, each sight, each murmur connects to something in the past and reforms the present. This is how the stream of consciousness works; giving modern

life the mythical continuity that modern living had deprived it of. The stream of consciousness brings out the sense that everything connects and has a meaning.

Since in its own time it was drastically innovative, the reception of the stream of consciousness technique was not at all flattering. Due to the fact that “ the first reception of a work by the reader includes a test of its aesthetic value in comparison with works already read,”¹⁸⁵ any new work of art arouses suspicion when it departs from the norms of common literary practice. Hans Robert Jauss gives an interesting example of the criticism new techniques have to face in the following words :

Flaubert’s formal innovation, his principle of “impersonal narration” (*impassibilité*) attacked by Barbey d’ Aurevilly with the comparison that if a story telling machine could be cast of English steel it would function no differently than Monsieur Flaubert. ...¹⁸⁶

But as Jauss notes, the reception of Flaubert’s novel was to change and it is appreciated as the turning point in the history of the novel and an audience was built which “came to sanction the new canon of expectations.” In the same way, the stream of consciousness technique, as used by Joyce and Woolf, was also criticized for its obscurity and fragmentary nature and in the case of Joyce his skilful use of the technique was overshadowed by an allegation of obscenity. Our present day experience of the stream of consciousness technique differs from that of Joyce’s own day, because many aspects of the stream of consciousness technique have been assimilated into literary practice.

¹⁸⁵ Hans Robert Jauss, “ Literary History as a Challenge to Literary Theory,” *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch et al, (New York and London : W. W. Norton & Co., 2001) 1551.

¹⁸⁶ Jauss, 1558-1559.

The innovations in the narrative technique were not to deprive the text of humanistic concern, rather the stream of consciousness technique allowed the writers to show that even in the disconcerted, fragmentary life of humans there was a possibility of improving the condition of life as a whole. The fragments are not for the reader to read and despair of, but to enable them to accept their condition. In the Freudian strain of thought, acceptance is the first step towards relief. It is only by identifying the actual nature of our conditions that we can start to improve upon them. Writers used the stream of consciousness technique to simulate a fragmentary experience of life that echoes the condition of discontent. The fragments turn out not to be fragments but fluid impressions that merge and unite within the consciousness of the character. As the reader goes through each page of text - sights, sounds, thoughts, perceptions - flood the senses. Each and every sensation of life and thought becomes doubly meaningful as it passes through the reader's senses as if they were his/her own. This technique of narration has taken us to a point of insight into human actions from which we shall never return.

Though techniques have changed and will change continuously the stream of consciousness technique has given us an understanding of human nature from which all other further techniques will take inspiration. Today, even popular self-help books concerned with ways to understand each other and improve husband-wife relations, parent-child relations, teacher student relations can trace their origins back to the stream of consciousness technique that has indirectly taught us that all we have to do is look at life from different perspectives and step into someone else's shoes for a moment to attain the understanding we so desperately need. In Woolf's novels we find mothers, fathers, sons, daughters and friends hating, loving and caring about each

other. Joyce shows us two totally disparate human beings (Stephen and Bloom) who in spite of their contrasting characters ultimately connect with each other.

We as readers no longer look on events and characters as if something apart from us. As we experience these character consciousnesses and see the world through their eyes; we feel the pressure on Joyce's Stephen as he searches for the artist within him; we feel the pain of Peter (*Mrs. Dalloway*) as he re-lives the horrifying experience of war; we experience the transition of Bernard as he slips from one identity to another. This is what modernist writers, especially Woolf and Joyce, with their skilful use of the stream of consciousness technique, have given us. Now we can talk about the 33-year-old idiot, Benjy, of William Faulkner's *The Sound and The Fury* [1929] without insensitively laughing at his condition. Faulkner shows us a totally different world from the one we are familiar with. We see the world through dislocated images and time-slips and as we feel the unkind treatment of the world towards him we experience his confused thoughts and perceptions. We can look at Mrs. Pontelier in Kate Chopin's "The Awakening" [1899] and instead of criticizing her outright for not being a perfect mother we are constrained in our judgement as we feel how unfulfilled she feels herself to be. This is an approach to a greater understanding of the human soul and all this is possible because modernist writers helped us to sympathetically understand life from within the ruins of an age of extreme turmoil.

World War I, with its violent excesses in political-economic policies and devastation, disrupted belief in the stability of Western culture and western society's belief of civilized superiority. Jung's theories of the collective unconscious and archetypal symbolism and Freud's interpretation of the divided human psyche as common to all of humanity, along with James Frazer's study of myths and rituals in

Golden Bough: A Study in Comparative Religion (1890) challenged the Western concept of the divine right to rule the rest of the world. Modern life became a blending of cultures, styles, perspectives and, therefore, voices. Previously marginalised voices were now speaking through the depictions of characters of varied social importance. The cultural collision that occurred led to a breakdown of a coherent social order. Instead of one stable reality there was the presence of many perspective views questioning the superiority of western civilization, righteousness of religion, military and economic policies of politics, morality of the new elite created by industrialization. Artists found themselves constantly searching for meaning in the increasingly unjust, senseless, violent, insensitive, and exploiting world that humans had created for themselves. Western civilization came to dread its obsession with technology that had ultimately resulted in a destructive megalomania. The use of language in politics and social life had led to a strong disparity between words and meaning. Language had lost its unquestionable claim to reveal the truth for there was no longer one truth to reveal; there was always an underlying meaning lurking in the presence of the spoken word.

Artists moved away from traditional concepts of representation that they now considered inadequate to represent the harsh realities of the post war world. Their art moved beyond western culture preferring, instead, African and Asian cultural influences. The various versions of reality they faced led them to conflicting messages from the world around them. The multicultural and dislocated western culture that the modern world now faced was crucially perplexing for all who experienced it especially the artists whose consciousnesses were working overtime to make meaning of the chaos. The revolutionary experimentalism in techniques of

narration was not only projecting the artist's perception of instability, social breakdown, blurring of boundaries, but also anticipating the human consciousness of the future. As western writing now struggles to come to terms with all the multiple cultures and influences to which it is now subject, new ways of looking at the world are now emerging. Through her work, Gloria Anzaldúa, the Mexican American writer and activist, explores the difficulties of multicultural identity in the belief that we are all "mixtures." Gloria Anzaldúa's theory of a "new mestiza"¹⁸⁷ which is a product of the collision of diverse cultures can appropriately be used to consider how artists coped with the pressures of diversity. Anzaldúa's 'mestiza' is caught up in a collision of cultures and cultural values that leads to the experience of "a struggle of the flesh, a struggle of borders, an inner war."¹⁸⁸ The struggle within results in a heightened tolerance of contradictions and ambiguity. The new mestiza consciousness persists in creating a new level of perception which encompasses unlimited possibilities of reality. Like the modern artist who copes with his dislocation in time and space by making his art open to multiple possibilities and creating multiple meanings, the new mestiza discovers that the psyche can only cope by remaining flexible and open to alien concepts. She realises that the perception of "conflicting information and points of view" leads to "a swamping of her psychological borders." As a solution to dislocation and alienation resultant from the breakdown of cultural stability Anzaldúa proposes that the tensions between race and gender can be solved by "healing the split

¹⁸⁷ La mestiza – an 'alien' consciousness which is a product of the transfer of the cultural and spiritual values of one group to another.

¹⁸⁸ Gloria Anzaldúa, "A Struggle of Borders," From *Borderlands/ La Frontera: The New Mestiza*, *The Norton Anthology of Theory and Criticism* 2212.

that originates in the very foundation of our lives our culture, our languages, our thoughts.”

The stream of consciousness technique anticipates Anzaldúa’s proposal by probing into the human consciousness to perpetuate a greater understanding of human thoughts and actions and bring about a stronger dissemination of humanity. On entering the vortex of human consciousness the literary artist seeks to embrace all the diverse ways of connecting opposites, contraries and contradictions. The harmony thus created, from diversity and conflict, holds the strain of Freudian and Jungian psychology. The stream of consciousness technique, therefore, plays out its social role by assisting in - the creation of a new awareness and consciousness of social and artistic change; bringing about change in the perception of the self and of the politically correct; and destabilizing precepts of language in trying to capture impressions and reactions within the thought-stream in their essential state before they are tainted by societal and political expectations.

The stream of consciousness technique has come a long way from the initial experiments of Dujardin, Dostoevsky and Richardson. It is no longer alien to the narrative, but has become part of the cultural multiplicity from which it was born. It has been modified from the extremities it knew to a form which is now common in literary usage. And, no matter how narrative technique differs from the stream of consciousness technique of Woolf, Joyce and other talented artists, literary narrative will always benefit from the richness of perspective and possibility that the stream of consciousness technique and other such techniques of probing into the human consciousness, have provided.

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Declaration

I declare that this dissertation is original and has not been submitted or published partially or fully for any other diploma or degree at any university.



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