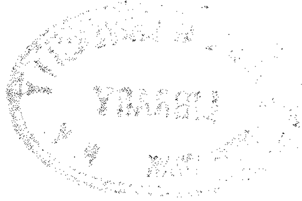
Robert Humphrey

Stream of Consciousness in the Modern Novel



UNIVERSITY OF CALIFORNIA PRESS
Berkeley, Los Angeles, London

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University of California Press
Berkeley and Los Angeles, California
University of California Press, Ltd.
London, England

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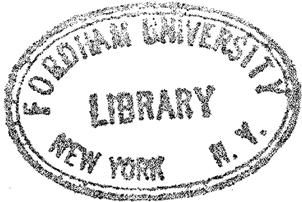

ISBN: 0-520-00585-6
L. C. CATALOG CARD NO. 54-6673
Printed in the United States of America
9 0

Preface

STREAM OF CONSCIOUSNESS—what doesn't the phrase conjure up? Innermost confessions, wells of suppressed energy, daring experimentation, the passing fad, the welter of indiscrimination? Applied to the novel, it is, as Dorothy Richardson once said, a term characterized by its "perfect imbecility." But we have the term; it is ours. Our task now is to make it useful and meaningful, which means we have to come to some agreement on what it is; or, at the least, we need to have a fairly definite point of departure for intelligent discourse. The chapter titles of the following study indicate the focus of this modest contribution to such discourse. It will be noticed that three of the five chapters deal with problems of technique. In a sense, then, this study is a kind of manual of *how* to write stream-of-consciousness fiction, determined inductively rather than theoretically. Pervading the analysis of techniques, however, is something else; there is, for one thing, an appraisal of an important aspect of the contemporary literary scene; and for another, there is interpretation and evaluation of the novels and novelists taken as examples.

Dorothy Richardson, James Joyce, Virginia Woolf, and William Faulkner are the writers who appear most prominently in the following pages—not arbitrarily, but because they are, at once, important novelists and representative stream-of-consciousness writers. Clarity of illustration rather than variety and balance has been the deciding factor in choosing excerpts for examples. If Joyce steals many of the scenes, it is because he is most versatile and most skillful.

There will be many things remaining to be said about stream of consciousness in the modern novel. I have consciously avoided several interesting problems. The

complexity of my subject dictated such limiting if my
central task of clarifying a literary term was to be ac-
complished. I have not, therefore, investigated the his-
torical antecedents and influences, except in passing to
explain technical problems; nor have I made an attempt
to catalogue fiction to determine finally what is and
what is not stream of consciousness; and finally, with
more regret, I have minimized philosophical specula-
tion.

Many acknowledgments are in order; the following persons I wish to thank publicly:

Leon Howard, to whom the book is dedicated—a slight gesture compared to the rare dedication he proffers to his students;

Leonard Unger, that true colleague, for suggestions and encouragement; Harry and Mary Frissell, for aid in preparing the manuscript; Mr. Glenn Gosling and Mr. James Kubeck, of the University of California Press, for kind and wise editorial aid; Dean Russell and the Research Council, Louisiana State University, for generous financial assistance.

I wish to thank the following publishers who have permitted me to quote from copyrighted materials: Alfred A. Knopf, Inc., for *Pilgrimage* by Dorothy Richardson; The Viking Press, Inc., for *Portrait of the Artist as a Young Man* by James Joyce; Random House, Inc., for *Ulysses* by James Joyce, for *The Sound and the Fury* and *As I Lay Dying* by William Faulkner, and for *World Enough and Time* by Robert Penn Warren; and Harcourt, Brace and Co., for *Mrs. Dalloway* by Virginia Woolf and for *All the King's Men* by Robert Penn Warren. Parts of chapters 1 and 4 have appeared in modified form in *Philological Quarterly* and *The University of Kansas City Review*.

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September, 1953

Contents

1. *The Functions* 1
Stream of Consciousness Defined—The Self-conscious Mind—Impressions and Visions—Satires and Ironies

2. *The Techniques* 23
Interior Monologues—Conventional Modes—The Stream—Time- and Space-Montage—A Note on Mechanics

3. *The Devices* 62
The Problem of Privacy—Suspended Coherence—Discontinuity—Transformation by Metaphor

4. *The Forms* 85
What Patterns Are For—Joyce's Daedal Network—Virginia Woolf's Symbolic Design—Faulkner's Synthesis

5. *The Results* 113
Into the Main Stream—Summary

Notes 123

1

The Functions

The discovery that memories, thoughts, and feelings exist outside the primary consciousness is the most important step forward that has occurred in psychology since I have been a student of that science.

WILLIAM JAMES

STREAM OF CONSCIOUSNESS is one of the delusive terms which writers and critics use. It is delusive because it sounds concrete and yet it is used as variously—and vaguely—as "romanticism," "symbolism," and "surrealism." We never know whether it is being used to designate the bird of technique or the beast of genre—and we are startled to find the creature designated is most often a monstrous combination of the two. The purpose of this study is to examine the term and its literary implications.

Stream of Consciousness Defined

Stream of consciousness is properly a phrase for psychologists. William James coined it.[1] The phrase is most clearly useful when it is applied to mental processes, for as a rhetorical locution it becomes doubly metaphorical; that is, the word "consciousness" as well as the word "stream" is figurative, hence, both are less precise and less stable. If, then, the term stream of consciousness (I shall use it since it is already established as a literary label) is reserved for indicating an approach to the presentation of *psychological* aspects of character in fiction,

it can be used with some precision. This reservation I shall make, and it is the basis from which the contradicting and often meaningless commentary on the stream-of-consciousness novel can be resolved.[2]

The stream-of-consciousness novel is identified most quickly by its subject matter. This, rather than its techniques, its purposes, or its themes, distinguishes it. Hence, the novels that are said to use the stream-of-consciousness *technique* to a considerable degree prove, upon analysis, to be novels which have as their essential subject matter the consciousness of one or more characters; that is, the depicted consciousness serves as a screen on which the material in these novels is presented.

"Consciousness" should not be confused with words which denote more restricted mental activities, such as "intelligence" or "memory." The justifiably irate comments of the psychology scholars deplore the layman's use of the term. One of these scholars writes: "It has been said that no philosophical term is at once so popular and so devoid of standard meaning as *consciousness;* and the layman's usage of the term has been credited with begging as many metaphysical questions as will probably be the privilege of any single word."[3] The area which we are to examine here is an important one in which this confusion has been amassed. Since our study will concern persons who are laymen in psychology, it is necessary that we proceed with the "layman's usage." Naturally, the stream-of-consciousness writers have not defined their label. We readers who have stamped it on them must try to do it.

Consciousness indicates the entire area of mental attention, from preconsciousness on through the levels of the mind up to and including the highest one of rational, communicable awareness.[4] This last area is the one with which almost all psychological fiction is concerned. Stream-of-consciousness fiction differs from all other psychological fiction precisely in that it is concerned with those levels that are more inchoate than rational

verbalization—those levels on the margin of attention.

So far as stream-of-consciousness fiction is concerned, it is pointless to try to make definite categories of the many levels of consciousness. Such attempts demand the answers to serious metaphysical questions, and they put serious questions about the stream-of-consciousness writers' concepts of psychology and their aesthetic intentions—questions which the epistemologists, the psychologists, and the literary historians have not yet answered satisfactorily. It is desirable for an analysis of stream-of-consciousness fiction to assume that there are levels of consciousness from the lowest one just above oblivion to the highest one which is represented by verbal (or other formal) communication. "Low" and "high" simply indicate degrees of the rationally ordered. The adjectives "dim" and "bright" could be used just as well to indicate these degrees. There are, however, two levels of consciousness which can be rather simply distinguished: the "speech level" and the "prespeech level." There is a point at which they overlap, but otherwise the distinction is quite clear. The prespeech level, which is the concern of most of the literature under consideration in this study, involves no communicative basis as does the speech level (whether spoken or written). This is its salient distinguishing characteristic. In short, the prespeech levels of consciousness are not censored, rationally controlled, or logically ordered. By "consciousness," then, I shall mean the whole area of mental processes, including especially the prespeech levels. The term "psyche" I shall use as a synonym for "consciousness," and at times, even the word "mind" will serve as another synonym. These synonyms, although they are handicapped by the various evocative qualities they possess, are convenient to use because they lend themselves well to the forming of adjectives and adverbs.

Hence, "consciousness" must not be confused with "intelligence" or "memory" or any other such limiting term. Henry James has written novels which reveal psy-

chological processes in which a single point of view is maintained so that the entire novel is presented through the intelligence of a character. But these, since they do not deal at all with prespeech levels of consciousness, are not what I have defined as stream-of-consciousness novels. Marcel Proust has written a modern classic which is often cited as an example of stream-of-consciousness fiction,[5] but *A la recherche du temps perdu* is concerned only with the reminiscent aspect of consciousness. Proust was deliberately recapturing the past for the purposes of communication; hence he did not write a stream-of-consciousness novel. Let us think of consciousness as being in the form of an iceberg—the whole iceberg and not just the relatively small surface portion. Stream-of-consciousness fiction is, to follow this comparison, greatly concerned with what lies below the surface.

With such a concept of consciousness, we may define stream-of-consciousness fiction as a type of fiction in which the basic emphasis is placed on exploration of the prespeech levels of consciousness for the purpose, primarily, of revealing the psychic being of the characters.

When some of the novels which fall into this classification are considered, it becomes immediately apparent that the techniques by which the subjects are controlled and the characters are presented are palpably different from one novel to the next. Indeed, there is no stream-of-consciousness technique. Instead, there are several quite different techniques which are used to present stream of consciousness.

The Self-conscious Mind

It is not an uncommon misconception that many modern novels, and particularly the ones that are generally labeled stream of consciousness, rely greatly upon private symbols to represent private confusions. The misconception comes primarily from considering whatever is "internal" or "subjective" in characterization as arrant fantasy, or, at best, as psychoanalytical.[6] Serious mis-

readings and unsound evaluations result from this initial misunderstanding, particularly in discussion of major twentieth-century novels. I refer to such subjective fiction as *Ulysses, Mrs. Dalloway, To the Lighthouse,* and *The Sound and the Fury*. These novels may very well be within a category we can label stream of consciousness, so long as we know what we are talking about. The evidence reveals that we never do—or never have done so.

It is meaningless to label all of the novels stream of consciousness that are generally named as such, unless we mean by that phrase simply "inner awareness." The expression of this quality is what they have in common. It is, however, apparent that that is not what has been meant when they have been so labeled and forced to share the same categorical niche. It is not what William James meant when he coined the term. James was formulating psychological theory and he had discovered that "memories, thoughts, and feelings exist outside the primary consciousness" and, further, that they appear to one, not as a chain, but as a stream, a flow.[7] Whoever, then, first applied the phrase to the novel did so correctly only if he was thinking of a *method* of representing inner awareness. What has actually happened is that *monologue intérieur* was clumsily translated into English. But it is palpably true that the methods of the novels in which this device is used are different, and that there are dozens of other novels which use internal monologue which no one would seriously classify as stream of consciousness. Such are, for example, *Moby Dick, Les Faux-monnayeurs,* and *Of Time and the River*. Stream of consciousness, then, is not a synonym for *monologue intérieur*. It is not a term to name a particular method or technique; although it probably was used originally in literary criticism for that purpose. One can safely conjecture that such a loose and fanciful term was a radiant buoy to well-meaning critics who had lost their bearings. The natural, and historically accurate, association of the term with psychology, along with the overwhelming

psychoanalytical trend of twentieth-century thought, has resulted in giving all novels that could be loosely associated with the loose phrase "stream of consciousness" a marked Viennese accent.

The word "stream" need not concern us immediately, for representation of the flow of consciousness is, provided one is convinced that consciousness flows, entirely a matter of technique. The approach to take is to consider the word "consciousness" and to attempt to formulate what, to the various writers, is the ultimate significance of what consciousness contains. It is, in short, a psychological and a philosophical question. Stream-of-consciousness literature is psychological literature, but it must be studied at the level on which psychology mingles with epistemology. Immediately the question confronts us: What does consciousness contain? Then, too, what does it contain so far as philosophy and psychology have investigated it *and* what does it contain so far as the novelists in question have represented it? These may be mutually exclusive questions; they are certainly different ones. But the concern here is not with psychological theory; it is with novelistic subject matter. The question for this study is a phenomenological one: What does consciousness contain in the sense of what has it contained so far as the consciousness of the novelists have experienced it? Any answer must respect the possible range of a creative writer's sensitivity and imagination. No answer needs proving beyond the gesture of saying: There it is in Virginia Woolf; there it is in James Joyce. It should be remembered that, first, we are attempting to clarify a literary term; and second, we are trying to determine how fictional art is enriched by the depiction of inner states.

The attempt to create human consciousness in fiction is a modern attempt to analyze human nature. Most of us will be convinced, now, that it can be the starting point of that most important of all intellectual functions. We have, for example, Henry James's word for it that "ex-

perience is never limited, and it is never complete." He continues in the same context to point to the "chamber of consciousness" as the chamber of experience.[8] Consciousness, then, is *where* we are aware of human experience. And this is enough for the novelist. He, collectively, leaves nothing out: sensations and memories, feelings and conceptions, fancies and imaginations—and those very unphilosophic, but consistently unavoidable phenomena we call intuitions, visions, and insights. These last terms, which usually embarrass the epistemologist, unlike the immediately preceding series, are not always included under the label "mental life." Precisely for this reason it is important to point them up here. Human "knowledge" which comes not from "mental" activity but from "spiritual" life is a concern of novelists, if not of psychologists. Knowledge, then, as a category of consciousness must include intuition, vision, and sometimes even the occult, so far as twentieth-century writers are concerned.

Thus, we may, on inductive grounds, conclude that the realm of life with which stream-of-consciousness literature is concerned is mental and spiritual experience—both the whatness and the howness of it. The whatness includes the categories of mental experiences: sensations, memories, imaginations, conceptions, and intuitions. The howness includes the symbolizations, the feelings, and the processes of association. It is often impossible to separate the what from the how. Is, for example, memory a part of mental content or is it a mental process? Such fine distinctions, of course, are not the concern of novelists as novelists. Their object, if they are writing stream of consciousness, is to enlarge fictional art by depicting the inner states of their characters.

The problem of character depiction is central to stream-of-consciousness fiction. The great advantage, and consequently the best justification of this type of novel, rests on its potentialities for presenting character more accurately and more realistically. There is the ex-

ample of the *roman expérimental* behind James Joyce, Virginia Woolf, and Dorothy Richardson, and though a little farther removed, behind William Faulkner. But there is a difference, and it is a tremendous one, between Zola and Dreiser, say, two novelists who attempted a kind of laboratory method in fiction, and the stream-of-consciousness writers. It is indicated chiefly in the differ-ence in subject matter—which is, for the earlier novel-ists, motive and action (external man) and for the later ones, psychic existence and functioning (internal man). The difference is also revealed in the psychological and philosophical thinking in back of this. Psychologically it is the distinction between behavioristic concepts and psychoanalytical ones; philosophically, it is that between a broad materialism and a generalized existentialism. Combined, it is the difference between being concerned about what one does and being concerned about what one is.

I do not offer a Freudian or Existential brief for stream-of-consciousness literature. All of its authors doubtless were familiar, more or less, with psychoanaly-tical theories and with the twentieth-century recrudes-cence of personalism and were directly or indirectly influenced by them. Even more certain can we be that these writers were influenced by the broader concepts of a "new psychology" and a "new philosophy"—a nebu-lous label for all postbehavioristic and nonpositivistic thinking, including any philosophy or psychology which emphasized man's inner mental and emotional life (e.g., Gestalt psychology, psychoanalytical psychology, Berg-sonian ideas of *durée* and the *élan vital,* religious mys-ticism, much symbolic logic, Christian existentialism, etc.). It is this background which led to the great differ-ence between Zola's subject matter and Joyce's; between Balzac's and Dorothy Richardson's. Yet as novelists all of these writers were concerned with the problem of characterization. There is naturalism in character depic-tion found in the work of both the late and the early of

the above novelists, but there is a contrast and it is determined by the difference in psychological focusing. In short, the stream-of-consciousness novelists were, like the naturalists, trying to depict life accurately; but unlike the naturalists, the life they were concerned with was the individual's psychic life.

In examining the chief stream-of-consciousness writers in order to discover their diverse evaluations of inner awareness, we need to keep in mind two important questions: What can be accomplished by presenting character as it exists psychically? How is fictional art enriched by the depiction of inner states? The direction of the following discussion will be toward answering these questions.

Impressions and Visions

Unlike most originators of artistic genres, the twentieth-century pioneer in stream of consciousness remains the least well-known of the important stream-of-consciousness writers. It is the price a writer pays, even an experimental writer, for engendering monotony. Readers may justifiably neglect Dorothy Richardson, but no one who would understand the development of twentieth-century fiction can. With a great debt to Henry James and Joseph Conrad, she invented the fictional depiction of the flow of consciousness. Sometimes she is brilliant; always she is sensitive to the subtleties of mental functioning; but finally, she becomes lost in the overflow—a formless, unending deluge of realistic detail.

It is difficult to grasp Dorothy Richardson's aims. She gives this account of them herself in the brilliant foreword to *Pilgrimage:*

> . . . the present writer, proposing at this moment to write a novel and looking around for a contemporary pattern, was faced with the choice between following one of her regiments and attempting to produce a feminine equivalent of the current masculine realism. Choosing the latter alternative, she

> presently set aside, at the bidding of a dissatisfaction that revealed its nature without cause, a considerable mass of manuscript. Aware, as she wrote, of the gradual falling away of the preoccupations that for a while had dictated the briskly moving script, and of the substitution, for these inspiring preoccupations, *of a stranger in the form of contemplated reality having for the first time in her experience its own say, and apparently justifying those who acclaim writing as the surest means of discovering the truth about one's own thoughts* and beliefs, she had been at the same time increasingly tormented, not only by the failure, of this now so independently assertive reality, adequately to appear within the text, but by its revelation, whencesoever focused, of a hundred faces, any one of which, the moment it was entrapped within the close mesh of direct statement, summoned its fellows to disqualify it.[9]

The italics are mine and the words they emphasize reveal just what a reader gets from *Pilgrimage*. It is a psychical autobiography, which means that it is almost impossible for a reader to be empathic toward it or to understand the importance of its implications. It is difficult to see either a microcosm or an exemplum here. There is a certain amount of universal interest possible in looking in on how a fairly sensitive but greatly limited mind functions and in discovering how it classifies and rejects; and there is even an interest in discovering what a great amount of dullness a mind encounters in the world—but such an interest is not likely to last throughout twelve volumes. The one possibility left for Dorothy Richardson was to reveal some of the mysteries of psychic life, to depict it as an area from which something of the external world could be explained. But this she does not do. She does not investigate the world of consciousness on a level that is deep enough.

Two interpretations of *Pilgrimage* have suggested a

thematic significance in the work: John Cowper Powys, Dorothy Richardson's most persuasive admirer, justifies her novel because it is a presentation of the feminine view of life, which he is convinced is a worth-while thing in itself, necessary to supplement the masculine picture of things.[10] Dorothy Richardson herself evidently believed this also. She says, we recall, that she began writing in order "to produce a feminine equivalent of the current masculine realism." Unfortunately, the dichotomy between the feminine and masculine viewpoints is too tenuous, if not wholly inadequate, for any degree of profundity. Granted a possible over-all difference between these two classes of attitudes, still the basic problems and situations of life (hence of art) are neither masculine nor feminine, but simply human. One might as well propose that Faulkner writes in order to present a psychotic equivalent of the current sane realism! Faulkner has, certainly, advantages, which we shall consider presently, in presenting life from an abnormal person's point of view—and likewise there are certain values inherent in the presentation of life from a feminine point of view—but these values cannot be realized in a vacuum. An adequate purpose is not found in presenting these viewpoints merely for the sake of novelty. It is hardly justified, at least, for important literature. Another critic, Joseph Warren Beach, thinks of *Pilgrimage* as a quest story. He believes the point of the novel lies in Miriam's continuous search for a symbolic "little coloured garden," and again that she is on a pilgrimage "to some elusive shrine, glimpsed here and there and lost to view." This theory is easily credible, and it gives an important justification to the novel; but as Beach intimates, how digressive, how vague, and how long![11]

Dorothy Richardson deserves more credit as a pioneer in novelistic method than as a successful creator of fiction. There are indications that the pioneering fever was the conscious impetus, for the opening chapters of *Pilgrimage* were "written to the accompaniment of a sense

of being upon a fresh pathway, an adventure so searching and, sometimes, so joyous as to produce a longing for participation."[12] By "participation" Dorothy Richardson meant "readers"; but I suspect she will always be rather bland hors d'oeuvres for the reading public. However, another kind of participation came. Dorothy Richardson recognizes this, too, in her foreword: "The lonely track, meanwhile, had turned out to be a populous highway. Amongst those who had simultaneously entered it, two figures stood out. One a woman mounted upon a magnificently caparisoned charger, the other a man walking, with eyes devoutly closed, weaving as he went a rich garment of new words wherewith to clothe the antique dark material of his engrossment." The woman we take to be Virginia Woolf; the man, who is described more aptly, is certainly James Joyce. There is little difficulty in determining why either of these writers used stream-of-consciousness methods.

Virginia Woolf speaks eloquently as a critic herself, and the key to her purposes is in her critical writing. Less eloquently, though authoritatively, are her purposes spoken by a number of other critics, partly because she gives them the key and partly because she lucidly reveals in her novels what she is about. Since Virginia Woolf's accomplishments have been so thoroughly analyzed,[13] it is necessary here only to summarize in order to provide a direct answer to the question which is in front of us: For what purpose does this writer use stream of consciousness?

Let us answer the question at once and show afterward why we have come to the answer. Virginia Woolf wanted to formulate the possibilities and processes of inner realization of truth—a truth she reckoned to be inexpressible; hence only on a level of the mind that is not expressed could she find this process of realization functioning. At least this is true with her three stream-of-consciousness novels. The first two of these, *Mrs. Dalloway* and *To the Lighthouse*, can be considered together, since they illustrate in only slightly different ways the same achievement. *The Waves* marks a different approach.

Clarissa Dalloway, Mrs. Ramsay, and Lily Briscoe all have moments of vision. Not that they are disciplined mystics who have prepared themselves for this, but their creator believed that the important thing in human life is the search the individual constantly has for meaning and identification. The fulfillment of her characters is therefore achieved when Virginia Woolf feels they are ready to receive the vision. The novels are a record of their preparations for the final insight. The preparations are in the form of fleeting insights into other characters and syntheses of present and past private symbols.

We know from Virginia Woolf's essays that she believed the important thing for the artist to express is his private vision of reality, of what life, subjectively, is. She thought that the search for reality is not a matter of dramatic external action. "Examine an ordinary mind on an ordinary day," she says, and again: "Life is . . . a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is is not the task of the novelists to convey this varying, this unknown and uncircumscribed spirit . . . ?"[14] Thus the search, thought Virginia Woolf, is a psychic activity, and it is the preoccupation (it surrounds us) of most human beings. The only thing is that most human beings are not aware of this psychic activity, so deep down is it in their consciousness. This is one of the reasons Virginia Woolf chose characters who are extraordinarily sensitive, whose psyches would at least occasionally be occupied with this search. And it is, above all, the reason that she chose the stream-of-consciousness medium for her most mature presentation of this theme.

Analogically, we may call the Virginia Woolf of these two stream-of-consciousness novels a mystic. She is a mystic in that she is interested in the search her characters make for unification. The climax of *Mrs. Dalloway*

suggests the mystic's search for cosmic identification. And what, in the novel, is more nearly the mystic's vision of light than Lily Briscoe's crucial attainment of vision in *To the Lighthouse*? It is because this novelist is building up to the moments of illumination that her method is one of presenting psychic impressions. She selects these impressions as stages toward arriving at a vision. It is not the undifferentiated trivia that impinge on consciousness which interest her; it is the illusive event that is meaningful and that carries the germ of the final insight.

The Waves is a different kind of accomplishment. In this novel there is no mystical quest after identity and subjective essence; it is a presentation of the purest psychological analysis in literature. Not, let it be noted, of psychoanalysis. Spontaneous psychic life is presented in this novel. The achievement is the tracing of the growth of psychic lives. The method is as much the presentation of uncensored observations by the characters of each other as it is of the characters' own psychological make-up. Indeed, the two are the same thing in this "X-ray of intuition," as Bernard Blackstone labels it.

The psychic anatomy here is not a bare analysis, however. It is full of the impressionist's sensitivity to color, sound, and shapes as Virginia Woolf's earlier novels are. The formal soliloquies are close to poetry in their concentrated quality, their dependence on rhythms, and their exact diction. This work is the most eloquent of this eloquent novelist's fiction. It is also the most uncommunicative, for here Virginia Woolf's private sense of the significant is confined to characters who remain only individuals and never compose into universal symbols. Reality is the aim and it is achieved, but the rich symbolic significance of the characters of the two earlier stream-of-consciousness novels is lacking. As much as we may admire and enjoy this work, we are almost bound to agree with David Daiches that it is overloaded with technique.

A person much more often charged with such artistic trammeling is James Joyce. In creative productions the ends justify the means, and Joyce has contributed hugely to a revitalized fiction. What the ends of *Ulysses* finally are, I do not expect to determine. The many volumes which have been written to explain Joyce's purposes threaten the cursory appraisal; but I should like at least to suggest one important achievement of Joyce's in *Ulysses* which is central to his whole purpose and which is greatly dependent on stream-of-consciousness techniques. This is the marvelous degree of objectivity which he achieves. Joyce, more than any other novelist, gains what Joseph Warren Beach terms "dramatic immediacy." In *A Portrait of the Artist as a Young Man*, Joyce, in the guise of Stephen, states his theory of the evolution of artistic form when he maintains that "the personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence, impersonalizes itself, so to speak. The esthetic image in the dramatic form is life purified in and projected from the human imagination. The mystery of esthetic like that of material creation is accomplished. The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails."[15] The author is almost "refined out of existence" in *Ulysses*. Why does Joyce place such an important emphasis on ridding his work of signs of its author? As a feat in itself it would be nothing more than an interesting tour de force. The effect of this great accomplishment is to make the reader feel he is in direct contact with the life represented in the book. It is a method for doing what Joyce wanted to do, and that is to present life as it actually is, without prejudice or direct evaluations. It is, then, the goal of the realist and the naturalist. The thoughts and actions of the characters

are there, as if they were created by an invisible, indifferent creator. We must accept them, because they exist.

If Joyce's accomplishment is, then, that of the most successful of realists, what is his aim? What view of life can he communicate by impersonalizing his creation through presenting the direct interior monologues of his characters? The answer is this—and it is from this basis that a future evaluation of *Ulysses* must start: for Joyce, existence is a comedy and man is to be satirized, gently not bitterly, for his incongruous and pitiful central role in it. The objective distance of the author, working as it chiefly does in *Ulysses* on the level of man's daydreams and mental delusions, shows the smallness of man, the great disparity between his ideals and his actualities, and the prosaicness of most of the things he considers special. Joyce's methods point to this: the *Odyssey* pattern is a means for equating the heroic and the ordinary, and the undifferentiated internal monologue is a means for equating the trivial and the profound. Life is depicted by Joyce so minutely that there is no room for any values to stand out. Joyce presents life with its shortcomings and its inherent contradictions, and the result is satire. Only within stream of consciousness could the necessary objectivity be attained for making it all convincingly realistic; for the pathos is in the fact that *man* thinks he is special and heroic, not that *Joyce* thinks he is pitiful.

Joyce is a writer of comedy and of satiric comedy at that. He is not a jokester or a funny man. The novel is not as a whole, in any sense, a hoax: the overtones are too far-reaching; there is too credible a concept of man's psychic life presented. It is obvious, however, that *Ulysses* is, fundamentally, a satirical comment on modern man's life. Joyce could never have shown this convincingly with any subject other than man's life on the level of consciousness, where the ideal can be reached for, even by the everyman Leopold Bloom, whose very

next act or thought will show how far he actually is from it.[16]

The only other writer who utilizes effectively this natural advantage for satire in depiction of psyche is William Faulkner. But there is a difference. Faulkner, although he makes wide use of comic materials, is not a writer of comedy, not even of divine comedy. Faulkner's satires of circumstance are, like those of the Hardy of *Jude the Obscure* and the poems, irrevocably tragic. And they are more profound than Joyce's. One way to explain this is to consider Faulkner as a stream-of-consciousness writer who combines the views of life of Woolf with those of Joyce. Faulkner's views are not the same in either case; but the cast is similar in both. His characters search for insight, and their search is fundamentally ironic.

Since relatively little study has been published on Faulkner, it is necessary to consider his accomplishments more thoroughly than we have those of the other writers. It is tempting to go afield in doing this, but we shall try to focus on answering that question which underlies the present study: Why does Faulkner choose to deal with psychic processes in *The Sound and the Fury* and *As I Lay Dying*? One commentator has it that Faulkner, in the former novel, which we shall consider first, was trying to depict the Freudian idea of dream mechanism and consequently was dealing with unconscious manifestations of libido activity.[17] This certainly, if valid, would automatically put the novel in the stream-of-consciousness genre—if, that is, it could produce a work of art at all. Another writer decides that since the date of the Benjy episode is an Easter Sunday, Benjy is a Christ symbol, etc., which puts the novel I don't know where.[18] These interpretations may be discarded because they involve the heresies of dehumanization, which Faulkner must hate more than anything else. Three much more convincing and sensible critics agree on the basic proposition that all of Faulkner's work can

be interpreted on a basis of broad myth and related symbolism. The principle of this interpretation is that Faulkner's entire work is a dramatization, in terms of myth, of the social conflict between the sense of ethical responsibilities in traditional humanism and the amorality of modern naturalism (animalism) in Faulkner, in the South, and by extension, I suppose, universally.[19]

If we begin with this principle as a basis for interpretation of *The Sound and the Fury*, we can understand that the novel is another chapter in the history of the collapse of the humanism of the Sartoris (here Compson) family in a world of the animalism of the Snopeses. The chief character symbol of the Sartoris-Compson code is Quentin III, who commits suicide; the symbol of the Snopes code is Jason IV (actually a Sartoris-Compson), who collapses most completely in that he embraces Snopesism. The other characters represent symbolically stages in degeneracy of, and escape from, the Sartoris-Compson code: Benjy by inherited idiocy; Candace by sexual promiscuity; Mr. Compson by rhetoric and liquor; Mrs. Compson by invalidism; Maury by liquor and laziness. The main conflict then is focused on Quentin and Jason, protagonists respectively of Sections II and III of the novel. But Section I has Benjy as the center of things. The reason for this is that Benjy, with an idiot's mind, is able to present the necessary exposition in not only its simplest tragic terms, but also in terms of symbols, which because they are from an idiot's mind are conveniently general in their meaning and are therefore flexible. It must be remembered, too, that Faulkner saw idiocy as a possible way for a Sartoris-Compson to escape the ethical rigor of a code that depends on exertion of intellect and will. Benjy's role, then, is both to reflect an aspect of Compson degeneracy and to introduce the terms of the main conflict with the simple, forceful symbols available to an idiot.

This conflict is centered on Quentin. Thus the central episode of the novel, which concerns him, is the crucial

one. Quentin is determined to preserve the Sartoris-Compson traditions of humanism—in terms of the honor of the Compsons. His obsession is with his sister Candace, who has given in to Snopesism sexually; but Quentin must not accept the fact of her promiscuity, for to him, her honor is a symbol of the dying honor of the Compsons. He convinces himself that he is the violator of Candace's chastity. This conviction is finally without effect because no one else believes him. Eventually Quentin has to accept his defeat and recognition of the Compson defeat. Unable to stand this, he, too, escapes—by suicide.

Faulkner's method puts the struggle in terms of Quentin's psychic conflict, for it is on a prespeech level of mental life that his actual defeat comes—his consciousness defeats him. He can escape everything (he goes to Harvard and he is a gentleman) except his knowledge of the truth. He even attempts to escape his consciousness of the factual world (he takes the hands off his watch; he attempts a substitute for his sister with the little Italian girl), but the only way to do this is by death. In an important sense, then, it is Quentin's consciousness that is his antagonist.

It is almost enough to submit that the advantages of the stream-of-consciousness method for this novel are explained by the central role consciousness itself plays in it. However, we might suggest here the advantages stream-of-consciousness fiction has in presenting symbols as substitutes for rationally formulated ideas. This can be illustrated in both the Benjy and Quentin sections of the novel. The two kinds of mental aberration represented reveal themselves naturally in terms of images and symbols. Because they are represented as coming directly from a premeditative stage of conscious activity, they carry a convincingness and a fuller impact than they otherwise would. The three symbols that signify everything for Benjy (firelight, the pasture, and Candace) are used so frequently that they come to dominate

not only Benjy's consciousness, but the reader's also. Yet, such repetition has a naturalness about it because it comes from a mind as simple as Benjy's is. With Quentin, mental simplicity is not the thing; but obsession tends to give the same effect. Here the significance of the odor-of-honeysuckle image, the wedding announcement symbol, and all of the other symbol or image motifs grows in importance simply by the frequent repetition, which repetition is quite natural to an obsessed mind.

On a more immediate basis, the use of stream-of-consciousness techniques is appropriate in this novel because of the fundamental problem involved in describing an idiot or an obsessed person with any objectivity. Faulkner, among others, has done it out of a stream-of-consciousness context (in *The Hamlet, Wild Palms,* etc.), but never has he been able to get the objective distance necessary to prevent either a bizarre or farcical marring of it except in his stream-of-consciousness novels.

An additional effect Faulkner achieves is a contrast in *not* using stream-of-consciousness techniques in the last two episodes of the novel. It is in these sections that Jason's side of the story is presented. The techniques are soliloquy and conventional omniscient narration, with little attempt to present unspoken thoughts. The meaning this change of technique carries is that Jason's acceptance of the amoral Snopesian world is complete—it pervades his whole mental life; hence on the level of psychic life with which the novel had been dealing, there is no conflict for Jason. His conflicts are entirely in the material world of things and acts, not in the ideal one of thoughts.

So, it would seem on first consideration, are those of the characters in Faulkner's other stream-of-consciousness novel, *As I Lay Dying*. The poverty stricken, ignorant, hill folk presented there are, however, not Snopeses, despite their Snopes-like qualities of hypocrisy, promiscuity, and avarice. The macabre pilgrimage

to bury the dead, which is the central subject of the novel, is motivated by a sense of duty and honor as rigid as any the Sartoris-Compsons might have.

As I Lay Dying is, then, a marginal work in the Faulkner canon. It functions in relation to the whole Snopes-Sartoris drama as a device for repetition on a lighter scale—a minor parallel theme, so to speak. It deals with neither Snopeses nor Sartorises, but it does deal with the question of ethical codes. The method of presentation involves showing the contrast of the Snopes-like external lives of the Bundrens (the selfishness of Anse, the promiscuity of Dewey Dell, etc.) with the Sartoris-like rigidity of their internal sense of form and moral obligation (the fortitude of Addie, the persistence in duty in Cash, the heroism and loyalty of Jewel, etc.). Through the use of soliloquy to present stream of consciousness, this inner aspect of these hill people is eloquently established. Their humanism is primitive and distorted, but it is as rigid and moral as that of the Sartoris clan; and their animalism is as ugly and perverse as is that of the Snopeses—but there is ignorance, not amorality, at the base.

Stream-of-consciousness fiction is essentially a technical feat. Its successful working-out depended on technical resources exceeding those of any other type of fiction. Because this is so, any study of the genre must be essentially an examination of method. A study of devices and form becomes significant if we understand the achievement that justifies all of the virtuosity. Stream of consciousness is not technique for its own sake. It is based on a realization of the force of the drama that takes place in the minds of human beings.

One writer saw it as metaphysically significant, and her own predilections for the reality of visions led her to demonstrate the insight which the ordinary mind is capable of. For Virginia Woolf, the fleeting but vital visions of the human mind had to be expressed within the setting of that mind—and she was right; for she alone

has been able to communicate precisely that sense of vision. Another writer saw it as high comedy, and he saw that it was pitiful too. Joyce's insight into man's mind was complemented by an equal insight into man's surface actions. The juxtaposition of the two was material for comedy, because the comparison between man's aspirations and his achievements was for Joyce the stuff of the comic: incongruity so great it could not produce tears, and if one were as faithless as Joyce was, it could not produce visions either. Faulkner saw one aspect of the drama as a tragedy of blood. (In other aspects he saw it as comedy, both high and low.) "The mind, mind has mountains" Faulkner might say; and he would have to add that the human being usually falls from the sheer cliffs to destruction. The tragedy of being conscious of a dying way of life, and the abortive attempts of the mind to lead the individual to isolation from the materials of a decaying reality gave Faulkner his themes. These come to the reader most forcibly in that writer's stream-of-consciousness novels, where the scene can be the one in which the tragedy actually takes place.

What these writers have contributed to fiction is broadly one thing: they have opened up for it a new area of life. They have added mental functioning and psychic existence to the already established domain of motive and action. They have created a fiction centered on the core of human experience, which if it has not been the usual domain of fiction, is not, they have proved, an improper one. Perhaps the most significant thing the stream-of-consciousness writers have demonstrated about the mind has been done obliquely: they have, through their contributions, proved that the human mind, especially the artist's, is too complex and wayward ever to be channeled into conventional patterns.

How these minds have been able to carry the awkward load of human consciousness into legitimate prose fiction is the concern of the rest of this study.

2

The Techniques

With their simple tools and primitive materials, it might be said, Fielding did well and Jane Austen even better, but compare their opportunities with ours!

VIRGINIA WOOLF

TECHNICAL EXPERIMENTATION has figured actively in the stream-of-consciousness novel. The satisfactory depiction of consciousness has required either the invention of new fictional techniques or a refocusing of the old ones. It is for this reason, doubtless, that the stream-of-consciousness *technique* is discussed in critical literature. This has unavoidably led to confusion, since the techniques for presenting stream of consciousness are greatly different from one novel to the next. It has led to the dilemma one has when one acknowledges that a particular piece of writing displays stream-of-consciousness technique and then turns to an entirely different kind of technique which has generally been labeled stream of consciousness also and sees no great similarity between the two. In this study, then, we shall be dealing with *techniques* and not with the stream-of-consciousness technique. In order to clarify the exposition, I shall avail myself of a simple classification to point to four basic techniques used in presenting stream of consciousness. They are direct interior monologue, indirect interior monologue, omniscient description, and soliloquy. There are, in addition, several special techniques with which a few writers have experimented.

Monologue intérieur is a term that is most often confused with stream of consciousness. It is used more accurately than the latter, since it is a rhetorical term and properly refers to literary technique. But even this term is in need of more precise definition, and it is greatly in need of more limited application if it is to be a useful critical term.

Édouard Dujardin, who claims to have used interior-monologue technique first in his novel, *Les Lauriers sont coupés* (1887), gave us what is unfortunately the standard definition of that technique as "the *speech* of a character in a scene, having for its object to introduce us directly into the interior life of that character, *without author intervention* through explanations or commentaries; . . . it differs from traditional monologue in that: in its matter, it is an expression of the most *intimate thought that lies nearest the unconscious;* in its form, it is produced in direct phrases reduced to the minimum of syntax; and thus it corresponds essentially to the *conception we have today of poetry.*"[1] The italics are added and emphasize what is most confusing and finally inaccurate about this definition. Rather than to continue reliance on this as authority, it seems wise to use the advantage of the passage of an important two decades —important to the development of interior-monologue techniques—to try a more simple and a more accurate definition. Interior monologue is, then, the technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated for deliberate speech.

Particularly, it should be noted that it is a technique of representing psychic content and processes at various levels of conscious control; that is, of representing consciousness. It should be emphasized that it may deal with consciousness, however, at any level (it is not necessar-

ily, it is rarely, even, "an expression of the most intimate thought that lies nearest the unconscious"); and that it is concerned with the contents *and* the processes of consciousness, not with just one of these. It should be noted also that it is partly or entirely unuttered, for it represents the content of consciousness in its inchoate stage before it is formulated for deliberate speech. This is the differentia which separates interior monologue completely from dramatic monologue and stage soliloquy.

It is important to distinguish between two basic types of interior monologue, which can be conveniently designated as "direct" and "indirect." Direct interior monologue is that type of interior monologue which is represented with negligible author interference and with no auditor assumed. It is the type of monologue that Dujardin is concerned with in his definition. An examination of its special methods reveals: that it presents consciousness directly to the reader with negligible author interference; that is, there is either a complete or near-complete disappearance of the author from the page, with his guiding "he said"s and "he thought"s and with his explanatory comments. It should be emphasized that there is no auditor assumed; that is, the character is not speaking to anyone within the fictional scene; nor is the character speaking, in effect, to the reader (as the speaker of a stage monologue is, for example). In short the monologue is represented as being completely candid, as if there were no reader. This distinction is not easy to grasp, but it is a real one. Obviously, any author is writing, finally, for an audience. Even the Joyce of *Finnegans Wake* was. Joyce's audience is the abstracted reader who is given a private world, with no visible guide to direct him. The audience for the stage monologue likewise is being given a glimpse of privacy, but he has had charts and directions taught him previously in the form of well-established conventions. The result is that the stage monologue respects the audience's ex-

pectation of conventional syntax and diction and only *suggests* the possibilities of mental wandering; but the interior monologue proceeds in spite of the reader's expectations in order to represent the actual texture of consciousness—in order to represent it finally, however, *to the reader*.

Perhaps the most famous, and certainly the most extended and skillful direct interior monologue is that which comprises the last forty-five pages of James Joyce's *Ulysses*. It represents the meanderings of the consciousness of Molly Bloom while she is lying in bed. She has been awakened by the late arrival home of her wandering husband, with whom she has just conversed and who is lying asleep beside her. The opening few lines of the monologue will serve to recall its texture to the reader:

> Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid up with a sick voice doing his highness to made himself interesting to that old faggot Mrs. Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments. . . .[2]

There are two aspects of interior monologue in this passage to be considered: first, what there is about it to identify it as interior monologue; and second, what makes it *direct* interior monologue.

It will be remembered that these are not only the opening lines of this monologue, but that they are the opening lines of a section of the novel. There is no exposition preceding them. The situation will also be recalled: the character represented is alone except for her husband, who is asleep; hence, there is no auditor in the scene. The monologue is distinct from soliloquy because it is not presented, formally, for the information of the

reader. The elements of incoherence and fluidity are emphasized by the complete absence of punctuation, of pronoun references, and of introductions to the persons and events Molly is thinking about, and by the frequent interruption of one idea by another. It is this incoherence and fluidity rather than what is specific as idea that is meant to be communicated. Here, the character is no more represented as speaking to the reader or even for his benefit than she is represented as speaking to another character in the scene. The monologue, rather, is interior; what is represented is the flow of Molly's consciousness. As the monologue progresses, it recedes to deeper levels of consciousness until Molly falls asleep, and the novel ends as the monologue ends.

In order to determine why this is *direct* interior monologue, this question must be asked: What role does the author play in the passage? As it is represented, he plays none. The author has disappeared entirely: it is in first person; the tense is, willy-nilly, past, imperfect, present, or conditional as Molly's mind dictates; and there are no commentaries, no stage directions from the author. Thus, this section of *Ulysses* dealing with Molly Bloom is, in its entirety, an example of sheer direct interior monologue. There are possibilities of variation, however.

The most frequent variation comes when the author intrudes as guide or commentator. Although this is common to the direct interior monologue, it is never more than slight, and it never goes so far that the monologue ceases to give the effect of being direct from the character. The appearance of the author is more frequent and necessary in monologues of psychologically complex characters, or in those which depict a deeper level of consciousness. Following is an example of this variation as it is handled by James Joyce in presenting, in *Ulysses*, Stephen Dedalus' consciousness:

> Woodshadows floated silently by through the morning peace from the stairhead seaward where

> he gazed. Inshore and farther out the mirror of water whitened, spurned by lightshod hurrying feet. *White breast of dim sea. The twining stresses, two by two. A hand plucking the harpstrings merging their twining chords. Wavewhite wedded words shimmering on the dim tide.* [P. 11.]

The asterisks are mine, and they enclose the direct monologue from Stephen's consciousness as I have interpreted the passage. The monologue continues for more than a page until Stephen is interrupted in his reverie by his friend, Buck Mulligan. During that monologue, the author appears at two other points, each time more subtly and less obviously than at the opening. It is notable that the manner in which the author appears in this monologue is such that it would be scarcely perceptible to a casual reader that he is there at all. The language of the author fuses into the language of the character. Actually, it is impossible, even after close analysis, to be certain of the precise point at which the character's consciousness begins to be represented.

A very unusual use of the direct interior monologue is that which attempts to depict dream consciousness (or "unconsciousness," as one wishes). The only writers who have attempted it in the novel are Joyce and Conrad Aiken. Both of these writers base their depiction on psychoanalytical theories of dream mechanism. Significantly, and contrary to much opinion, the novels in which this is done, such as *Finnegans Wake* and *The Great Circle,* are the only ones in stream-of-consciousness literature in which there is a considerable Freudian influence.[3]

Dujardin faces the problem of a kind of interior monologue that violates his definition because it uses the third-person pronoun. He solves the problem by concluding that third—and even second—person interior monologue is merely disguise for first person. He does this because of the analogy of interior monologue to con-

ventional discourse, with the possibilities in the latter of direct and indirect quotation; hence he uses the term here adopted of "indirect" interior monologue.[4]

From analysis of the technique, we find that Dujardin's term is useful, but only because of its general connotative advantages. It is true that one of the primary differences between direct and indirect interior monologue is the use of the first-person pronoun in the one, and third or second person in the other. But the third person is certainly not a "disguise" for the first person. The techniques are far different, both in the way they are manipulated and in their possible effects.

The basic difference between the two techniques is that indirect monologue gives to the reader a sense of the author's continuous presence; whereas direct monologue either completely or greatly excludes it. This difference in turn admits of special differences, such as the use of third-person instead of first-person point of view; the wider use of descriptive and expository methods to present the monologue; and the possibility of greater coherence and of greater surface unity through selection of materials. At the same time, the fluidity and sense of realism in the depiction of the states of consciousness can be maintained.

Indirect interior monologue is, then, that type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it. It differs from direct interior monologue basically in that the author intervenes between the character's psyche and the reader. The author is an on-the-scene guide for the reader. It retains the fundamental quality of interior monologue in that what it presents of consciousness is direct; that is, it is in the idiom and with the peculiarities of the character's psychic processes.

In practice, indirect interior monologue is usually combined with another of the techniques of stream of

consciousness—especially with description of consciousness. Often, notably in Virginia Woolf's work, it is combined with direct monologue. This latter combination of techniques is especially suitable and natural, for the author who uses indirect monologue may see fit to drop out of the scene for a length of time, after he has introduced the reader to the character's mind with enough additional remarks for them to proceed smoothly together. Although it is Virginia Woolf among the stream-of-consciousness writers who relies most on the indirect interior monologue—and she uses it with great skill—it is to James Joyce again that we must go for an example because of his "pure" use of the technique. In the "Nausicaä" episode of *Ulysses*, that one which concerns the flirtation of Gerty MacDowell with Leopold Bloom, the reader enters the consciousness of Gerty, from whose point of view the episode is represented. Gerty is sitting on a rock near the seashore. Below her on the beach are her friends playing. Some distance away from her on the bridge is Leopold Bloom, watching her. Across the way an open-air dedicatory Mass is being celebrated:

> . . . Canon O'Hanlon handed the thurible back to Father Conroy and knelt down looking up at the Blessed Sacrament and the choir began to sing *Tantum ergo* and she [Gerty] just swung her foot in and out of time as the music rose and fell to the *Tantumer gosa cramen tum*. Three and eleven she paid for those stockings in Sparrow's of George's street on the Tuesday, no the Monday before Easter and there wasn't a brack on them and that was what he [Leopold] was looking at, transparent, and not at her [her friend, Cissy's] insignificant ones that had neither shape nor form (the cheek of her!) because he had eyes in his head to see the difference for himself. [P. 353.]

This passage, in context, is presented in the manner of straight narrative by the author; but it is distinguished

by being in the fanciful, romantic idiom of the dreamy Gerty, and the material reflects the content of such a person's consciousness, especially its manner of associating. So what we have is, in effect, far more direct representation than mere description of Gerty's consciousness, for it is the mode of her consciousness that is represented. The consciousness is never presented directly, because the author is always present as the omniscient author with his comments. Through the device of a parody of sentimental fiction, the author gives an apparent interpretation, without any attempt to conceal himself from the reader, of Gerty's daydream consciousness.

For success in producing a more subtle effect through the use of this technique, we must look to Virginia Woolf, who uses it throughout two of her three novels that are most obviously concerned with stream of consciousness: *Mrs. Dalloway* and *To the Lighthouse*.

These novels contain a great deal of straight, conventional narration and description, but the interior monologue is used often enough to give the novels their special character of seeming to be always within the consciousness of the chief characters. Virginia Woolf says in her essay, "Modern Fiction": "Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearances, which each sight or incident scores upon the consciousness." [5] And this is the best possible description of her method. Let us examine the opening lines of *Mrs. Dalloway:*

> Mrs. Dalloway said she would buy the flowers herself.
>
> For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning—fresh as if issued to children on a beach.
>
> What a lark! What a plunge! For so it has always

> seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave, chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?"—was that it?—"I prefer men to cauliflowers"—was that it? He must have said it at breakfast one morning when she had gone out to the terrace—Peter Walsh. He would be back from India one of these days. . . .

If we compare this with the selection previously quoted from Molly Bloom's monologue, two things are immediately apparent as differences between them: first, the selection from Virginia Woolf is much more coherent than is the selection from Joyce; and second, the selection from Woolf is much more conventional in appearance than is the other. A slightly closer observation reveals two striking similarities that would distinguish either of these passages from ones taken from almost any other novels written before approximately 1915: There is in both of them, even in the Woolf passage, a studied element of incoherence; that is, references and meanings are intentionally vague and unexplained; and there is in both of them an element of disunity, of wandering from a single subject. The two similarities place both of the passages as possible excerpts from stream-of-consciousness novels; the two dissimilarities indicate they are different techniques within the stream-of-consciousness genre. When we turn to the second class of techniques, the more conventional ones, we discover that appearances are not always so obviously explanatory of method.

Conventional Modes

The second broad class of stream-of-consciousness techniques is not, like interior monologue, unique to the twentieth century in its fullest development. It is composed of standard and basic literary methods which writers of the stream-of-consciousness novel have put to special use. The most important of these methods are description by omniscient author and soliloquy.

The stream-of-consciousness technique that is most familiar to the reader of novels is description by an omniscient author. The basic convention which readers of fiction accept is the omniscience of the author. It has been so since fiction began, and seldom had the novelist been urged to disguise this fact until the late nineteenth century. From the time of the psychological novels of Dostoevski and Conrad, writers of fiction have realized the possibility for gaining greater verisimilitude, and hence reader-confidence, by altering the conventional focus of narration from the omniscient author to either the observer-author, the observer-character, the central character, or to some combination of these four possibilities.[6] It is something of a shock to realize that what is usually considered the most extreme form of the "experimental" novel is often worked out with the basic method of using conventional description by an omniscient author—without any attempt by the author to disguise the fact. The only thing unusual about it is the subject of this description, which, of course, in the stream-of-consciousness novel is the consciousness or psychic life of the characters.

This technique of stream of consciousness may be defined, simply, as the novelistic technique used for representing the psychic content and processes of a character in which an omniscient author describes that psyche through conventional methods of narration and

description.[7] The technique is, in every case, combined with another of the basic techniques of stream of consciousness within any novel as a whole, although it is occasionally used alone in extended passages or in sections of a novel.

The novelist in English who uses this technique most consistently is Dorothy Richardson in the twelve volumes of *Pilgrimage*. Joyce, Faulkner, and Virginia Woolf all make use of it at one time or another. *Pilgrimage* is a representation of a portion of the adult life of one character, Miriam Henderson. The entire work is presented from the focal point of the omniscient author, but the omniscience is confined to Miriam's actions and thoughts. The effect is of a complete single point of view, Miriam's, although the method is conventional third-person description. This is possible because the author obviously identifies herself with her character. Such a technique is older than *Robinson Crusoe;* but the difference in Dorothy Richardson's work is that the life which she represents is largely the inner life of her character; that is, she represents Miriam's consciousness in its unformulated, unspoken, incoherent state. Only occasionally does the author leave ordinary descriptive methods to give the indirect interior monologue of her character. A selection from the second volume of *Pilgrimage* will illustrate this technique in its simplest form. Miriam and her mother are riding on a public, horse-drawn car, which has just been jolted by a bump in the street:

> The little shock sent her mind feeling out along the road they had just left. She considered its unbroken length, its shops, its treelessness. The wide thoroughfare, up which they now began to rumble, repeated it on a larger scale. The pavements were wide causeways reached from the roadway by stone steps, three deep. The people passing along them were unlike any she knew. They were all alike. They were . . . She could find no word for the

> strange impression they made. It coloured the whole of the district through which they had come. It was part of the new world to which she was pledged to go on September 18th. It was her world already, and she had no words for it. She would not be able to convey it to others. She felt sure her mother had not noticed it. She must deal with it alone. To try to speak about it, even with Eve, would sap her courage. It was her secret. A strange secret for all her life as Hanover had been. But Hanover was beautiful. . . .[8]

Two things are notable in this passage: first, that the reader is always within the mind of the character, Miriam; and second, that the method is entirely descriptive, and it is written in the third person. It remains necessary only to distinguish this technique from indirect interior monologue in order to establish it as one of the basic techniques of the stream-of-consciousness novel.

The distinction is implicit in the definitions of the two techniques, especially in that part of the definition of indirect interior monologue which states that "an omniscient author presents unspoken material directly from the psyche." This is the fundamental difference between the two techniques, and it is a difference that separates them widely and that changes their respective possible effects, textures, and scopes. The use of description by an omniscient author to represent consciousness allows for almost as many variations as there are of style in general. There is one technique, however, the soliloquy, which is even more flexible in other directions.

The soliloquy differs from the interior monologue primarily in that, although it is spoken *solus,* it nevertheless is represented with the assumption of a formal and immediate audience. This, in turn, gives it special characteristics which distinguish it from internal monologue. The most important of these is a greater coherence, since the purpose of it is to communicate emotions and ideas

which are related to a plot and action; whereas the purpose of interior monologue is, first of all, to communicate psychic identity. Novelists who are concerned with the stream-of-consciousness genre have found the soliloquy a useful device for depicting consciousness.

Soliloquy in the stream-of-consciousness novel may be defined as the technique of representing the psychic content and processes of a character directly from character to reader without the presence of an author, but with an audience tacitly assumed. Hence, it is less candid, necessarily, and more limited in the depth of consciousness that it can represent than is interior monologue. The point of view is always the character's, and the level of consciousness is usually close to the surface. In practice, the purpose of the stream-of-consciousness novel which employs soliloquy is achieved occasionally by the combination of soliloquy with interior monologue.

There are several highly successful novels in English which use the soliloquy to depict the stream of consciousness. One of these, William Faulkner's *As I Lay Dying*, is composed entirely of the soliloquies of fifteen characters. The plot is reduced to a minimum of complexity: It concerns the preparations for a dying woman's burial and the attempts to get her buried after she is dead. Most of the characters are members of her family. Sometimes they reflect only the surface attitudes they have toward the proceedings; at other times there is a complex attitude expressed which reveals more of the workings of the whole consciousness. Obviously this novel is greatly concerned with those attitudes that lie on the threshold of consciousness. A single excerpt from it will not reveal the stream-of-consciousness quality of the whole, but it will allow us to examine the details of the technique. The person speaking is Jewel, one of the dying woman's sons; he is stimulated by the sight of his brother, Cash, making the coffin under the mother's death-room window:

> It's because he stays out there, right under the window, hammering and sawing on that goddamn box. Where she's got to see him. Where every breath she draws is full of his knocking and sawing where she can see him saying See. See what a good one I am making for you. I told him to go somewhere else. I said Good God do you want to see her in it. It's like when he was a little boy and she says if she had some fertilizer she would try to raise some flowers and he taken the bread-pan and brought it back from the barn full of dung.[9]

According to the explanation above concerning the manner in which soliloquy is used as a stream-of-consciousness technique, it is not surprising to find this passage more coherent than have been the passages of interior monologue we have examined. But even here there are some unmistakable signs of stream of consciousness which one would not find in conventional soliloquy. It is particularly noticeable in the sentence structure. Allowing for the idiom of the character, there remains an arrangement of thought units *as they would originate in the character's consciousness*, rather than as they would be deliberately expressed. Such a fragment as "where she's got to see him" indicates the thought as it arrives, just as does such a sentence as the following: "It's like when he was a little boy and she says if she had some fertilizer she would try to raise some flowers and he taken the bread-pan and brought it back from the barn full of dung." This latter sentence, with its three independent clauses and its metaphorical complexity and subtlety, represents one image, the image which in Jewel's consciousness preceded the verbalization of it.

The use of soliloquy as a stream-of-consciousness technique has a special significance. It should be noted that the dates of the outstanding novels in English which use this technique (*As I Lay Dying* [1930] and Virginia Woolf's *The Waves* [1931]) are relatively late, about fifteen years after Joyce, Richardson, and Woolf pub-

lished their first works which adumbrated stream of consciousness in the novel. The techniques for presenting stream of consciousness had developed much in those fifteen years. This development was partly from the stimulus of growing interest in psychoanalysis, partly from the masterful display of technique in *Ulysses*, and greatly from the emergence of novelists who recognized the value of depicting prespeech consciousness, but who wanted also to utilize the advantages of the traditional novel of plot and action. These novels using soliloquy represent a successful combination of interior stream of consciousness with exterior action. In other words, both internal and external character is depicted in them. The method for achieving this could not have been interior monologue, for greater coherence and more unity were needed than that technique provides; nor did simple description prove sufficiently variable. It was the soliloquy which was found flexible enough to carry the double load.

The inevitable experimenting within the stream-of-consciousness genre has led to the development of a number of special techniques. Two of these are particularly interesting, and a brief consideration of them will be informative in relation to the whole study. These are drama and verse form. The qualities that make these techniques "special" are their uniqueness and their relative lack of service so far as the whole genre is concerned.

Only in one instance, so far as I can determine, is actual dramatic technique used to present stream of consciousness in fiction. That is in the work of the great artificer, James Joyce. The climactic episode of *Ulysses* is the fifteenth one, the one which corresponds to the "Circe" episode of the *Odyssey*. It is presented in the form of a theatrical scene, with characters and dialogue, acting directions, costume descriptions, entrances, etc. So far as the surface level of the novel is concerned, this

episode takes place in "Night-town" in Dublin, chiefly in a brothel, at about midnight. The principal characters of the episode are Leopold, Stephen, the whore-mistress Bella, and one of her girls named Zoe. The remarkable thing, however, for this discussion is the actual setting of the scene, which is the minds of Stephen and Bloom. The significant action takes place on a hallucinatory level, and it is a fantasy; or more specifically, it is an objectified representation of the minds of Leopold and Stephen while those persons are in a state of hysteria caused by fatigue and too much alcohol. This results in mild hallucinations for both of them, so that there are dozens of characters involved, including almost all of the persons Leopold and Stephen have seen or thought about during the day, living or dead; and as if this were not enough, most of the inanimate objects which have been prominent in the lives and minds of the two characters are personified here.

What is accomplished by the use of drama techniques in this stream-of-consciousness novel is the objective representation of the unspoken mental life of the two chief characters while they are in a condition which makes their mental processes even more chaotic and fluid than they ordinarily are. At the same time, on other thematic levels, other things are achieved (such as the integrating of motifs and the elaboration of the burlesque epic pattern) simply because of the increased free play of the psychic processes. As Harry Levin comments, "Joyce, by this time has set going enough trains of thought and accumulated enough contexts of experience to externalize his internal dialogue before the footlights of consciousness."[10]

The attempt to represent especially chaotic mental states accounts also for another special technique. Unfortunately for the novels of Waldo Frank, the one writer who employs this method considerably, this technique lacks the objectifying virtue which makes dramatic technique successful.

Although verse quotations, usually in the form of incomplete snatches of either doggerel or great poetry, are used within one or another of the basic techniques by both Joyce and Virginia Woolf, the only novel which actually contains verse form to present psychic content is Waldo Frank's *Rahab*. This novel is not important enough for us to consider at length; however, the use of verse in this manner is an interesting experiment and it should be pointed out. According to Joseph Warren Beach, Frank uses verse when he wants to present the materials of consciousness as being highly emotional.[11] This is a euphemistic way of saying Frank presents consciousness in verse form when he has no specific "objective correlative" to convey the emotional complexion of a character. This is a situation which seldom exists for the more responsible writers.

One example of this technique will suffice to show the method and its obvious shortcomings in actually representing psychic states. Clara, one of the minor characters, is "thinking" of how happy she is that Fanny Luve, the protagonist, is still living with her:

> —You are not well yet, you are not
> ready to leave me.
> What is the matter with you?
> Why are you still here?
> O I am glad you are here! You
> are balm, you are pressing
> sharpness on my ache. .
> I do not understand.[12]

The inchoate aspect of nonverbalized emotion is the only thing communicated by this verse. Waldo Frank has set himself an impossible task in trying to depict consciousness in verse form. There are two important aspects of psychic processes which are opposed by two inherent aspects of verse: first, the psyche is characterized by being logically unordered; whereas verse suggests a specific form of logical ordering; and second, psychic processes are further characterized by their

unstable focusing powers; whereas verse, when it approaches the status of lyrical poetry as Frank's does, tends to center on one subject. This technique, then, is far less effective in presenting stream of consciousness than are the basic techniques.

Direct and indirect interior monologue, omniscient description, and prose soliloquy have proved to be, in the hands of the most skillful writers, capable of carrying the strange and awkward load of human consciousness into the realms of legitimate prose fiction. There have been difficulties along the way, however, which have demanded application of many invented and borrowed techniques in order for them to be overcome. Most of these difficulties were owing to the nature of the load itself. The remaining pages of this study will be devoted to an explanation of the problems and a consideration of how they were overcome. Or, to leave the metaphor, we shall, next, investigate the methods stream-of-consciousness writers have used to capture and control, for fictional purposes, the fundamental nature of consciousness.

The Stream

Despite their great differences in handling basic methods, writers of stream-of-consciousness fiction have found a common necessity shaping the minutiae of their techniques. This necessity has its source in the nature of any fundamental concept of consciousness and in the basic problems of representing it within the limitations of coherent fiction.

Every responsible writer is sufficiently disillusioned about his medium to realize that there are technical limitations past which he cannot go. Even such a virtuoso as James Joyce never believed that he could actually present the consciousness of a character with exactness. Here, our analysis is to determine the possible technical devices by which consciousness can be represented convincingly and to determine the controls by

which selection of materials can be made. But the problem must be stated more concretely before the analysis can be meaningful.

What, then, are the essential problems of depicting consciousness in fiction? There are two orders of them and both come from the nature of consciousness itself. First, a particular consciousness, we assume, is a private thing; and second, consciousness is never static but is always in a state of motion. The first of these is dependent on the second, so we shall occupy ourselves now with the problem of the flux of consciousness.

Complex theory need not concern us in order to determine the nature of the movement of consciousness, since what is obvious is enough to set up difficult problems for any writer. Consciousness, first of all, is considered in its movement fluid and unbound by arbitrary time concepts by these writers who belong to the generation following William James and Henri Bergson. "Fluid" does not mean a smooth flow necessarily. The flow of consciousness, it might be admitted, is found on levels nearing the state of unconsciousness, but as the prespeech levels nearer the surface are the subject of most stream-of-consciousness fiction, the checks and interferences to the flow from the outer world become an important consideration. In short, the term "stream" is not fully descriptive. The notion of synthesis must be added to that of flux to indicate the quality of being sustained, of being able to absorb interferences after the flow is momentarily broken, and of being able to pass freely from one level of consciousness to another. The other important characteristic of the movement of consciousness is its ability to move freely in time—its tendency to find its own time sense. The premise is that the psychic processes, before they are rationally controlled for communication purposes, do not follow a calendar continuity. Everything that enters consciousness is there at the "present moment"; furthermore, the event of this "moment," no matter how much clock time it occupies,

may be infinitely extended by being broken up into its parts, or it may be highly compressed into a flash of recognition. With this skeletal concept of the nature of the movement of consciousness, let us see how the quality is rendered into fictional form.

The chief technique in controlling the movement of stream of consciousness in fiction has been an application of the principles of psychological free association. The primary facts of free association are the same whether they are suspended in the psychology of Locke-Hartley or of Freud-Jung; and they are simple. The psyche, which is almost continuously active, cannot be concentrated for very long in its processes, even when it is most strongly willed; when little effort is exerted to concentrate it, its focus remains on any one thing but momentarily. Yet the activity of consciousness must have content, and this is provided for by the power of one thing to suggest another through an association of qualities in common or in contrast, wholly, or partially—even to the barest suggestion. Three factors control the association: first, the memory, which is its basis; second, the senses, which guide it; and third, the imagination, which determines its elasticity. The subtlety of play, the rank of precedence and the physiology of these factors are problems of dispute among psychologists. None of the stream-of-consciousness writers, except to a limited extent Joyce in *Finnegans Wake* and Conrad Aiken, has been concerned with the complexities of the psychological problems; but all of the writers have recognized the primacy of free association in determining the movement of the psychic processes of their characters.[13]

The importance of free association and the skill with which it can be used to represent the quality of movement in the psychic processes is most clearly represented by the interior monologue technique in Joyce's work. The elemental content of Molly Bloom's psyche lends itself to informative analysis. In the following excerpt,

the monologue is nearing completion and Molly is trying to go to sleep. The predominant motif in her consciousness is a reawakening of an emotional interest in her husband, who is lying beside her asleep. The reader will remember that the entire monologue of forty-five pages is presented without a break; consequently, the excerpt begins in the middle of a line of type. The exegetical comments within the parentheses are intended to point up the association process:

. . . *quarter after* (a clock nearby has impinged on Molly's consciousness to remind her of the time) *what an unearthly hour I suppose theyre just getting up in China now combing out their pigtails for the day* (her imagination has slipped off to China, still under the stimulus of the striking clock) *well soon have the nuns ringing the angelus* (she is still concerned about how late it is) *theyve nobody coming in to spoil their sleep* (as Leopold did hers) *except an odd priest or two for his night office* (her attention has slipped back to her husband's late arrival home, which is the reason she is now awake; but the time is still predominant in her consciousness) *the alarmclock next door at cockshout clattering the brains out of itself* (she anticipates an annoying occurrence of the mornings and again becomes anxious about losing sleep) *let me see if I can doze off 1 2 3 4 5* (the anticipation of the neighbor's early alarm stimulates her to exert her will, and she tries to count herself to sleep) *what kind of flowers are those they invented like the stars* (in trying to focus her attention she has noticed the flowers on the wallpaper and then she tries to remember the name of a particular flower) *the wallpaper in Lombard street was much nicer* (her attention is now to the wallpaper at a former dwelling) *the apron he gave me was like that* (the "he" refers again to her husband, and she remembers an apron he gave her—evidently with flowers on it similar to the ones on her present wallpaper) *something only* (that is, only something

like it; the resemblance is vague, but enough to associate it with her husband, who probably gave it to her when they lived on Lombard street) *I only wore it twice* (the apron still) *better lower this lamp and try again so as I can get up early* (she is anxious still about the lateness, but she is also reminded by the apron her husband gave her that he has ordered her to serve him breakfast in bed—hence she will have to get up early—and that he had brought home with him Stephen Dedalus, who represents refinement and youth to Molly) *Ill go to Lambes there beside Findlaters and get them to send us some flowers to put about the place in case he brings him home tomorrow* (the flower motif reënters while she meditates an imagined reception of Stephen) *today I mean* (again the lateness) *no no Fridays an unlucky day* (superstition somewhere in her consciousness does not want to acknowledge Friday as the day) *first I want to do the place up somewhat* (back to her plans for entertaining Stephen) *the dust grows in it I think while Im asleep* (she is concerned about the tidiness of her house and perhaps indirectly again about not sleeping) *then we can have music and cigarettes I can accompany him* (again she imagines a day with Stephen) *first I must clean the keys of the piano with milk whatll I wear shall I wear a white rose* (she considers her impression on Stephen and thinks again of a flower) *or those fairy cakes in Liptons* (her attention focuses on her projected shopping tour in the morning) *I love the smell of a rich big shop at 7 1/2d. a lb or the other ones with the cherries in them and the pinky sugar 11d a couple of lbs* (she contemplates the sensations of being in the shop, and then of actually making purchases) *of course a nice plant for the middle of the table* (back to flowers and plans for entertaining Stephen) *Id get that cheaper in wait wheres this I saw them not long ago* (she thinks of another shop the name of which she can't quite remember) *I love flowers Id love to have the whole place swimming in roses* (the renewed idea of a flower shop stimulates

her imagination) *God of heaven theres nothing like nature* (from flowers to nature in general) *the wild mountains then the sea and the waves rushing then the beautiful country with fields of oats and wheat and all kinds of things . . . and lakes and flowers all sorts of shapes and smells . . . primroses and violets nature it is* (with a rush of images she defines her connotations of nature) *as for them saying theres no God I wouldnt give a snap of my two fingers for all their learning* (her love for nature puts her in an aggressively proreligious frame of mind—further down in her consciousness she probably is attacking Stephen's intellectuality).

Molly thinks about "atheists" further: she thinks that "they might as well try to stop the sun from rising"; this reminds her of Leopold's comment that "the sun shines for you," which he said during their courtship; she contemplates this event further and is reminded of details of the days she lived in Gibraltar where the courtship occurred; finally, she returns to Leopold's conquest (all amid flowers) and the monologue ends: ". . . and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes." The ending is a fade-out as Molly finally goes to sleep with Leopold receiving her capital affirmation.

In skeleton outline the movement of Molly's stream of consciousness, as it is controlled by the principle of free association through memory, the senses, and the imagination, is clear:

Hears clock
1) *imagines* Chinese arising
2) *anticipates* (memory) the Angelus
  3) *imagines* nuns' sleep

  4) *anticipates* next-door alarm
("Alarm" stimulates her to attempt control of consciousness; counts)

Sees wallpaper
5) *remembers* star-shaped flowers
6) *remembers* Lombard street dwelling
7) *remembers* apron Leopold gave her
(Thought of Leopold; attempts to control consciousness)

Lowers lamp
8) *reminded* has to get up early
9) *imagines* the next day
  10) *imagines* shopping
    11) *imagines* bake shop
    12) *imagines* making purchases
  13) *imagines* receiving Dedalus
    14) *anticipates* cleaning house
    15) *imagines* entertainment for Dedalus
    16) *anticipates* cleaning piano keys
    17) *imagines* her attire
    18) *imagines* flowers for the table
      19) *imagines* room swimming in roses
        20) *contemplates* (memory and imagination) "nature"
          21) *sees* (imagination) panorama of nature
            22) *imagines* argument she would give atheist: "may as well stop the sun"
              23) *recalls* statement of Leopold's about the sun during courtship
                24) *recalls* scene of courtship
                  25) *recalls* details of Gibraltar
                    26) *recalls* details of courting
                      27) fade-out.

The very pattern of the outline itself shows the direction of Molly's stream. The hearing of the clock, the seeing

of the wallpaper, and the lowering of the lamp indicate places where the outer world impinges on Molly's inner life. After the last of these, the line of thought goes steadily away from the outer world as Molly falls asleep. Each detail is, it will be noted, carefully associated with a previous one.

All stream-of-consciousness fiction is greatly dependent on the principles of free association. This is true of such different-textured techniques as direct interior monologue and simple omniscient description of consciousness. The main difference in the manner in which free association is employed in these diverse techniques is the frequency with which it is used. A second difference is in the subtlety and complexity with which it is used.

Take, for example, two extremes of stream-of-consciousness technique: On the side of the complex there is the attempt by Joyce in *Finnegans Wake* to present dream consciousness; and on the side of the simple there is Dorothy Richardson's impressionistic depiction of consciousness in *Pilgrimage*. Both writers rely on free association to give direction to the materials of consciousness. In *Finnegans Wake* the principle can be seen operating almost from word to word and distressingly often between syllables within a single word. When Joyce uses such a "word" as *expolodotonotes*, it is at least partly because *detonate* was associated with *explode*. When he uses *umbrilla-parasoul* the associations are so numerous, so complex, so erudite, and on so many levels that one critic has used fifty lines of small type to point them out.[14] The comments here are not meant to be deprecatory; they are meant to indicate that here is the principle of free association to determine microscopically the movement of H. C. Earwicker's dream.

At the other extreme is Dorothy Richardson's description of her character's consciousness. Free association is employed distinctly, but infrequently, in *Pilgrimage*. Although the process is fairly obvious there, the author

boldly explains it in such phrases as, "The little shock sent her mind feeling out"; or she uses simple conjunctions to indicate the association, such as, "A strange secret for all her life as Hanover had been. *But* [my italics] Hanover was beautiful. . . ." The point is, whatever the texture, whatever the depth, it is the process of psychological free association which is used by stream-of-consciousness writers to guide the direction of their characters' streams.

Time- and Space-Montage

Another set of devices for controlling the movement of stream-of-consciousness fiction is a group that may be analogically termed "cinematic" devices. The interplay between the motion picture and fiction in the twentieth century provides material for an enlightening and enormously valuable study. Here we can examine only one small facet of it.[15]

A basic device for the cinema is that of montage. Among the secondary devices are such controls as "multiple-view," "slow-ups," "fade-outs," "cutting," "close-ups," "panorama," and "flash-backs." "Montage" in the film sense refers to a class of devices which are used to show interrelation or association of ideas, such as a rapid succession of images or the superimposition of image on image or the surrounding of a focal image by related ones. It is essentially a method to show composite or diverse views of one subject—in short, to show multiplicity. The secondary techniques are methods for achieving the effect of montage; devices for overcoming the two-dimensional limitation of the screen. Some of them are concerned with achieving the flow of events; others, such as the "slow-up," "close-up," and sometimes the "fade-out," are more concerned with subjective details, or as Professor Beach has said, with "the infinite expansion of the moment." The thing about this that is most pertinent to using the analogy for fiction technique is that montage and the secondary devices have to do with

transcending or modifying arbitrary and conventional time and space barriers.

There are, then, devices analogous to these in stream-of-consciousness fiction to which the same terms are applied. David Daiches, who does not use the terms of the analogy, explains the method very well as it is used in Virginia Woolf's novels, although it is James Joyce who is most frequently noticed as the brilliant exponent of the device. Both Joyce and Woolf use it, as do other stream-of-consciousness writers, because the quality of consciousness itself demands a movement that is not rigid clock progression. It demands instead the freedom of shifting back and forth, of intermingling past, present, and imagined future. In representing this montage in fiction, Daiches points out there are two methods: one is that in which the subject can remain fixed in space and his consciousness can move in time—the result is time-montage or the superimposition of images or ideas from one time on those of another; the other possibility, of course, is for time to remain fixed and for the spatial element to change, which results in space-montage.[16] This latter method does not necessarily involve the representation of consciousness, although it is used frequently as an auxiliary technique in stream-of-consciousness fiction. It is referred to variously as the "camera eye" or as "multiple view"—terms which suggest the possibility of the concurrence of plural images at one point in time.

The chief function of all of the cinematic devices, particularly of the basic one of montage, is to express movement and coexistence. It is this ready-made device for representing the nonstatic and the nonfocused which the stream-of-consciousness writers have grasped to aid them in accomplishing what is, after all, their fundamental purpose: to represent the dual aspect of human life—the inner life simultaneously with the outer life.

A look at Virginia Woolf's artistry will suggest how the cinematic method is transferred to fiction. In the

opening pages of *Mrs. Dalloway,* the basic method of indirect interior monologue is used to present Clarissa Dalloway to the reader. We stay within Clarissa's consciousness for the first sixteen pages (Modern Library Edition), except for a few brief paragraphs. Thus the spatial relationship is static (although Clarissa is leisurely walking along in London). The number of images, however, is amazing, as is their diversity in subject and in time of occurrence. A summary record of them for only several pages reveals a fairly complex montage effect with most of the cinematic devices being used. The following outline synopsis records only the major images, which are sufficient to illustrate the principle of montage. The unifying subject, as it is in almost all stream-of-consciousness passages, is the character's egocentric consciousness:

First, Clarissa thinks of preparations for a party in the immediate future; then she shifts to the present moment and considers what a fine morning it is; there is a "flashback" over twenty years in which she thinks of the fine days at Bourton (the principle of free association is working here also, of course); still in the past, but on a specific day she recalls a conversation with Peter Walsh in minute detail (the "close-up" in operation); there follows a vision in the near future of Peter Walsh's proposed visit to London; at this point, the device of "multiple-view" is employed and we leave Clarissa's consciousness for a few lines to enter that of a stranger who observes Clarissa crossing the street; back in Clarissa's stream, we find her contemplating, in the present moment, her love for Westminster; there is a "fade-out" of her sentimental musings and she recalls the previous evening's conversation about the War being over; this in turn "fades-out" and we are back with her joy at being part of London at the present moment; here the principle of "cutting" is employed to present a brief conversation Clarissa has with Hugh Whitbread, whom she meets on the street;

the conversation, as it is freely reported, "fades-out" to lose itself in Clarissa's stream of consciousness again while she is concerned with various aspects of the Whitbreads; the time quickly shifts (with images of the Whitbreads) from an indefinite past, to the present moment, to the immediate future, and to the far past; still in the far past, Clarissa thinks of Peter and Hugh at Bourton; this is abruptly changed by "cutting" to contemplations again of the fine weather at the present moment; which "fades-out" to thoughts of Clarissa's own "divine vitality" as she knew herself in the indefinite past.

The record to now has covered only six of the first unit of sixteen pages, but this is sufficient to illustrate the time-montage of Clarissa's consciousness, and how it, along with free association, defines the movement of the stream.

Movement of consciousness analogous to the cinematic device of montage is more easily illustrated in indirect interior monologue (which the passage just dealt with is) than it is with a passage of direct monologue, such as the one previously examined from Molly Bloom's episode in *Ulysses*. If Molly's entire monologue were considered, the device of montage would be equally apparent; but any one, even lengthy, passage is composed so much of subjective detail (with the cinematic devices of "slow-up" and "close-up" at work) that the broad movement is scarcely discernible.

For the other method of montage, that in which the time element is static and the space element moves, it is Joyce who has elicited praise from the famous exponent of montage in the films, Sergei Eisenstein.[17] In the "Wandering Rocks" episode of *Ulysses* especially, Joyce has exploited this device. It ought to be stated that whereas Joyce is the great virtuoso of the technique, it is Virginia Woolf in *Mrs. Dalloway* and in *To the Lighthouse* who blends it most expertly and effectively with

other stream-of-consciousness techniques. Joyce utilizes space-montage as his basic technique and superimposes interior monologue on it; Virginia Woolf maintains her basic interior monologue method and superimposes montage on it.

The tenth, or "Wandering Rocks," episode in *Ulysses* consists of eighteen scenes taking place in various parts of Dublin. Joyce is careful to make cross references of minor details to indicate that the scenes take place at approximately the same time. Except for these minor and superficial details the scenes are unrelated. Stuart Gilbert calls this the "labyrinth" technique.[18] It is a superb example of space-montage. Many of the scenes employ one or another of the stream-of-consciousness techniques, but it is only in those scenes which concern Leopold Bloom and Stephen Dedalus that the stream-of-consciousness function of the novel is carried on. The remaining scenes of the episode, which form its greater part, cause it to be one of the several panoramic parts of *Ulysses*. Insofar as this episode does concern the psychic processes of the two main characters, however, it illustrates the function of space-montage as a control of the movement of the stream of consciousness. Its advantage is in the aesthetic justification it establishes for presenting brief and random glimpses into consciousness.

For example, in one of the scenes of the episode, Leopold Bloom is presented as looking at mildly pornographic literature in a bookshop in order to find a novel to present to his wife. We get this glimpse into his unuttered thoughts:

> Mr. Bloom, alone, looked at the titles. *Fair Tyrants* by James Lovebirch. Know the kind that is. Had it? Yes.
>
> He opened it. Thought so.
>
> A woman's voice behind the dingy curtain. Listen: The man.
>
> No: she wouldn't like that much. Got her it once.

> He read the other title: *Sweets of Sin*. More in her line. Let us see.
>
> He read where his finger opened.
>
> —*All the dollarbills her husband gave her were spent in the stores on wondrous gowns and costliest frillies. For him! For Raoul!*
>
> Yes. This. Here. Try.
>
> —*Her mouth glued on his in a luscious voluptuous kiss while his hands felt for the opulent curves inside her deshabille.*
>
> Yes. Take this. The end. [P. 232.]

This scene is "cut" after a few more lines and shifts to an auction in another part of Dublin. The secondary cinematic device which comes to greatest use in this episode is that of "cutting." The actual substance of Bloom's monologue here has no relationship to the rest of the "Wandering Rocks" episode, except possibly to the scene where Stephen Dedalus is also depicted as buying books. This "camera eye" method of presenting stream of consciousness enables Joyce to give the reader a glimpse into a single aspect of Bloom's psyche. It is an aspect which needs only a few lines to present and which would defeat its function if it were elaborated on. It also enables Joyce to do something more important: It explains to the reader images and phrases which constantly crop up in Bloom's monologue throughout the remaining part of the day; for Raoul's bold romance in the *Sweets of Sin* haunts and tempts and even becomes a symbol for poor cuckolded Leopold Bloom. Richard Kain in his compilation of word motifs in *Ulysses* has, in fact, shown that the name "Raoul," for example, appears in Bloom's monologues seven times after his initial reading of it at the bookshop, and "sweets of sin" appears thirteen times.[19]

Despite the admirable way in which all this is done, it is Virginia Woolf who uses the device of space-montage most effectively so far as the purposes of stream-of-

consciousness fiction are concerned. This is because she manages to relate it to her other characteristic devices and to subordinate it to her basic stream-of-consciousness subject matter. Perhaps the most frequently cited example of multiple-view, or space-montage, in recent fiction is the scene in *Mrs. Dalloway* in which the airplane is skywriting. Let us see how that scene is worked into the stream-of-consciousness bias of the novel.

> Suddenly Mrs. Coates [one of a group watching at the gates of Buckingham Palace] looked up into the sky. The sound of an aeroplane bored ominously into the ears of the crowd. There it was coming over the trees, letting out white smoke from behind, which curled and twisted, actually writing something! making letters in the sky! every one looked up.
>
> . . . .
>
> "Glaxo," said Mrs. Coates in a strained, awe-stricken voice . . .
>
> "Kreemo," murmured Mrs. Bletchley, like a sleepwalker. With his hat held out perfectly still in his hand, Mr. Bowley gazed straight up. . . .
>
> The aeroplane turned and raced and swooped exactly where it liked, swiftly, freely, like a skater—
>
> "That's an E," said Mrs. Bletchley—or a dancer—
>
> "It's toffee," murmured Mr. Bowley—
>
> It had gone; it was behind the clouds. . . . Then suddenly, as a train comes out of a tunnel, the aeroplane rushed out of the clouds again, the sound boring into the ears of all the people in the Mall, in the Green Park, in Piccadilly, in Regent Street, in Regent's Park. . . .
>
> Lucrezia Warren Smith, sitting by her husband's side on a seat in Regent's Park in the Broad Walk, looked up.

> "Look, look, Septimus!" she cried. . . .
> So, thought Septimus, looking up, they are signalling to me. Not indeed in actual words. . . .

There follow several pages of Septimus' interior monologue, occasionally interrupted by his awareness of the airplane. Then, we are brought back to Clarissa Dalloway, whom we had left at the beginning of the montage section, just as she arrives back home asking the maid, "What are they looking at?" This is a reference, of course, to the spectacle of the plane.[20]

What Virginia Woolf has done for her reader by the use of montage here is not only to give him a cross-section view of London as it responds to the same stimulus which her two chief characters, Clarissa and Septimus, receive (which in itself is important for understanding their psyches), but she accomplishes other purposes: mainly, she introduces us to Septimus' psyche in its only overt relationship possible to that of her protagonist—that is, its relation in time and space. To appreciate this, it must be remembered that the linking of Septimus and Clarissa, whose relationship is tenuous and who never meet, has a profound significance symbolically. Another purpose that is accomplished is the unified introduction of Septimus into Clarissa's story, especially the sharp shifting and the quick cutting of his monologue in order to trace anew the movement of Clarissa's consciousness. It can be seen readily that once the roving camera is accepted, the seemingly arbitrary choosing of subject after subject is acceptable. So one is not shocked by the sudden inclusion or the sudden cutting off of anything. The object of central focus in the montage, in this instance the skywriting plane, carries the burden of unity. James Joyce, the other employer of montage, is seldom so considerate, for, as we shall see, his unifying devices are usually external rather than organic: For Joyce, one must be well-informed as well as sensitive.

Another set of controls is of less importance than free association and the cinematic devices, but it is necessary to consider these controls if we are to understand how the quality of movement of consciousness is represented in fiction. This set comprises the mechanical devices. It has been pointed out earlier that typographical and punctuation controls serve to give the effect of directness to interior monologue, and that, at the same time, they allow the author on-the-scene control of the monologue. Their function in controlling the movement of stream of consciousness is similar, but more complex. These devices, although they are usually functional for every reader, when they are used in stream-of-consciousness fiction ought to be considered with special care. They are often signals for important changes in direction, pace, time, or even in character focus; occasionally they are the only indications of such changes. A few illustrations will show the important function of these mechanics—and the ingenuity with which they are handled—in controlling the movement of consciousness.

The most organic use of punctuation to control movement of stream of consciousness is that of William Faulkner in *The Sound and the Fury.* In this novel direct interior monologue is always indicated at its beginning by italics. The italics have a further function: they signal to the reader that there is a shift in time. It is a shift which is usually sudden. Unless the reader is aware of this important function of the italics, he is likely to be confused. One illustration will suffice. Benjy, the idiot, is being guided along a fence overlooking a golf course by Luster, his keeper. The excerpt begins with Luster speaking aloud to Benjy.

> "You snagged on that nail again. Cant you never crawl through here without snagging on that nail."

Caddy uncaught me and we crawled through. Uncle Maury said to not let anybody see us, so we better stoop over, Caddy said. Stoop over, Benjy. Like this, see. We stooped over and crossed the garden, where the flowers rasped and rattled against us. The ground was hard. . . .

Keep your hands in your pockets, Caddy said. Or they'll get froze. You dont want your hands froze on Christmas, do you.

"It's too cold out there." Versh said. "You dont want to go out of doors."

"What is it now." Mother said.[21]

What has happened is that Benjy's snagging himself reminds him of another time eighteen years before when he snagged himself while he was with his sister, Caddy. This memory is presented in the italics. However, the resumption of straight dialogue after the italicized section does not represent a continuation of the dialogue that had preceded the italics; it is a continuation of Benjy's stream of memory of the past. When italics do appear again (two pages later), they indicate a shift of time to the present.

Although other writers have not found the use of italics necessary to maintain fluidity in the depiction of consciousness, seldom have other writers been able to disappear from their narrative as completely as Faulkner does here. They have, however, used other devices of punctuation. Virginia Woolf's reliance on punctuation to control the representation of consciousness movement is limited to the use of parentheses. She uses them sparingly and effectively; she does not rely on them as a consistent signal as Faulkner does with italics. A few lines from *To the Lighthouse* will indicate her method. We are, so to speak, with Mrs. Ramsay's inner consciousness as she sits as hostess at dinner. She has been musing over her private problems when she becomes aware suddenly that one of her guests, William Bankes, had praised Scott's Waverley novels: "He read one of them every six

months, he said. And why should that make Charles Tansley angry? He rushed in (all, thought Mrs. Ramsay, because Prue will not be nice to him) and denounced the Waverley novels when he knew nothing about it, nothing about it whatsoever. . . ."[22] What the parentheses indicate here is a shift of levels of consciousness; it is not an extreme shift, to be sure, but in Virginia Woolf's typically subtle manner, a shift. Because her basic technique in this novel is indirect monologue, she finds it unnecessary to rely very often on such external devices as punctuation. When she does use them they are as clear and as natural as this example indicates.

Defying comparison with Virginia Woolf, in this and most other respects, is Waldo Frank. Frank's technical virtuosity is not very impressive; yet his experiments with stream-of-consciousness fiction are informative for a discussion of the possibilities within the genre. He relies more heavily on punctuation and typographical devices to control the movement of consciousness than does any other writer. Frank's dependence, for example in the novel *Rahab,* is on ellipses, dashes, and verse. So far as I can tell, he uses each of these for specific kinds of stream of consciousness: the ellipsis marks indicate visual or auditory images which fall on the character's inner consciousness; the dashes indicate abstracted reactions to these images; and the lines of verse (which are always used with a dash also) indicate an inchoate and highly emotional psychic reaction.

It is interesting that Joyce, whose use of devices is notorious, relies less on mechanical ones than any other stream-of-consciousness writer except Dorothy Richardson—who never had the technical challenges that Joyce did because she never attempted as much. The reason Joyce was able to waive this type of control is, of course, that he *did* have so many others at hand to accomplish the same ends. In two aspects, however, one positive and one negative, a consideration of *Ulysses* will further inform us of the function of typographical devices for con-

trolling the movement of stream-of-consciousness fiction. The positive aspect is found in the "Aeolus" or "Cave of the Winds" episode (that one which takes place in the newspaper office). Here, Joyce's penchant for using montage is evident; for the entire episode consists of a series of brief events, physical and mental, which are connected only by their relation to the milieu of the press and editorial rooms of the newspaper. About half of the scenes are interior monologue passages. Joyce's device for knitting these passages together and for providing the reader with a key to them is a typographical one: it consists of newspaper headlines to introduce each one. The reader of twentieth-century fiction is familiar with this device in John Dos Passos' "Newsreel" sections in his trilogy, *USA*. There the purpose, broadly speaking, is to give diverse commentary on the follies of the world. Joyce's purposes are different from those of the American novelist. Only an example from the "Cave of the Winds" episode can show this purpose adequately. The headline for one "scene" reads: AND IT WAS THE FEAST OF THE PASSOVER; Leopold Bloom's monologue under that follows:

> He stayed in his walk to watch a typesetter neatly distributing type. Reads it backwards first. Quickly he does it. Must require some practice that. mangiD kcirtaP. Poor papa with his hagadah book, reading backwards with his finger to me. Pessach. Next year in Jerusalem. Dear, O dear! All that long business about that brought us out of the land of Egypt and into the house of bondage. *alleluia. Shema Israel Adonai Elohenu.* No that's the other. Then the twelve brothers, Jacob's sons. . . . [P. 121.]

This contemplation of Hebrew lore has no connection with the rest of the episode. It is merely another of the glimpses the reader gets into Bloom's consciousness, unified and made to seem logical by the device of the headline and the logic of the central association, the

name Patrick Dignam, spelled right to left like Hebrew. The glimpse knits the entire episode by sustaining the confused and satirical tone and by giving a common starting point for the process of free association from scene to scene.

The negative aspect of Joyce's contribution to the use of typographical controls of stream-of-consciousness fiction is best illustrated in the previously quoted excerpts from Molly Bloom's monologue. It contains no punctuation. By omitting even the most basic punctuation and typographical aids, Joyce manages to present the flow which is typical of Molly's consciousness as it is represented on a near-sleep level. The lack of punctuation is entirely a visual control, for the monologue itself is actually carefully phrased.

Thus, even by purely external means, the flux of mental life can be represented and controlled in fiction. We have seen that the chief principle of the movement of consciousness is the common law of mental association. This has been recognized and exploited by the stream-of-consciousness writers. They have also borrowed devices from cinematic technique and have made special use of conventional punctuation in order to represent and control the stream. But flux is only one of the two obvious qualities of consciousness. The other is its privacy; that is, the unformulated and incoherent aspects which make any one consciousness an enigma to another. These two fundamental aspects of consciousness are closely connected and, we shall discover in the following chapter, they are both, in part, results of the mental laws of free association.