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***A Stylistic Analysis of Stream of Consciousness Technique
in the Modern Period.***

***Case Study of Virginia Woolf's To the Lighthouse and James
Joyce's A Portrait of the Artist as a Young Man***

*Dissertation Submitted to the Department of English in Partial Fulfillment of
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Dedication

I dedicate this humble work to my parents, may Allah bless them. To my lovely mother, I achieved this success because of her prayer and advice. To my brothers and my sisters, may Allah protect them. To my family, my friends, and to all people who supported me.



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Abstract

A Stylistic Analysis of Stream of Consciousness Technique in the Modern Period.

Case Study of Virginia Woolf's *To the Lighthouse* and James Joyce's *A Portrait of the Artist as a Young Man*

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This study is a stylistic investigation about the use of stream of consciousness in Virginia Woolf's *To the Lighthouse*, and James Joyce's *A Portrait of the Artist as a Young Man*. These two figures of the Modern Period are known for the use of stream of consciousness in their novels. This thesis demonstrates the common features such as free association and free indirect discourse used by these writers. However, they are taking different notions that reveal the diversity of their style in writing. Chapter one, entitled "The Use of Stream of Consciousness and Moment of Being in Virginia Woolf's *To the Lighthouse*," discusses feminist characters, the All-knowing point of view, and the moment of beings as a specific notion used by Woolf. Chapter two, entitled "The Application of Stream of Consciousness and Epiphany in James Joyce's *A Portrait of the Artist as a Young Man*" which identifies the aspect of focalization, the limited point of view, coming of age, interior monologue, and epiphany. The Stylistic approach is the appropriate method for this study, which bases on literary analysis and interpretation. Robert Humphrey's *Stream of Consciousness in the Modern Novel* is one of the theories and perspectives that is taken as a concrete source to analyze the content of the novels as mentioned above. This research might pave the way for an additional study of the stream of consciousness in a rather consummately psychological perspective.

Keywords: Virginia Woolf, James Joyce, stream of consciousness, moment of beings, epiphany, and stylistics.

Introduction

Literature, with its art and fiction, is a world that adopts different periods and writers. It often faces radical changes after a long period of time. Notably, a remarkable change happened after the death of Queen Victoria and the beginning of the First World War. Its structure and style have been changed from one period to another embracing a new form in a new period which is Modernism. In this regard, Modernism came into existence as a reaction to the ideology of Realism as well as the Victorian's traditions due to increasing industrialization, globalization, and new technology. Modernism paves the way for the appearance of the lost generation, who would question the future of the humanity. This includes artists and writers like Ezra Pound, Virginia Woolf, James Joyce, Arnold Schoenberg, and T.S. Eliot; they contradict the values of the Victorian age. Through their literature and with their own styles and techniques, these artists managed to change the norms of the previous literature. In addition, religion, politics, and society facilitated the way for Modernist writers to write their novels and poems. These aspects reflect the results of the First World War on people as they struggled to find meaning in the wake of chaos.

Basically, Modernist writers highlight their rejection of the traditional norms of literature through creating their own world of writing. This worldview is based on self-consciousness of the writers which makes them alienated. Moreover, there are other different techniques that established Modernist literature such as irony, experimentation, epiphany, symbolism and interior monologue. Stream of consciousness is the most exceedingly used by Modernist writers, and it gives much attention to the inner world of the character rather than their collective life.

In fact, Modernism also breaks the previous traditions through the emergence of feminist beliefs and writers. On one hand, Virginia Woolf is the first Modernist woman who wrote about the victimization of women at that time. With her special style, the novels *Mrs. Dalloway* (1925) and

To the Lighthouse (1927) are based on stream of consciousness and interior monologue. On the other hand, James Joyce's novels like *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922) contain the technique stream of consciousness, and his own style of writing that show the thoughts, memories, and ideas of his characters.

Woolf and Joyce are the main modern writers that are working with the techniques of Modernism which are interior monologue, fragmentation, symbolism, Bildungsroman, and the stream of consciousness is the most important technique to describe the hidden thoughts, ideas, wishes, and the feelings of the main characters.

The term "stream of consciousness" has become common in literary criticism and has a certain intuitive appeal, since it helps the reader to identify in a rather general way what was that writers are aiming to achieve in their fiction. Professor Isaacs in *An Assessment of Twentieth Century Literature* (1950) has provided us with a valuable gloss:

Every definite image in the mind is steeped and dyed in the free water that flows around it. The significance, the value of the image; is all in this halo or penumbra that surrounds and escorts its consciousness does not appear to itself chopped up in hits. It is nothing jointed, it flows... Let us call it the stream of thoughts, the stream of consciousness or of subjective life.

(Allen 353)

According to Robert Humphrey in his introduction regarding *Stream of Consciousness in the Modern Novel* (1962), the stream of consciousness is first used, as a literary term, in the late 19th century. He explains that:

Stream of consciousness is a technique that records the multifarious

thoughts and feelings of a character without regard to logical argument or narrative sequence. The writer attempts by stream of consciousness to reflect all the forces, external and internal, influencing the psychology of a character at a single moment. It presents directly the thoughts and feelings of a character as they occur. In other words it presents directly the uninterrupted flow of character's thoughts. (Humphrey 2)

Again, Robert Humphrey indicates that Virginia Woolf wants to formulate the possibilities and processes of inner realization of truth - a truth she reckons to be inexpressible; hence only on a level of the mind that is not expressed could she find this process of realization functioning. This can be shown in the use of stream of consciousness in *To the Lighthouse* (1927):

Yes, he did say disagreeable things, Mrs. Ramsay admitted; it was odious of him to rub this in, and make James still more disappointed; but at the same time, she would not let them laugh at him. 'The atheist,' they called him; 'the little atheist,' Rose mocked him; Prue mocked him; Andrew, Jasper, Roger mocked him; even old Badger without a tooth in his head had bitten him. (Humphrey 12)

According to Milligan Ian, *The Novel in English* (1983), James Joyce exposes us directly to Stephen's interior world. We are given no clues how to feel or react; we have no privileged position outside of the narrative Stephen's environment, Stephen's thoughts are just Stephen's thoughts through the artistic use of the stream of consciousness: "A development of the single point of view in which reality appears only as it is mirrored in the observations, sensations, and memories of a single character" (Milligan 100).

Virginia Woolf is a significant figure in London literary society, and her most famous

works include: *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *Orlando* (1928). This Modernist writer suffered from depression and tumultuous childhood. Regardless, she is one of the most influential female writers in history. Most of her novels deal with women and how they are suffering at that time from patriarchy. The use of the stream of consciousness is the light to understand the events from the character's memories and thoughts. Woolf also follows a specific style of writing which includes symbolism and metaphors.

In addition, James Joyce is an Irishman writer who deals with the stream of consciousness in his writings and novels such as: *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922). This technique helps the reader to know the events from the character's point of view. Yet, Joyce relies on different inspirations like society, politics, and religion in his works. He is known for his famous style of writing that includes experimentation.

Basically, Modernism paves the way for Woolf and Joyce to explore the same technique "stream of consciousness" in their writings; its aim is to record the ongoing thoughts of their characters as they develop at the moment of experiencing them. However, these two Modernist writers contradict each other and follow different pathways in the style of writing. Thus, this study focuses on Woolf as a female writer that seeks the liberation from the male domination of written expressions. Her style depends heavily upon the "moment of being," whereas Joyce's work referred to what we call "epiphany."

The stream of consciousness is the foundation of the modern novelist in Modern Period; Woolf and Joyce are famous by the use of this technique in their novels. This research aims to explore the different ideas and thoughts that are used in the two novels *To the lighthouse* (1927), and *A Portrait of the Artist as a Young Man* (1916) through this technique, and how these novelists indicate the diversity of language through different styles of writing.

First, this research explores how Mrs. Ramsay thinks and wonders herself in *To the Lighthouse*. Also, this research reveals the different stages that Stephen Dedalus experiences in *A Portrait of the Artist as a Young Man* from childhood to adulthood, and how the reader understands and catches these events through the technique of stream of consciousness. In other words, this research aims to unveil Joyce's intention through this technique.

Second, Modernist movements are known for the use of self-consciousness and internal life of the characters. However, this study explores the impact of the external world on the consciousness of Mrs. Ramsay and Stephen Dedalus. Also, it aims to find out the main purpose behind the combination among stream of consciousness, moment of being, and epiphany. Therefore, it is a literary analysis to reveal how Woolf and Joyce, though they are Modernist writers, they opt for different styles that manifest their touch and signature as writers.

This research investigates the meaning of stream of consciousness and how the novelists apply this technique in their novels. Woolf's *To the Lighthouse* and Joyce's *A Portrait of the Artist as a Young Man* are the case study of this research. The significance is to know the consciousness of the main characters: Mrs. Ramsay and Stephen Dedalus, which means to know the events of the two novels through the character's thoughts and memories; and how these writers gather among stream of consciousness, moment of being, and epiphany. In addition, it claims to reveal the style of both writers to show the different perspectives of Modern male and female writers, and the analysis of this research commutates the impact of Woolf's life on her style of writing, and how it makes her different from Joyce's writings through interpretations.

Research Questions

- a- What are the literary features that are resulted from the use of stream of consciousness in Woolf's *To the Lighthouse* and Joyce's *A portrait of the artist as a Young Man*?

- b- How do Virginia Woolf and James Joyce converge and diverge in the use of stream of consciousness in *To the Lighthouse* and *A Portrait of the Artist as a Young Man*?
- c- How do Woolf and Joyce combine among stream of consciousness, moment of being, and epiphany in *To the Lighthouse* and *A Portrait of the Artist as a Young Man*?

This study relies on stylistic approach and engages in literary analysis and interpretation of the selected novels. At the same time, it is a mean to reveal the style of Woolf's novel and Joyce's novel. Thus, this literary analysis is used to find the style of these Modern writers. Furthermore, the indirect discourse and free association are other techniques of stream of consciousness, in which they depict the inner self of the main characters. Besides, Woolf's *To the Lighthouse* and Joyce's *A Portrait of the Artist as a Young Man* are the primary sources of this research in order to examine the style of both writers as well as the content of these two novels; Mrs. Ramsay and Stephen Dedalus are the case of this study.

Mainly, books like Robert Humphrey's *Stream of Consciousness in Modern Literature*, Jeanne Schulkind's *Moment of Beings*, Allen Walter's *the English Novel*, and Ian Milligan the *Novel in English*, are used to analyze Woolf's *To the Lighthouse* and Joyce's *A Portrait of the Artist as a Young Man*. Also, these books are of great help to know how Woolf and Joyce share the same technique stream of consciousness in their novels, and how they follow different features like moment of being and epiphany that cover the dissimilarity in their style.

The concept of the Modern world besides the other periods assures that modernity is not just another era in history, but rather the result of a new type of change. Writers such as T.S. Eliot, Ezra Pound in composing poetry; Virginia Woolf and James Joyce in writing novels reflect this type of change through the use of different techniques, styles, perspectives, form, and point of view to create their own world, and develop their novels and poems. In short, Modernist writers struggled

to find new techniques to create art that reflected Modernism, these techniques known as: stream of consciousness, interior monologue, fragmentation...etc, which make these writers and their work alienated. In addition to the different styles like: epiphany, experimentation, irony, metaphors, and moment of being. As a result, historical and social background is going to be displayed about the Modern Period, then an overview of the Modern period literature, and a glance about the difference between stream of consciousness and interior monologue.

The death of Queen Victoria was the end of the Victorian Age. It was the beginning of a new era named The Modern Age. This transformation became a major theme for novelists' fiction and poets' poetry. In the late Victorian and early Modernist times, intellectuals faced the absence of believing that the world is one unity as it should be treated in only one manner (Damon 1).

In General, Bradbury and McFarlane in *Modernism: a Guide to European Literature* (1890-1920) stated that Modernism could mean liberating and shifting away from traditions, by using new forms of expressions in writing, so that many styles in art and literature, of the late 19th century and early 20th century, are completely different from those that preceded them. In fact, the term Modernism covers the innovative production of artists and thinkers who saw traditional approaches such as: arts, architecture literature, religion, and even life itself become seeming old in light of the new economic, social and political circumstances of an industrialized society. Moreover, Modernism seeks rapid social change and significant developments in science. Modernists found themselves faraway from what was named Victorian morality and principles, instead they were searching for radical responses to the radical changes occurring around them. As they confirmed that human beings' power could shape and influence the environment through experimentation, technology and scientific advancement. The extent to which Modernism allows the diversity of interpretations is perhaps the juxtaposition of point of view; this idea was declared

by a symbolic couple of Modern poetry. Ezra Pound (1885-1972) who made his famous call for “Make it New,” and T.S. Eliot who was insisting on the essential role of tradition in art (22).

Additionally, in *The Routledge History of Literature in English: Britain and Ireland* (1997), Carter and McRae define Modernism like this:

Modernism is one of the key words of first part of the century. Among its influence were the psychological works of Sigmund Freud and the anthropological writings of Sir James Frazer, author of the *Golden Bough*, Modernism is essentially post-Darwinian. It is a search to explain humankind’s place in the Modern world where religion, social stability and ethics are all called into question. (349)

The form, the style, and semantic perspectives of Modern period that characterized literature of this period are different from Romanticism. It is because the Modern literature of this period deals directly with the subject’s main idea. Literature of the Modern period is distinguished by a pessimistic tone, mainly because of the Great War. This tone was also dominated in the Victorian Literature, in another word, the majority of writers and intellectuals rejected the optimistic way of thinking because of the First World War’s bad impact on ordinary people as well as on artists. Many Modern works, such as Eliot’s *The Waste Land* (1922), are designed by the absence of the heroic character in the novel. Moreover, modern novels often deal with realistic issues of the period that are related to the society’s problems. Novelists like Woolf and Joyce have used stream of consciousness as a new technique to value these issues, as they tried to resolve the social problems as possible as they can through their art (Holman and Thrall 275).

By the end of the First World War in 1914, life in Europe became complex and disordered, in a way that seemed to refuse or challenge what is happening in reality. Joyce sets out a new way

of writing prose which is stream of consciousness technique, and his companion Ezra Pound, who was calling for “Make it new” in poetry are evidences for what is named, the experimentation of representing the world differently. These authors and many others have one main purpose which is to help people to accept the results of the Great War as an important point of change to the best. During the nineteenth century period, novelists were using the name of the main character in the novel as a title of the book, as it is the case of Charles Dickens’s *David Copperfield* (1850) and Charlotte Bronte’s *Jane Eyre* (1847). This technique is used to attract the reader’s attention to that particular character. By contrast, the Modern period novelists used metaphorical titles in their works, such as D.H. Lawrence’s *The Rainbow* (1915) and Virginia Woolf’s *To the Lighthouse*, these metaphorical titles often play with the scenes of light and darkness that give the reader, especially the European reader, the chance to go far from European mode in the time after the First World War (Pack and Coyle 251).

The Great War was an absolute cause for change in Europe at that time, in which the situation of society was so tragic and very far from the old way of thinking; however, it was so much acceptable concerning the new thoughts of arts than ever before. Mainly, literature was functioning better than other arts, as if the authority of the state was given to the artist to conduct society. It is true that literature is a liberal struggle concerns with freedom of humans to gain respect, especially respecting woman as an artist, the phenomenon that did not exist in the Golden Age (Grigson 13).

Stream of consciousness first inaugurated in 1890 when the philosopher and psychologist William James stated it in his book, *The Principles of Psychology* (1890). He used it to describe the thoughts, ideas, and feelings of the characters. Most writers at that time dealt with it to reveal the worldview of the characters, which means they did not tell the reader about the thoughts of the main characters, but they utilized the stream of consciousness to discover their internal ideas. Then,

it was known in the Modern writings of different writers and novelists such as William Faulkner *The Sound and the Fury* (1929) (Child and Fowler 224).

William James argued that human thought can be characterized as a flowing stream, which was an innovative concept at that time due to the prior argument being that human thought was more so like a distinct chain. He also believed that humans can never experience exactly the same thought or idea more than once. In addition, he reviewed consciousness as completely continuous. In the same book, James explained the consciousness by its major characteristics, he emphasized that the mind is private and the thoughts belong to a person and are in a flux, he said that these thoughts have five characteristics which are:

- 1-Every thought tends to be part of a personal consciousness.
- 2-Within each personal consciousness thought is always changing.
- 3-Within each personal consciousness thought is sensibly continuous.
- 4-It always appears to deal with objects independent of itself.
- 5-It is interested in some parts of these objects to the exclusion of others, and welcomes or rejects. (James 204)

As far as the development of the English novel in the 20th century, John Richetti states that some novelists attempted in their distinctive works to capture the total flow of their characters' consciousness, rather than limit themselves to rational thoughts. To represent the full richness, speed, and subtlety of the mind at work, the writer incorporates snatches of incoherent thought, ungrammatical constructions, and free association of ideas, images, and words at the pre-speech level. He also added novelists of the early and mid-20th century had contributed greatly to modern literature by abandoning traditional narrative style and pioneering the use of stream of consciousness (36). The British writer Dorothy Richardson is considered by some to be pioneer in

the use of this device. Her novel *Pilgrimage* (1911-1938), a 12- volume sequence, is an intense analysis of the development of a sensitive young woman and her responses to the world around her (41). In this regard, Walter Allen explains in his essay in “The English Novel” that:

The phrase stream of consciousness was taken over-first, it seems by May Sinclair in 1918 reviewing Dorothy novels to denote the new method of rendering consciousness itself as it follows from moment to moment, a method used with varying degrees intensity by Dorothy, Joyce and Virginia, though never by Lawrence. (345)

Stream of consciousness can be employed as a synonym with interior monologue, both of them deals with the study of humans’ thoughts, feelings, and ideas, but they could be distinguished from different perspectives. Interior monologue is a part of the stream of consciousness, it is organized in the use of the characters’ thoughts; which means it is a compilation of wishes, ideas and thoughts that are very rational, and they occur in order and with more organization than the stream of consciousness. Also, it has two types:

The direct interior monologue: which represents the thoughts in a direct, uncontrolled, and non-filtered way; it applies the first person point of view and sometimes the third person to express the ideas. Punctuation is abolished because it represents the way to control the character’s thoughts. Also, the author is not existed in the interior of the characters.

The indirect interior monologue: on the contrary, uses the third person point of view, to show the flux of ideas. Punctuation and grammar rules are not abolished, to express the thoughts in a logical way. The author is the guider and controller of the character’s thoughts, ideas, and wishes. (Humphrey 29)

In contrast, the ideas and thoughts in the stream of consciousness presented as a flow of thoughts and not in the organized and rational way, while the third person point of view is more

useful with it. Overtime, both of the two aspects contradict each other in two ways “psychological and literary sense”. In the first sense (psychological), the stream of consciousness is the subject matter while interior monologue is the technique for presenting it. In the second sense (literary), stream of consciousness is a special style of interior monologue; while an interior monologue always presents a character’s thoughts “directly” without the apparent intervention of summarizing and selecting narrator, it does not need the norms of grammar, syntax, and logic, but the stream of consciousness need one or both of these things (Baldick 212).

Jefferies and McIntyre in *Stylistics* elaborate that stylistics is a branch of linguistics that is concerned with the analysis of characteristics and style in language. This can vary according to different factors such as: genre, context, historical period and author. In the same fashion, stylistics has its roots in the formalist school in the literary criticism that emerged in the early twentieth century, and it is related to the analysis of style which means looking systematically at the formal features of a text, and determining their functional significance for the interpretation of the text in question. Again, stylistics uses models of language, analytical techniques, and methodologies from linguistics to facilitate the study of style in its widest sense. The first impulse of stylistics, was to use the growing field of linguistics to explicate the textual effects that literary scholars may have agreed upon, but had neither the terminology to explain nor in many cases the wish to do so, being interested instead in other approaches to the study of literature which were less concerned with the language and more with ideas encompassed by literary texts. (1)

Moreover, the first aim of stylistics was to explore how the concept of ‘defamiliarization’ in both art and literature was at the root of intrinsic aesthetic value of the work in question, which means to defamiliarize the familiar in order to generate for the viewer or reader a new perspective on the topic of the piece of work under consideration. Then, stylistics may attempt to establish principles capable of explaining particular choices made by individuals and social groups in their

use of language, such as in the literary production and reception of genre, the study of folk art, the study of spoken dialects and registers. It can also be applied to areas such as discourse analysis as well as literary criticism, and it has tended to concentrate on the analysis of literary texts, though there is in fact no reason why this should necessarily be the case. In addition, stylistics has a firm place within linguistics, providing theories of language and interpretation which complement context-free theories generated within other areas of language study (Jeffries & McIntyre 2).

Nevertheless, the suggestion that stylistics is concerned with literature more than linguistics is a common criticism from theoretical linguists, though it is concerned here by the corpus linguist, John Sinclair, who emphasizes the importance of literary stylistics for the study of language when he says: “No systematic apparatus can claim to describe a language if it does not embrace the literature also; and not as freakish development, but as a natural specialization of categories which are required in other parts of the descriptive system” (Sinclair 51).

Using stylistics, this study is going to analyze the content of Woolf’s *To the Lighthouse* and Joyce’s *A Portrait of the Artist as a Young Man*. In other words, it is used to uncover the style, the features, the characteristics, and the main notions that are used by these Modernist writers.

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

This technique is used to control the movement of stream of consciousness in novels and fictions. Woolf, Joyce, and Faulkner have dealt with this technique to control the use of the stream of consciousness in their novels for its significance. There are three main aesthetic significances

that can be noted here which are: First, it allows the writer to deal with the character's subjective experience in a narrow objective time and space zone. Second, it serves the modernist aim of breaking out from the traditional narrative structure which is regarded by them as too limited to express the psyche and sensation of the characters. This technique helps the writer to present the association of ideas and memories of characters which might be stimulated by an observation of related thing from the outer world. The character might think about certain things or recall certain memories as a response to the observation of certain things which works as a stimulus. Through the use of free association, the consciousness of the characters may shift freely between the past, present, and future. Third, free association may have the effect of contrast and satire. (Sang 176)

This technique used with the stream of consciousness to depict the internal world of the characters which might be stimulated with the external world. Many modernist writers relied on this technique in their novels to present the association of feelings and ideas of characters without being limited by time and space, and how the novels explored the shifted time "among past, present, and future," and shifted space "from place to another." There are also another techniques and styles which refer to the inner world of the individuals and characters similar to the free association called: Interior monologue and free indirect discourse.

Free indirect discourse is another style and technique of exploring and representing the stream of consciousness, and the stream of thoughts, feelings, or emotions of a character as it is told from his or her point of view. It corporate grammatical and other features of the character's direct speech with features of the narrator's indirect report; the following example is an indirect discourse: she thought that she would stay here the next day, while its equivalent in direct discourse would be like: she thought: "I would stay here tomorrow". However, free indirect discourse combines the personal pronoun and tense of indirect discourse "she would stay", with the

indications of time and place appropriate to direct discourse “here tomorrow” to form a different kind of sentence “she would stay here tomorrow”. This form of statement allows a third person narrative to exploit a first person point of view. (Baldick 102)

The free indirect discourse differs from the interior monologue in the tense and point of view. The former occurs in the past tense and with the third person narration. The latter occurs in the present tense with the first and third person narration. It allows the narrative to share the sensation of the character with the reader without being obliged to use the personal pronouns “I” or “We”.

This thesis contains two main chapters, and general conclusion. First chapter covers the biography of Woolf, her life and major themes, and the reason behind her writings. Also, this chapter shows how Virginia Woolf applies the stream of consciousness in *To the Lighthouse* based on her style of writing, and women as an individual in society. Second chapter focuses on the biography of Joyce, his life and major themes, and the impacts that pushed him to write. In addition, this chapter shows the style that is used by Joyce to apply the stream of consciousness in his novel *A Portrait of the Artist as a Young Man*.

Chapter One

*The Use of Stream of Consciousness and
Moment of Being*

In Virginia Woolf's To The Lighthouse.

This chapter attempts to explain how Woolf uses stream of consciousness and moment of being to create her novel *To the Lighthouse*. Woolf is known with the use of stream of consciousness to explore the inner thoughts, feelings, ideas, and consciousness of the characters; like Mrs. Ramsay in *To the Lighthouse*. Yet, stream of consciousness is not the only technique in Woolf's writings; also the notion of moment of beings takes place in her achievements, and it has appeared between the end of the nineteenth century and the beginning of the twentieth century. Woolf combines the stream of consciousness with the moment of beings to provide for the reader the authentic life of the main characters. The effect of these two techniques on Woolf's characters is going to be investigated.

Firstly, Svendsen and Pericles in their article "Virginia Woolf- Biography" (2010) predicate an overview about the biography of Virginia Woolf. They mention that "Virginia Adeline Stephen comes to life in the Victorian Age in London (1882-1941), and she is the third child of Leslie Stephen. Virginia is an English novelist, essayist, biographer, and feminist writer, her father wrote books in different disciplines, but his sixty-three volume *Dictionary of National Biography* (1832) is the most famous one of his works, which helps her to begin writing her first essays. Virginia's mother Julia Duckworth is great ideal Victorian woman, mother and wife; she provided her husband and her children with sympathy and love." (N. p)

Woolf did not have a formal education as the same case of the other girls in the Victorian era; she is encouraged by her father to read his works and to explore his library. A series of death in her family has affected her life deeply, and this affects her emotions and leads her to a suicide attempt. But, these painful events classify her as an alienated writer who chooses to concentrate on inner self of human beings. In 1912, Virginia Stephen married Leonard Woolf; together with their friends form what is known "The Bloomsbury group." The main objective of this group is to deal with literature, aesthetics, criticism, and economics. Its best known members are: Woolf, John

Maynard Keynes, E.M. Foster, T.S. Eliot and Lytton Strachey. Also, T.S. Eliot describes Virginia in his obituary “without Virginia Woolf in the centre of it, it would have remained formless or marginal...with the death of Virginia Woolf, a whole pattern of culture is broken.” This group of friends was representing much of what is modern and rejected the oppressive taboos of the Victorian life and previous traditions (Chapman 4).

Additionally, Steve Ellis in her book *Virginia Woolf and the Victorians* (2007) illustrates that Woolf is classified as one of the central subjects of the 1970s movement of feminist criticism. Her works have since garnered much attention and widespread commentary for “inspiring feminism,” her writings addressed issues related to her era and to her literary domain. She focuses on the position of human being life between the nature of his relationships and the real sense of time. She is influenced by the French thinker Henri Bergson and the novelists Marcel Proust and James Joyce in using the stream of Consciousness style of writing, in which she finds herself at the centre of English literary community. Woolf starts writing essays and book reviews that are published in newspaper called *The Guardian*, after that, she began writing novels, and her first novel was *The Voyage out* published in 1915. In March 28th, 1941, Virginia Woolf committed suicide and she put on her overcoat that she filled its pockets with stones. Then, she walks to the Oise River near to her home and drowns herself. She writes her last letter to her husband, were she states that she wishes not to spoil his life after her death, as she thinks that she is going mad once again because she was hearing her dead mother’s voice, she also thanked him for his patience with her and for his numerous attempts to make her feel happy. Woolf is so depressed and frightened with these thoughts, so she prefers to face both death and her phobia of water (2). Woolf is famous by novels like: *Jacob’s Room* (1822), *The Voyage Out* (1915), *Night and Day* (1919), *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), *Orlando* (1928), *A Room of One’s Own* (1929), *The Waves* (1931), *Flush* (1933), *The Years* (1937), and *Between the Acts* (1941).

Generally, Marina Delvecchio gives an overview about Woolf's *To the Lighthouse* in her article "Feminist Book Review": *To the Lighthouse* is a novel published in 1927. The main purpose behind this novel is to relate deep insights about the complexity of the human experience. The Scenes of this novel are given to the reader through the internal side of the main characters, which contains little dialogues without actions. The story revolves around Mr. and Mrs. Ramsay in their summer house in Scotland, with their eight children and several guests. Subsequently, Mrs. Ramsay is the central character; she dominates the novel in the first chapter "The Window" as a good mother of eight children and wife. Mr. Ramsay is the responsible of the Ramsay family and one of the leaders of literature in his time. James Ramsay is the youngest child of the Ramsay family, and he is the one who dream to go to "the lighthouse". Lily Briscoe is an important character in the novel; she is the artist who cares about painting a portrait to the Ramsay family. Mr. Tansely is the one who loves Mrs. Ramsay and he is her friend. Cam is James's friend, and Mr. Bankes is the man who Mrs. Ramsay loves him. Also, Mrs. McNab is the friend of Mrs. Ramsay.

First, the following section improves the use of stream of consciousness technique in Woolf's novel. Therefore, she focuses more on the internal visions of the main characters, and she applies this technique to achieve the deep sensation of them as she mentions: "Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end" (Woolf 2).

In *Contemporary and Stylistics* (2007), Violeta Sotirova demonstrates clearly that Woolf is suggesting that an ability to read minds is not an exceptional, but an everyday phenomenon. She elucidates with an example in a form of passage, where Woolf captured a silent dialogue in a series of alternate snippets between Mr. Ramsay and his wife Mrs. Ramsay:

And what then? For she felt that he was still looking at her, but that his look had changed. He wanted something- wanted the thing she always found so difficult to give him; wanted her to tell him that she loved him. And that, no, she could not do. He found talking so much easier than she did. He could say things she never could. So naturally it was always he that said the things, and then for some reason he would mind this suddenly, and would reproach her. A heartless woman he called her; she never told him that she loved him. But it was not so-was not so. It was only that she never could say what she felt. Was there no crumb on his coat? Nothing she could do for him? Getting up she stood at the window with the reddish-brown stocking in her hands partly to turn away from him, partly because she did not mind looking now, with him watching, at the Lighthouse. She had not said it, but he knew it. And she looked at him smiling. (Woolf 133)

Woolf wants to make the reader interpret the whole passage as stemming from Mrs. Ramsay's viewpoint, and all of the thoughts and feelings attributed to Mr. Ramsay as her reconstruction. The passage opens with Mrs. Ramsay's direct question (And what then?), as if in continuation to the spoken dialogue. The two characters are conducting, and what follows is a sentence in which her feelings are transcribed (For she felt that he was still looking at her, but that his look had changed). Also, it undecides how Mrs. Ramsay can sense her husband's thoughts through his gestures when she said (she looked at him smiling) (Mariana and Peter 11).

In another meaning, this silent dialogue occurs in the first chapter "The Window" where Woolf marks the existence of the main technique stream of consciousness between Mr. and Mrs.

Ramsay. Basically, Thoughts, feelings, and sensations are flying from Mr. Ramsay to his wife Mrs. Ramsay, and he sings her as a heartless woman because she never told him that she loves him. So, through this main technique Woolf reviews the inner self of the main characters to the reader, to depict how Mr. Ramsay builds his thoughts towards his wife Mrs. Ramsay. Woolf introduces Mr. Ramsay's thoughts (He wanted something- wanted the thing she always found so difficult to give him), to refer to the free indirect discourse. This means that his voice is presented through Woolf's voice, and the third person narration "he" characterizes this style.

In another scene of the first chapter, Woolf takes the reader into the mind of Mr. Tansley when he symbolizes Mrs. Ramsay in his sensation as the most beautiful woman in the world, because he never seen a woman like her in his life. She characterizes his consciousness to the reader, and she transfers his internal mind into the external world (Humphrey 88). His consciousness reveals how Mrs. Ramsay acts in real life (stood for a moment silent against a picture of Queen Victoria) (Woolf 23), and how he was imagining her in his mind as if he was talking out loud (with stars in her eyes and veils in her hair) (Woolf 23).

In other words, the use of sentences like (what nonsense was he thinking) (Woolf 23), point a direct description about the consciousness of the character, and how he uses his thoughts to explain the events through the use of different words like (nonsense) and (thinking) (Woolf 23) for Mrs. Ramsay as a wonderful woman in the world, but in reality she is about fifty years and she is married, she has eight children. In addition, the consciousness and sensation of the character are shifted from his internal side to be presented to the reader in the external world in a form of writings. In this chapter, Woolf makes relationship between the imaginative and the real world of the character Mr. Tansley, in order to facilitate for the reader to test what the character is thinking about.

In his book *The World without a self: Virginia Woolf and the Novel* (1973), James Naremore underlines how Woolf elaborates the subsistence of free indirect discourse. This technique shows the stream of thoughts, feelings and emotions of the main characters as it is told from their point of view. Also, Woolf demonstrates that humans and characters' consciousness is connected with each other through shared experiences and this happen between Lily, Mrs. Ramsay, Mr. Ramsay, and Mr. Bankes in the dinner. The below passage is taken from the dinner scene in "The Window" that shows stream of consciousness and free indirect discourse:

Lily was listening. Mrs. Ramsay was listening, they were all listening. But already bored, Lily felt that something was lacking. Mr. Bankes felt that something was lacking. Pulling her shawl around her, Mrs. Ramsay felt that something was lacking. All of them bending themselves to listen thought. 'Pray heaven that the inside of my mind may not be exposed,' for each thought. 'The others are feeling this they are outraged and indignant with the government about the fishermen whereas. I feel nothing at all.'

(Woolf 77)

Woolf depicts a collective experience of sensation of something lacking, and a collective thought presented in quotation marks. The quote shows the existence of the narrator in *To the Lighthouse*, who shifts from presenting a figural point of view (But already bored. Lily felt that something was lacking) to an omniscient point of view "All of them bending themselves to listen thought." (16)

In other words, the transformation of view point is felt from limited point of view that represents the thoughts of one character to the omniscient point of view which leads to different thoughts of different characters. Woolf reveals that even though the characters feel detached from each other, they are in fact connected to each other through their thoughts and sensation. She

proves through the technique of stream of consciousness, that the characters are not alone and individual with their sensations and thoughts. In contrast, they are common and shared by all human being. Thoughts, feelings, and consciousness of Mrs. Ramsay, Lily, Mr. Ramsay, and Mr. Banks are presented to the reader as the readers are addressing the reader directly; this is the role of free indirect discourse in this chapter.

Mohaupt Hillary leads to analyze a new chapter in *To the Lighthouse* which is “Time Passes.” She mentions in her article “Grey Sea& Sky” (2012), that “Woolf exposes noise and silent at the same time after the First World War. Noise encompasses the events that occurred to the Ramsay family and the whole world after the Great War, expressions related to the existence of the War at that time was explained by Mr. Ramsay like “guards of great armies” (Woolf 157), “blustered in brushed bare boards” (Woolf 157). This Great War ends with catastrophic results, and this would emphasis the strength of the War. Silence is given to the empty house and the death of Mrs. Ramsay, doors were locked and rooms have nothing, the Ramsay left the house with their noise and laughs.” (N. p)

Additionally, Mr. Ramsay is feeling overwhelmed by his loss, he lost his wife because of the Great War and this makes him exemplify everything in his mind, which means we can examine and look to the results of the First World War through Mr. Ramsay’s thoughts, feelings, and consciousness between the lines of the second chapter “Time Passes.” Stream of consciousness disclosures the hidden sensation of Mr. Ramsay to the reader because he addresses the reader silently when he sees the empty house. He moves from one idea to another in his mind, one idea identifies the silence of the empty house, and the other one clarifies the unresolved noise of the war in his mind.

Equally, another example of stream of consciousness is taken from the second chapter through Mrs. McNab. She is depending on her memories and inner consciousness in order to prescribe the empty house after the Great War. Woolf presents in this chapter an overcome about the imagination, and inner thoughts of this character through the stream of consciousness. Woolf separates the physical world from the interior one of Mrs. McNab, she juxtaposes the visions and thoughts of the characters who took appearance in the scene. Throughout "Time Passes," the scene encompasses lyric description of time (In spring the garden run,) light (the stillness and brightness of the day,) and dark (the winds and waves disported themselves like the amorphous bulks of leviathans whose brows are pierced by no light of reason) (Woolf 160). Mrs. McNab's consciousness allows the reader to enter inside her sensation and observe the empty house. Later on, in this chapter Woolf mixes between long and short sentences, in which long sentences provide the atmosphere and emotion, while short sentences pose questions through our consciousness (Mohaupt N. p).

In other words, in McNab's own thoughts and ideas, time is the point of change from the dark side caused by the Great War, to the light side that represents the new day, new world without the existence of the War, and new hope for the characters. Woolf combines the dark day that related to the Great War, with the light day which defines the happiness resulted after this War. The reader here can notice from Mrs. McNab's inner consciousness that the brightness of the new day is like the chaos of the night, because the house of the Ramsay is empty. The War ends finally, but it is the reason behind Mrs. Ramsay's death; there is no new life and happiness without Mrs. Ramsay. Mrs. McNab and the Ramsay family recognize the empty life without Mrs. Ramsay, although the Great War is passed; but their day squanders its flavor of happiness and brightening.

Moving to the last chapter “The Lighthouse,” Lily Briscoe is the painter of the Ramsay family she posed questions in her mind about what happens after the First World War, in order to finish her painting of this family. Lily Briscoe stays alone in her house wondering in her mind what she is going to do. She felt alienated, far from the Ramsay family, an unfulfilled artist so many years after the death of Mrs. Ramsay. Woolf begins her chapter with Lily’s question that do not need answers like (what does it mean then, what can it all mean?) (Woolf 177), this can make the reader theorizes the hidden world from Lily’s point of view, and to predict how she was struggling herself. (Naremore 70)

In another meaning, Lily completes her inner thoughts with something sad that she could not express about the death of Mrs. Ramsay because she was her friend. Woolf exposes the sensation and internal world of a specific character with the indication of the third person point of view many times in this chapter (She could not) (Woolf 177), (what did she feel) (Woolf 177), in order to emphasize the use of stream of consciousness and to relate it to Lily’s thoughts, ideas, and feelings. More important, the free indirect discourse technique interprets Lily’s consciousness in this chapter; because her isolated life appears after her friend’s death, these feelings are given in a direct way to the reader. In other words, this technique transmits the inside of Lily as it is told from her perspective; but Woolf is the means between her characters and the reader.

Principally, free association technique describes the psyche of the main characters in psychoanalysis. It controls the movement of stream of consciousness in the novel, and this passage from the chapter “The Lighthouse” exhibits the flavor of free association through Cam’s consciousness:

There! Cam thought, addressing herself silently to James. You’ve got it at last.

For she knew that this was what James had been wanting, and she knew that now

he had got it he was so pleased that he would not look at her or at his father or at anyone. There he sat with his hand on the tiller sitting bolt upright, looking rather sulky and frowning slightly. He was so pleased that he was pleasure. His father had praised him. They must think that he was perfectly indifferent. But you've got it now, Cam thought. (Woolf 247)

Woolf structures a silent thoughts and message from Cam to James, in which she indicates the presence of the third person point of view “she” that refers to Cam’s thoughts, and “he” related to James expressions. Woolf based on the consciousness of Cam, to make the reader examines the world from her thoughts, and see how she was addressing James silently as she was talking to him (you’ve got at last), (you’ve got it now), as she is telling James that he achieved his dream to go to The Lighthouse, but he is not aware that Came addressing him, he is not looking to her nor to his father. (Barad 36)

Likewise, Woolf finishes the passage with (Cam thought) to spell for the reader that what is happening for James or his reaction is shaped in Cam’s inner imagination, and thoughts. This is called stream of consciousness in which Woolf applies it through the use of the third point of view “he/she”; to take the reader to the internal world of the characters depending on their point of view. Besides, free association is involved to narrate the psyche of Cam when she relies upon her imagination to talk about James’s thoughts, feelings, and reaction. In other words, this technique controls the flow of Cam’s inner consciousness that contributes in the narration of James’s internal sensation. This leads to define the existence of “omniscient point of view”, that Woolf illuminates its benefits to the reader; mainly to catch the consciousness of one character from the perspective of another one. This undeceives that her style differs from Joyce’s one.

At the time of Modernism, Woolf walks in the same way with Joyce to record the memories of the main characters through the use of Stream of consciousness. Yet, if we look more closely at their work we can discover that there are some differences in their style to develop their novels. The following section pictures Woolf's special style of writing and the meaning behind "moments of being" in the three chapters included in *To the Lighthouse*.

Firstly, Kubavat in "An analysis of Stream of Consciousness Technique in 'To the Lighthouse'," proclaims that Woolf does not reveal the consciousness or the imagination of one character all the time in her novel, but she depends on all the characters to depict the inner sensation of each other. As well as, she remains a particular person in this novel not only through the consciousness of that person, but through the consciousness of the other persons. In *To the Lighthouse* (1927), the reader can discover how Mrs. Ramsay thinks or feels according to the imagination of her son James Ramsay, Mr. Ramsay, and Lily Briscoe. At the same time, the inner thoughts of James are being declared through the consciousness of his friend Came, Mrs. Ramsay, and Mr. Ramsay. In fact, each character's consciousness is certifying directly to the reader, or it is given through another's point of view. We call this technique "the All-knowing" or "The omniscient point of view".

Had there been an axe handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it. Such were the extremes of emotion that Mr. Ramsay excited in his children's breasts by his mere presence; standing; as now lean as a knife, narrow as the blade of one... (James thought). (Woolf 12)

Mr. Ramsay's consciousness is narrated to the reader through the imagination of his son James Ramsay. James describes his father's attitude, and how he was excited towards his children's breasts.

Woolf here makes a shift from the inner world of James's sensation to the internal side of Mr. Ramsay, this is hard to be possible used for Virginia but the third person narrator makes it possible for her to move smoothly from one character to another; because he/she third person narrator is related to any character not a specific one. (9)

In like manner, the omniscient point of view gives the space for James to report about his father's attitude. This means that Woolf takes the reader into the feelings of James's father indirectly, James plays the role of a messenger between his father and the reader through this technique. Woolf does not ignore the necessitation of punctuation marks like comma, and structured grammar in her passage. Unlike, Joyce in his novel does not give consideration to the structured grammar and the role of punctuation marks; especially in the first chapter.

Woolf submits another example in her novel *To the Lighthouse* (1927), to describe the consciousness of Mrs. Ramsay through Lily's words and thoughts. After the First World War, Mrs. Ramsay has been lost from her family and she leaves memories behind her to them to remember her. Lily is her friend, and she faces a kind of alienation after Mrs. Ramsay's death, from time to another she transforms her thoughts about her friend's life and behaviors to the reader. Particularly, Lily sees the butter in her home and she retrieves the previous memories of her friend Mrs. Ramsay. Simply, the reader can notice how Mrs. Ramsay acts when somebody is late (and then Mrs. Ramsay would be annoyed because of somebody was late) (Woolf 235), or when she knows that the butter is not fresh (or the butter not fresh) (Woolf 235); because Mrs. Ramsay supervenes some instructions in her house. The All-knowing point of view forms a direct relationship between Lily's thoughts and the reader to know more about Mrs. Ramsay's life and psyche, and it asserts the presence of the contribution between the characters; to depict their consciousness.

Yet, Woolf plays with the two sides of the main technique stream of consciousness. In one side, she presents the consciousness of the main character through the imagination of other characters, or one character states the consciousness of another character through his sensation. In another side, Woolf controls her characters in the novel; this means that she mentions the events of one character through his imagination or through her perspective. She does not depend on one character to narrate the psyche of another character all the time (Kubavat 9). Sometimes, the reader finds the consciousness of the main character given by the narrator, or given by his sensation:

Sitting alone (for Nancy went out again) among the clean cups at the long table she felt cut off from other people, able only to go on watching, asking, wondering, the house, the place, the morning, all seemed strangers to her. She had no attachment here, she felt, no relations with it, anything might happen, and whatever did happen, a step outside, a voice calling “it’s not in the cupboard; it’s on the landing, someone cried”. (Woolf 178)

Lily has a depression after the death of her friend Mrs. Ramsay, she wonders herself many times if this is the reality or she is dreaming. Also, she stays far from her friends and all people because of what happens to her friend. Everything seems to be strange for her, she hears voices like cries that do not exist in the reality. Lily lives her own world after the First World War, and after Mrs. Ramsay's death, she speaks with herself, wonders about the reality in her mind, and stays alone in her home without any interaction with people.

Moreover, Woolf identifies the two sides of the main technique stream of consciousness in her novel; and Lily Briscoe is illustrated as an example by Woolf to improve the two sides of this technique. Lily's consciousness takes place in the second chapter through the narration of the narrator, while in the third chapter she tells the reader about Mrs. Ramsay's inner self. In this case,

Woolf plays the role of the controller and she put her characters in different cases from chapter to another; with the use of the third person point of view she/he many times. Rather, Joyce follows the main character Stephen Dedalus from his childhood to manhood in his novel. Mainly, he organizes the events to the reader depending on one character's consciousness; there is no existence of other character's sensation with the use of the third person point of view "he" which known as "limited point of view". The following part investigates the notion of feminism, as another way taken by Woolf in her style of writing.

The Victorian age is a black period for women at that time, because only men who have the power in that period. Whereas, women have one main role in their life which is to marry and take care of their husbands, children, and house. Before marriage, women have to learn the housewife skills such as: cleaning, washing, weaving, and cooking. Since it is a man's world, women are not allowed to educate or to gain knowledge outside the house; they take the permission of their husbands or fathers to do something. Victorianism creates this world of man's power and women's rejection, and this is known as the Patriarchal society in which women have no similar privileges as men. Yet, if a woman does not accept the Victorian man's principles she will remain spouseless, because she has no opinion or decisions at that time. After the death of Queen Victoria, Women have degrees in universities, sending their voice to the world, and giving their opinions in votes, because they preside the headlines in different magazines under the title "the woman question". (Amingoni N. p)

In "The Root of Modern Feminism: Mary Wollstonecraft and the French Revolution" (2012), Duman declares that Modernism leaves the space for multiple women to share their talents with people around them. The years between 1880 and 1920 are the key years for women movements to change the previous instructions of the Victorian age. Woolf has no education in the

universities in previous times, while she develops her knowledge about Literature from her father. Woolf shares her principles with people in Bloomsbury after her father's death, she bases more on women characters and the third person point of view "she" in her novels like *To the Lighthouse* (1927), in order to indicate the position of women in the time of Modernism. Conversely, Joyce neglects the role of women in his novels especially *A Portrait of the Artist as a Young Man* (1916) that clarifies the role of men in Ireland society; he stands more on the third person point of view "he" in his novels. This identifies the absence of women's expressions, ideas, existence, role, and sense in Joyce's novels unlike Woolf in her novels. (75)

Woolf's novel is published in the period of Modernism and after the Victorian age. In addition, this novel is a concrete example that refers to the position of women after a long time of margining them; Woolf shapes her femininity in her novels especially *To the Lighthouse* when she examines the victimization of women, and she bases more on feminist characters like Mrs. Ramsay, Lily Briscoe, Cam, Nancy...etc. Otherwise, Joyce separates the world of feminism on masculine one, which he bases on male character like Stephen Dedalus rather than female ones in Joyce's novel. Woolf's *To the Lighthouse* demonstrates the coexisting of the Victorian age and Modernism. This means that Victorianism takes place before the beginning of the First World War in the novel, and how women like Mrs. Ramsay, Lily Briscoe are living with the rules of this age. Nevertheless, Modernism is existed after the First World War in the last two chapters (time passes and the Lighthouse), whereas women taste their freedom far from the Victorian's duties.

Moreover, Mrs. Ramsay corresponds perfectly to Woolf's mother "Julia". Both of them (Mrs. Ramsay and Julia), are the symbol of the ideal Victorian women; that act as the angel of the house. On one hand, Mrs. Ramsay signifies many attributions that distinguish the Victorian mother and wife from any other ones such as: the sacrifices, the duties and other behaviors. On the other

hand, Lily is the artistic woman figure in the novel that goes in similar way with Woolf's life. Because, Anderson confirms the similarities between Lily the character and Woolf the writer, he says "she mirrors Woolf herself because by the end of the novel Lily was forty-four years old, which is the same age of Woolf when she finished the novel". (Anderson 3)

Furthermore, this novel focuses more on two characters that represent two different periods of time. Mrs. Ramsay is a mother of eight children and a wife of a Victorian man; she follows the duties, values, and the rules of the Victorian age. Mrs. Ramsay dominates the first chapter "the window", she symbolizes the Victorian woman with all the aspects of this age; she respects her husband's opinion, her house's duties, and her responsibility as a mother. Dissimilarly, in the last chapter of the novel "The Lighthouse" Lily Briscoe occupies place in Modernism age. She idealizes the Modernist woman with new dimensions of this period, because Lily achieves her dreams of art and painting; she finishes her obsess of painting to the Ramsay family. The second chapter of the novel "Time Passes" is the chapter of Mrs. Ramsay's death, she typifies the moment of change between Victorianism and Modernism. New values, duties, and instructions appear after the death of Mrs. Ramsay which gives a new life for Lily to show her talent. (Anderson 7)

Identically, Woolf relies upon feminist characters to unravel women's position. She exhibits for the reader how women display different roles in several periods of time like Mrs. Ramsay who acts as a mother of her children, and she does not discover any talent inside her. Lily Briscoe is the one who follows her dreams and shares her talent with people around her; especially the Ramsay family. But, Joyce depends on one specific male character "Stephen Dedalus" in one period of time; he transforms his sense "the rejection of women" to his character Stephen. In other words, Stephen does not interact with women in his life; he has no space for emotions towards women in his heart. This character is a mirror of Joyce's Life, and this gives the sense of the

protagonist's role in *A Portrait of the Artist as a Young Man* (1916); he explains for the reader the meaning behind Joyce's rejection on the appearance of women in his life and his novels too.

This section examines another notion taken in Woolf's style of writing. She is recognized as one of the greatest writers and innovators in the world of Literature. She influences more than one writer with her style of writing and her novels too, also her experiments with the use of stream of consciousness and different points of view; especially the third person point of view "she" that shapes the apparition of women between the lines of her writings. Conversely, she deals with one interested technique that does not seem to attract much attention in her novels, this technique is called "Moment of beings".

In that way, Woolf never explicitly defines the meaning behind this technique, she clarifies its meaning for the reader through various examples taken from her novels. The first appearance of "moment of beings" is in Woolf's essay "*A sketch of the past*", this essay is considered to be the opening of her first memories. Woolf manifests for the readers the advantages of this technique, and this latest makes her memorizes the strongest moments as she tries them consciously i.e. being aware of those moments. For Woolf, these moments are so powerful and memorable, because she can remember her forgotten events and what she examines with her family through these moments of being. Again, Woolf notices that many things she faces in her life are seemed to be memorable and strong or forgotten. In another meaning, she can recollect or memorize the events that she lives consciously with people around her, and she forgets what she does not feel with or what is unimportant for her. (Urquhart N. p)

At the beginning, Woolf transforms the idea of moment of being through the lines of her essay "*A Sketch of the Past*". One of her examples that talks about this technique is "Laying in a grape and seeing through a film of semi-transparent yellow" (Woolf 8), she imagines the sound of

the sea, and the blinds fluttered in the wind; this strong memory from her past seems to be real in her present time. Although, she signs to some examples in her novels and essays that speak about “moment of being” in order to identify the second kind which is “moment of non-being”. This passage is taken from Woolf’s essay *A Sketch of the pas* that becomes *Moment of beings* by Jeanne Schulkind:

Above the average in “being”. It was fine, I enjoyed writing these first pages ... I walked over Mount Misery and along the river; and save that the tide was out, the country, which I notice very closely, always was colored and shaded as I like, there were the willows. I remember all the plummy and soft green and purple against the blue. I also read Chaucer with pleasure, and began a book... which interested me. (Woolf 16)

Woolf mixes between the two kinds of her moment. For Woolf, the moment of non-being in this passage is when she does not recall the memory of her husband; this means that these lines of this passage are the memories occur in Woolf’s life. However, she forgets to remember the scene when she has a conversation with her husband. Meanwhile, Woolf defines that moment of non-beings are the moments the individual experiences them unconsciously i.e. the person is not consciously aware about the moments as he examines them. Nevertheless, she states that moment of being is that moment when an individual pretests it consciously i.e. this person is not only aware of him, but he catches a glimpse of his connection with a large people around him in his daily life. (Urquhart N.p)

Additionally, When Woolf remembers her experience with these events, she has a conversation at that time with her husband she does not remember it. Because, she notices that people can walk, or read, or talk and they do something at the same time; but they cannot fix it in

their memory this is the meaning behind moment of non-being here. However, moment of being is mentioned through the unforgettable memories of Woolf; when she is consciously aware about her tripe in the Mount Misery and the river.

Overtime, Woolf is famous with her use of “Moment of beings” in her novels to recall her character’s memories, and one of these novels is *To the Lighthouse*. Mrs. Ramsay and other characters are the ones who recognize about the existence of this technique in this novel. Woolf starts this technique in her novel through the main character Mrs. Ramsay, in which this protagonist invites her friends to the dinner. Nicole Urquhart in “Moments of Beings in Virginia Woolf’s fiction” examines moment of beings in a quote from the first chapter Time Passes:

Everything seemed possible. Everything seemed right. Just now (but this cannot last, she thought dissociating herself from the moment while they were talking about boots) just now she had reached security; she hovered like a hawk suspended; like a flag floated in an element of pure joy which filled every nerve of her body fully and sweetly, not noisily, solemnly, rather for it arose... like a fume raising upwards, holding them safe together. Nothing need be said; nothing could be said. There it was all around them...of such moments, she thought the thing is made that endures. (Woolf 104)

Nicole says that “Mrs. Ramsay calls her old friends to the dinner in her summer house with her family, they are all happy in the dinner with each other even Mrs. Ramsay participates with them. She seats at the head of the dinner table and begins to join in conversations with her friends. She is aware about the connection with her friends which leads to the meaning of moment of beings.

Suddenly, her friends enter to a new subject related to boots but she is lost with her mind in another place; when she sees to her husband Mr. Ramsay she thinks if she loves him or not.” (N. p)

In other way, Mrs. Ramsay wonders herself and she put questions in her mind if there are emotions or feelings towards her husband, she does not listen to her friends anymore; because she asks herself if Mr. Banks receives her letters or not. In this quote, Woolf marks two kinds of moment; the moment of being is highlighted when Mrs. Ramsay knows about the events around her i.e. she is consciously aware about the conversation of her friends in the dinner. Otherwise, when her mind goes to another place and she does not aware about their subject of the boots this is the moment of non-being. Although, Mrs. Ramsay participates the dinner table physically her mind is in another place, there is a conversation about the boots happens in front of her but she is not reasonable about it.

Additionally, Woolf posts another existence of this technique “moment of beings” through the character Mr. Ramsay. In the second chapter “Time Passes;” he despairs from the new situation without his wife Mrs. Ramsay. After the First World War, the Ramsay family loses their source of love Mrs. Ramsay and they cannot live with the new situation after her. Her husband Mr. Ramsay is the one, who writes his essay about his house after her death; he returns to his house but he feels that his house is empty. Woolf marks the moment of being in this chapter to the reader through Mr. Ramsay, he experiences the sense of alienation and loneliness after Mrs. Ramsay’s death; he is consciously mindful with the results of the First World War and his wife’s absence from his life and house.

In the last chapter “The Lighthouse”, Lily wonders herself what will happen after her friend’s death. She stops painting the portrait of the Ramsay family because of the death of Mrs. Ramsay, but she has a vision that makes her finish her painting:

Quickly, as if she were recalled by something over there, she turned to her canvas. There it was- her picture. Yes, with all its green and blues, its lines running up and across, its attempt at something. It would be hung in the attics, she thought; it would be destroyed. But what did that matter she asked herself, taking up her brush again. She looked at the steps; they were empty at her canvas; it was blurred. With a sudden intensity, as if she saw a clear for a second. She drew a line there, in the centre. It was done; it was finished. (Woolf 250)

Lily hears a voice calling her in her house and she recognizes that this is from her painting. She says in her mind that Mrs. Ramsay calling her to finish the portrait of the Ramsay family. Lily is consciously aware about the picture in front of her, and the moment she experiences with the Mrs. Ramsay. The presence of moment of being is marked here through Lily's memorization, she remembers that moment when Mrs. Ramsay seats with her sons James, and then she paints this in her portrait. (Urquhart N. p)

As well, this is how Woolf mentions her technique "moment of being", when Lily is aware about the details of the Ramsay family in the moment of painting her picture. The unforgettable moment of Mrs. Ramsay and her son, confirms that Lily is mindful about it. Because of that moment she finishes her picture of the Ramsay family, and it helps her to reword the important details to her portrait.

Regardless, Jeanne Schulkind is the editor of Woolf's *A Sketch of the Past* into *Moment of Beings*. She clarifies the closeness between Woolf's moment of being and Joyce's epiphany. It relies upon a quotation in her book, to affirm the main difference between these two writers:

Such a moment for Virginia Woolf is one of recognition and then revelation the value of which is independent of the object that is catalyst,

and is very close to Joyce's notion of epiphany... the difficulties facing the writer who seeks to convey a value of this order are daunting in a special way, for such a moment has few consequences which can be objectively demonstrated. (19)

According to her, both of these two notions are simply the characteristics of the main technique stream of consciousness, and are designed to represent the moment of mental experience. More specifically, Woolf's moment of being embodies the idiosyncratic of randomness or fragmentation, and it delineates a lasting continuous flow of the character's inner world. In contrast, Joyce's epiphany is related to the plot of the story, and when it occurs at a certain time and place the story ends suddenly. (Schulkind 19)

Typically, moment of being and the notion of epiphany are related to the insights of the human beings. Commonly, moment of being serves the characters to flash out their important moments and present them to the individuals or in essays like Woolf. In contrast, epiphany is that type used by Joyce to make people discriminate hidden things about themselves and their lives.

By the end of the chapter, Woolf's use of stream of consciousness in *To the Lighthouse* is characterized by the technique "the all-knowing"; which simplifies for the reader to design the consciousness of the main character through the perspective of another character; and to review how Woolf shifts from one character to another. Besides, it is characterized by the free indirect discourse that indicates the thoughts of the characters as they are told by them. Also, free association is another characteristic that controls the main technique stream of consciousness. Nevertheless, Woolf's novel is distinguished by another technique called "Moment of Beings"; it is the moment of awareness caused by outer factors. These techniques impose Woolf to take another style of writing that has differences from Joyce's style of writing.

Chapter Two

The Application of Stream of Consciousness and Epiphany in James Joyce's A Portrait of the Artist as a Young Man.

This chapter shows the importance of several techniques in Joyce's *A Portrait of the Artist as a Young Man*. This novel is published in 1916. It interprets the existence of stream of consciousness, and it explores the inner thoughts, feelings, and ideas of the protagonist Stephen Dedalus. In addition, Joyce mixes between Modern techniques such as stream of consciousness and interior monologue to identify their levels through the main character Stephen. Similarly, Joyce adds another technique which makes him different in his writings; this technique is called "epiphany." This combination of Joyce is formed to achieve an aesthetic and psychological effect on the progression of a young man to be an artist. Yet, the influence of stream of consciousness, interior monologue, and epiphany is going to be discussed in this chapter.

First, in "*Critical Companion to James Joyce*": *a Literary Reference to His Life and Work* (2006), Fargnoli and Gillespie introduce an overview of James's biography. James Augustine Aloysius Joyce born on February 2, 1882, in Dublin, Ireland, He was the eldest surviving child of John Stanislaus Joyce and Mary. However, James's family went into a long decline moving from one place to another in Dublin. Joyce was given a proper education in a prestigious Jesuit boarding school in County Kildares. He left the school in 1891 because his family no longer could afford the cost of his tuition in the college. (3)

James Joyce was elected president of the Sodality of the Blessed Virgin Mary. In 1896, the Jesuits required students to study another foreign language besides Latin and French, Joyce chose Italian which became the language that the Joyce's family spoke at home. In the same year, Joyce had his first sexual experience. To note, he was a very religious boy, and his first sexual experience was a turning point in his life which led him to fall away from the Orthodox Catholicism. The experience of Joyce in the University seems to parallel the experience of Stephen Dedalus in *A Portrait of the Artist as a Young Man* (Bulson 3).

When graduating from Belvedere College 1898, Joyce attended University in Dublin and graduated on October 31, 1902, with a degree in modern languages such as: English, French, and Italian. When Joyce reached fourteen he began writing poetry and drama, he wrote a series of prose sketches entitled *Silhouettes*, lyric poems titled *Moods*, and a group of poems called *Shine and Dark*. In 1907, Joyce published his first collected poems under the title *Chamber Music*, and published his second collected poems *Pomes Penyeach* in 1929. When Joyce graduated from the university, he decided to study medicine at Royal University Medical School in Paris but he did not complete his study. Joyce worked as a teacher and journalist and spent much of his time in the Library. In April 1903, Joyce returned home after he received a telegram from his father informing him about his mother's sickness. On the 13th of August, May Joyce died at the age of forty four (Bulson 6).

Then, Joyce went through a hard time after the death of his mother, he started drinking alcohol heavily. On the 4th of July, 1931, Joyce married his love Nora to ensure that his state would be transferred to his wife and children (Bulson 15). Nora inspired Joyce to write his master piece *Ulysses*, resembling her to the character Molly Bloom. *Ulysses* published on June, 16, 1904 which is the day Joyce met Nora, that day is now called Blooms day commemorating and celebrating the day of Joyce. After that, Joyce started to write a short story called *the Sisters* published in August 13, 1904 in *the Irish Homestead* newspaper, and signed with the name "Stephen Dedalus", which became the first story of the novel *Dubliners* (1914) (Bulson 16).

His major works are: *Dubliners* (1914) is a collection of 15 short stories of prose and the only collection of his short stories published during his lifetime (Lawler), *A Portrait of the Artist as a Young Man* (1916), *Exiles* (1918), *Ulysses* (1922), *Pomes Penyeach* (1927), *Finnegans Wake*

(1939). The summary of Joyce's *A Portrait of the Artist as a Young Man* is going to be introduced in the following section.

Remarkably, Bloom Harold in his book *James Joyce* (2009) summarizes the content of Joyce's *A Portrait of the Artist as a Young Man*. He expands it is a model of nineteenth-century "Bildungsroman" novel. Withal, this novel concentrates on the growth of the protagonist from childhood to manhood; Stephen Dedalus the "Bildungsroman" hero in this novel. He grows up in a colonial Ireland, and he is against his family, religion, and politics; because his family and society are prevailed by Catholicism and Protestantism. This novel is a combination of five chapters, and it is an autobiography of James Joyce's life. Mainly, Simon Dedalus is Stephen's father, Dante is his aunt, and Eileen is his friend (41).

More specifically, another subgenre of "Bildungsroman" is included in the novel called "Künstlroman;" which is a narrative novel about the intellectual development of a young man to rich his maturity and artistry. The interior monologue and stream of consciousness proclaim the evolution of Joyce's language, and they transform Stephen from childhood into maturity and awareness:

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

Particularly, one of the most popular theories appeared in the second half of the twentieth century by Erik Erikson is "the theory of psychosocial development". It explains a series of stages that any person must experience in his lifetime; and Ericson believed that human personality is

developed from childhood to manhood through eight stages. Erikson is influenced by the id psychologist Sigmund Freud to develop his theory, and to give emphasize on human's personality (Vinney N. p). Joyce's novel has a connection to Erikson's theory because it follows Stephen's evolution from childhood to manhood.

The first stage in Erikson's theory is about "Trust vs. Mistrust," during this stage children are not aware about the world where they live. They create trust from the people around them especially their parents, if they receive any kind of interest. However, if there is a kind of disinterest children build hopeless and mistrust in their mind; this kind of trust and mistrust is going to be shared by children with people in the future (Vinney N. p). Primarily, this stage is included in Joyce's novel through the protagonist Stephen. In his childhood, Stephen has a connection with his father through the imaginative story of the baby tuckoo. Simon Daedalus is Stephen's father; he is acting like any parent telling stories to his son. Simon is the one who creates trust in Stephen's mind and soul because the baby tuckoo in the story represents Stephen; and this makes him happy.

James gives to the reader a window about Stephen's internal world, and how the story is pretended. Joyce dealt with no punctuation like comma and no structured grammar (it was there was) (Joyce 3), in terms of language he refers to the direct interior monologue that abolishes the use of punctuations and structured grammar. However, in terms of psyche the indirect interior monologue is the most useful one; because Stephen's thoughts are presented in an indirect way and controlled by Joyce. In addition, there is a song of Stephen's father that impulse his consciousness into a new progression; and this passage marks Simon's song:

He sang that song. That was his song. When you wet the bed, first it was warm then it gets cold. His mother put on the oil sheet. That had the queer

smell. His mother had a nicer smell than his father. She played on the piano the sailor's hornpipe for him to dance. (Joyce 7)

These sentences are clearly written by a little child, because there is a comma missing after (warm) (Finney 136). There is a gradual evolution in Stephen's consciousness and mind through the five senses because of external circumstances, i.e. sounds (singing and playing piano,) smell of oil sheet, and touch. Listening to those sounds helped Stephen to develop his artistic abilities in an early age.

Furthermore, another stage of Erikson's theory that can be applied in Joyce's novel is "Autonomy vs. Shame and Doubt." In this stage, children are stationing on advancing their sense of independence. Ericson states "it is critical that parents allow their children to explore the limits of their abilities within an encouraging environment which is tolerant of failure" (Vinney N. p). Here, they are allowed to make decisions about their life, if they succeed they will have healthy self-esteem; but if they fail they will feel unstable. This stage exists in the novel when Stephen has three years old. Stephen here tends to acquire his independence when he asks his friend Eileen for marriage. But, his parents stop his decision of marriage; because it is forbidden in their society to talk about marriage even if it is a joke of a child.

Therefore, Stephen repeats all the time what was his mother saying to him like (O, Stephen will apologies) (Joyce 8), and when Dante said: "O, if not, the eagles will come and pull out his eyes" (Joyce 8). Stephen reverts (apologies, apologies, and pull out his eyes) because he thought that apologies go with pull out his eyes. Stephen fall in doubt when his mother punished him, he hides shamefully himself under the table; because he remarks that he did something wrong.

In the same fashion, "Identity vs. Role confusion" is the fifth stage of Erikson's theory marked in Joyce's novel. Children become teenagers and they search for their unique identity in

society, they design what they are dreaming for in the future. They are obliged to know what they need from society and what others need from them. Stephen faces the two forces in his life. (Vinney N. p)

In this Light, Zimbaro in *Cliffs Notes on Joyce's A Portrait of the Artist as a Young Man* (1964) tells the reader that teenaged is a conflicted time and an extremely important one for Stephen, and he realized that he is changed completely. Stephen was thinking about a girl catches her in the college's party, and this passage is taken from the novel to attribute the inner-self of Stephen:

A shaft of momentary anger flew through Stephen's mind at these indicate illusions in the hearing of stranger. For him there was nothing amusing in a girl's interest and regard. All day he had thought of nothing but their leave taking one the steps of the train at Harold's Cross the stream of moody emotions it had made to course through him, and the poem he had written about it. All day he had imagined a new meeting with her for he knew that she was to come to the play. The old restless moodiness had again filled his breast as it had done on the night of the party but had not found an outlet in verse. (Joyce 71)

He also adds that Stephen's consciousness evolves when he became aware about females. He had no meaning about love and emotions until he saw his classmate in the college and started to build a specific place in his heart towards this girl, i.e. Stephen as a teenager having a vague conception of a world he lives in; he also awaits some kind of transformation. There was a party in their college, and Stephen run outside to take a moment and prepare himself to act his part in the party. His friends told him about the girl who took place in the audience, and Stephen remembers

that shyness existed between them before, because it was the first time for Stephen to bear emotions towards females after his mother's love (19).

By the same token, Joyce gathers between the direct and indirect interior monologue in this quote "All day he had thought of nothing but their leave taking one the steps of the train at Harold's Cross the stream of moody emotions it had made to course through him" (Joyce 71), it encompasses long sentences that exclude the use of punctuation; this means that Joyce emphasizes for the reader the use of the direct interior monologue. Also, Joyce guides Stephen's consciousness which leads to the existence of indirect interior monologue. The advancement of language is announced in this passage, this indicates the growth of Stephen to become aware about the words and sentences. Stephen searches for identity when he decides to confess about his love, he lives with no feelings towards females. He wants to know what he wants to be, whether a man that can talk about love with females or a shameful man.

Moreover, Joyce jumps to another step where Stephen suffered from isolation because of his family, religion, and politics. He regards this when he grows and becomes adolescent. Stephen was alienated from everything he preferred to stay alone and far from his family, religion, and politics (Filled him always with unrest and bitter thoughts) (Joyce 12). He thinks that his family can affect his decisions towards his art, because his parents preferred education for him and being a doctor in the future (Zimbaro 19). Religion is just a world of neglecting dreams and emotions for Stephen. He loved art, writing poems, and short stories, but this was forbidden in their religion and he was feeling uncomfortable because of these rules of the Catholic Church.

In other words, isolation is tested by Stephen throughout his lifetime, especially towards females. He could not be free in his decisions across art and with whom he does love, because these two things are classified in the prohibited list. Furthermore, in terms of language, Joyce depends

more on long sentences that excludes the presence of punctuation mark; like comma between sentences (pride and hope and desire-like crushed herbs in his heart sent up vapors of maddening incense before the eyes of his mind) (Joyce 80). This explains the touch of the direct interior monologue. In terms of psyche, Stephen's consciousness has been regarded and translated by Joyce to the reader in an indirect way; which refers to the indirect interior monologue. Mainly, Stephen's case is similar to the sixth stage of Erikson's theory called "Intimacy vs. isolation". In "An introduction to Erikson's stages of psychosocial development," Vinney ensures that in this stage, teenagers who have established their identity can build a connection or relation with other individuals; this is intimacy. But, isolation is resulted through impersonal relationships between individual. Even though, Stephen passed with the same situation when he intimates with people around him, but he experiences such kind of alienation when he could not intimate with females, and when he lives in his own world far from people around him.

In another sin, Joyce presents another world of Stephen's manhood, he breaks one rule against his religion and he felt guilty because of his sin:

He had sinned mortality not once but many times and he knew that, while he stood in danger of eternal damnation for the first sin alone, by every succeeding sin he multiplied his guilt and his punishment. His days and works and thoughts could make atonement for him, the fountains of sanctifying grace having ceased to refresh his soul... his sin, which had covered him from the sight of God, had led him nearer to the refuge of sinners. (Joyce 98)

Stephen is against the rules of his religion that makes him far away from his art, because his religion also punishes every person that fell in love. Joyce exposes to the reader the internal side of

Stephen and how he suffered from his sin, he also depicts that there is a quiet clarification about the level of Stephen's consciousness, and how it develops when he became aware about the nature of the sin. According to Stephen's religion, love is forbidden they worship only God, there is no room for emotions towards the other sex; although these rules Stephen broke one of his religious rules and made a sin many times when he fell in love towards the other sex and how he was thinking of them in his mind (He had sinned mortality) (Gifford 178).

In another meaning, the sin for Stephen is against the guidelines of his religion, he felt guilty towards his religion and God; also, with every single sin his guilt grew from one step to another. Withal, Stephen was known with his constrain towards his religion's rules, but these rules was stuck in his heart and reminds him that he made a sin; he felt alone and suffered in his mind from his thought. Joyce demonstrated the use of Stephen's thoughts and consciousness when he mentioned expressions as (he had sinned mortality), (his days and works and thoughts), and the repeated use of the third person point of view "he" many times; to prove that he focuses on the stream of consciousness to develop his novel, and to allow the reader to inter in the mind of Stephen to understand the events occurred with the main character.

Moreover, the sin took Stephen to the real world related to religion, feeling guilty is the first step to think about religion and God for him:

He thinks deeply and fearfully about the elaborated sermon on the hell's tortures, the greatest of which is being cut off from God. Fear drives him back. He searches for a church where he can go and make confesses with true anonymity. He finally finds one and confesses all, the world seems born anew life when he steps out of the church. He resolves to live a new life of piety. (Ibid 133)

Stephen lives in doubt many days when he felt guilty towards his God, he thinks about hell because of the sin. For Stephen, God who gives opportunities for people to ask for forgiveness and change their life from bad to good will forgive him about the sin. Joyce here presented Stephen's sensation to the reader to get the hidden message of the main character across his religion, and what he thought to do after the sin. Stephen the main character was ashamed from his God, because his religion was against any kind of love; people love just their God (Zimbaro 20).

As well, Stephen thought deeply that he must confess to his God to live a new life, the sermons prey perfectly in his imagination and sensitive nature; he imagines himself brought back through his love Emma because she is the girl who made the sin with her, and she is the way to come back to his religion and God. Then, Stephen searches for a church to confess to God and to move from a sinner, guilty life to a new life surrounded with religion and pity, this is just practiced in his imagination, sensation and consciousness.

Yet, moving from one step to another is the solution for Stephen to wash his soul and to live a clear life without love and sin. Feeling guilty from day to another is the nightmare for Stephen, in which this later transforms his imagination to reality and he starts to worship his God. Fear from hell derives him back to his religion, while Stephen's psyche about Catholic rules is discovered by the reader through the stream of consciousness (Zimbaro 20). Joyce engages himself in the novel when he portrays the internal life of the main character (every part of his day, divided by what he regarded now as the duties of his station in life) (Joyce 135) this identifies the indirect interior monologue. It is a gift for Stephen to back and pray his God every day in order to begin a new life with no sin, and his soul is filled with great determination to move from a sinner to prayer and priest. Also, he confessed to God about his past and what he did to enter again to his religion; it is difficult for him to stand in front of God to talk about the sin, but it is the first step to transfigure his

life for him. Stephen prays to his God everyday to clean his soul from the seven sins he did before with females; and to punish his souls that pushed him to fall in the sin. Stephen becomes a priest after a long time of praying God, following the conditions of the Catholic Church to build a distance between females and himself.

Again, Vinney in her article “An introduction to Erikson’s Stages of Psychosocial Development” explicates her eighth step “Ego integrity vs. despair” about old people:

“At this point, people start to look back on their lives. If they can accept and find meaning in what they have done and accomplished throughout their lives, they will achieve integrity. If people look back and don’t like what they see, the realization that life is too short to try out alternatives and repair regrets will lead to despair.” (N. p)

Stephen looks to his life as a priest and this leads him to despair. He cannot follow his religion while his psyche is affectionate with art. Stephen encompasses with a kind of smell (The sour smell of cabbages) (Joyce 145) that triggers his five senses and his consciousness, he gave his life and time to pray God. Nevertheless, he heard music in the Catholic Church when he was in the rector’s office; it attracts his mind for a few times. Although, the director is narrating about the Church’s responsibility and the power of a priest for Stephen, but this latter starts to question in his mind about this life of a priest how it is difficult for him; this is not what he preferred in his childhood.

Stephen prefers another odor: the sour smell of over ripped cabbages in the path leading home. It is the world of life and living with its mess and sheer physicality that interest Stephen. He realizes that he will “sin” again; he accepts that he was not made to live a spotless life. Rather he will live life to the fullest and accept that part of his growth will include making great

mistakes. The shrine of the Blessed Virgin is too tidy, too sterile. Stephen prefers mess and he will live his life accordingly. (Joyce 145)

Meanwhile, Stephen falls in doubt because of these questions, in addition to the music he heard in the rector's office and the very beautiful smell. After that, he realizes that these ideas are not suitable for a priest but for an artist; for him this life of a priest is not appropriate because it is empty of what he wants (Zimbaro 20). Even though, he notices that he will sin again, will face mistakes because of the music and smell that activate his imagination, Stephen Dedalus chooses the external life in his mind rather than his religion. Joyce in this quote pictures Stephen's feelings and consciousness to the reader to live his life as he is with him, besides to the long sentences that Joyce dealt with in the above quote refers to the questions in Stephen's mind; Joyce here relies upon the third person point of view "he" to depict the thoughts of the main characters not all the characters, which called "limited point of view".

Stephen is convinced that he is not related to the world of religion and Catholic Church because of the girl he saw in the seashore. It was the moment for Stephen to transfigure his life from the world of religion to his special world, his consciousness advanced when he became aware about his artistic skills. Music, smell, and the girl in the ocean were the mediators for him to discover his real place in this life, this girl broke his inner silence when she took place in his soul, she made him live again sing and laugh, he felt something beautiful in his heart, this sensation and reaction related to an artist not a priest because he discovered the beauty of language when he saw the girl. Furthermore, Stephen went to achieve his dream in the world of art away of his religion and Catholic regulations.

At the end of the last chapter, Gifford exemplifies in his book *Joyce Annotated* (1982) that Joyce accentuated how the narration shifts to the first person narrator. This change of the narration

came as Stephen's artistic creativity became clear to him, he decides to stay free from his society and build his own world with his art. He cultivates a passion for beauty, and develops a sophisticated theory to his life:

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

Stephen sent his message to people to give a clear picture about his consciousness across society and religion. Ugly things declaring by people are not supposed to be ugly for him, and what is beautiful for people seems not beautiful for him (280). This is beauty for Stephen, to observe the world from his point of view; he is certainly sure how to use his artistic skills to portray the external world in his mind. Joyce takes into consideration the development of language which Stephen dealt with in this passage, with the growth of Stephen his language has been developed from simple one that is used in his childhood to be clear in his maturity. With the use of free association style, Joyce cooperated with this style to put the reader in the mind of Stephen from his childhood to his manhood. In the following part, Joyce depends on several aspects to distinguish his style of writing from Woolf's one.

Commonly, Joyce participates with Woolf in analyzing the inner-self of the main characters through the technique stream of consciousness. But, Joyce adopts multiple aspects and notions to be famous with a different style of writing. Joyce relies upon the aspect of Focalization as one of his styles to improve the use of stream of consciousness in *A Portrait of the Artist as a Young Man*.

This aspect is coined by the French theorist Gérard Genette in his book *Discourse on Focalization* (1972). It refers to the kind of perspective from which the events are told, seen, or heard, i.e. the information is related to the knowledge of the narrator, or the character, or others (146).

In *A Portrait of the Artist as a Young Man*, Joyce identifies Stephen as focalizer or protagonist who interacts with people and the world where he lives in, and as a focalized in the novel which means being object by the author and the reader through the main technique stream of consciousness. However, Stephen acts as a focalized by his father who plays the role of focalizer, this means that his father tells the story to his baby tuckoo Stephen who acts the role of focalization. This case is exemplified in this passage:

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

This type of focalization called “Fixed internal focalization”, which means that the events in the novel are mediated and being told through one main character’s perspective or the focalizer (“Narrative terms and concepts”). Joyce tends to give a dual function to Stephen in his novel as a protagonist and focalized character at the same time; he put the reader in the psyche of Stephen to know his own feelings, sins, uncontrolled desires, thoughts, and artistic skills. Besides, Joyce concentrates on the third person point of view “he” in this novel to maintain the existence of Stephen in the novel, the events that are related to him, his world, his sense, and his thoughts; this style which is based on one character is called “the limited point of view”, and it is the second kind of the third person point of view. So, Joyce gathers two aspects to present his novel and to portray

the interpersonal sense of the main character Stephen which are “Fixed internal focalization” and “The limited point of view”, unlike Woolf, she dominates “the omniscient point of view” in her novel *To the Lighthouse* (1927), in which she permits for the reader to understand the consciousness of all the main characters; not only about the protagonist Mrs. Ramsay.

Similarly, another role of focalization is announced by Joyce through Stephen in the following scene:

He tried to think what was the right answer; was it right to kiss his
mother or wrong to kiss his mother? What did that mean, to kiss?

Was it right? (Joyce14)

Joyce clarifies how Stephen plays the role of focalized object by the author in the previous quote. It is interesting that Joyce characterizes Stephen’s thoughts to the reader in a form of questions; this means that he claims to take the reader to live the doubt where Stephen lives in. That way, Stephen sort out his consciousness to clarify the reason behind these questions, he lives in doubt because of his friend when he asked him: Stephen do you kiss your mother before you go to the bed? Stephen does not understand why his friends were laughing when he said yes and no. The narrator here is the focalizer because of the events being told by him about Stephen the focalized object, this style of focalization was adopted by James to help the reader examine only the mind of the main protagonist.

Correspondingly, in *James Joyce’s A Portrait of the Artist as a Young Man*, Mark Wollaeger analyzes the content of Joyce’s novel. He mentions that Joyce reflects his life to the readers through the main character Stephen Dedalus, that is to say his novel represents the personal life of the author Joyce, and the protagonist Stephen is the hidden personality of him. Joyce allows

the reader to discover his real life through the main character of the novel, he narrates and follows Stephen's life from childhood to manhood with all the events; this is called "coming of age", in which Joyce bases on to demonstrate how Stephen reflects on life since childhood to be an artist. Basically, this genre of literature "coming of age" is established to illustrate the changes that any person faces in his growth. (20)

More specifically, coming of age refers to the development of the main character's consciousness and language; on one hand the language of the protagonist vary from his childhood to adulthood, on the other hand his consciousness is advanced according to the society he lives in. Stephen's consciousness differs from one level to another, in the first level when he was baby he became aware about the things around him through the five senses; in the second level he became aware about the words of the language when he was studying. In the third level Stephen became aware about the situations when there are problems, in the forth level he became aware about females, and in the fifth level he became aware about the nature of the sin and being guilty. In the sixth level he became aware about the notion of his religion, and in the seventh level he became aware about his artistic skills; this is what we call coming of age or the mental development of Stephen Dedalus.

According to Franco Moretti in *The Way of the World: The Bildungsroman in European Culture* (1987) Bildungsroman is a specific subgenre of coming of age that relates a sensitive person who goes in search of answers, to life's questions with the expectation that these will result in gaining experience of the world. It is sometimes used interchangeably with the genre "coming of age" in different novels like *A Portrait of the Artist as a Young Man*. to investigate the mental development of the protagonist (16). Particularly, this Genre seeks to uncover the inward consciousness of Stephen in different periods of life, and Joyce according to "coming of age"

mentions how the protagonist of Joyce's novel faces his society, religion, and family from childhood to manhood. The following part illustrates an important notion of Joyce that makes him famous during the 20th century.

Uniquely, one of the strongest styles in Joyce's writings is the use of Epiphany in his novels. This term can be found in the description of Joyce's original work *Stephen Hero*, which became after editing it *A Portrait of the Artist as a Young Man* by Jeanne Schulkind. Epiphany is used to be known as a moment of sudden enlightenment and spiritual evolution caused by external power or internal causes, and this term is mentioned several times in this novel.

By an epiphany he (Stephen) meant a sudden spiritual manifestation, whether in the vulgarity of speech or in a memorable phase of the mind itself. He believed that it was for man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments... this is the moment which I call epiphany.

(Mitchell 4)

This style is considered to be one of the most characteristics that Joyce publicizes in his writings according to multiple critics. Walzl and Scholes, for example, claim that "the term epiphany refers to an artistic device which can be traced throughout Joyce's work" (145), whereby, it leads to a better understanding for the character and to the world around him. As well, the presence of epiphany in Joyce's writings especially in *A Portrait of the Artist as a Young Man* makes him one of the writers who are known for using it, and the one who is famous for the depiction of the mental development of the main character. Also, most of Joyce's writings are known with the existence of stream of consciousness and epiphany, this combination produces a perfect gradual evolution of Stephen's thoughts and sensation (Spencer 11). Joyce's novel focuses

on the mental advance of the main character Stephen Dedalus, and epiphany is the way to discern how an external or internal power affects positively on Stephen's consciousness; yet, the content of the novel concentrates on the consciousness of Stephen, and the epiphanies he experiences while growing up may help the reader to discover the change of Stephen's consciousness towards his religion, society, and family.

Regardless, one of the critics mentioned that there are twelve epiphanies in Joyce's novel; the original work *Stephen Hero* is a combination of seventy-one epiphanies according to Joyce. However, after editing and revising the original work of Joyce only forty survived to be spread in his literary achievements. Then, after accounting the epiphanies of Joyce, the novel starts with the epiphany number one and ends with the epiphany number thirty (Wolfreys 33). In contrast, Morris Beja mentions that there are twenty-five epiphanies Joyce uses in his writings "twelve take place in his novel *A Portrait of the Artist as a Young Man*" (Beja 30). Then, the first eleven epiphanies prepare Stephen to the major epiphany at the end of the novel which represents his spiritual manifestation. Joyce builds a specific room at the end of each chapter contains what we call "epiphany", and this awakes Stephen's manifested desires in his subconscious to change his opinion towards his family, religion, politics, society, sexual desires, childhood, and art respectively.

Likewise, most of American literary theorists indicate that minor epiphany is not complete alone in Joyce's novel; it should be added to other minor epiphanies in each chapter, to give a clear meaning to the reader in a form of major epiphany at the end of each chapter:

Minor epiphanies mark all the stages of Stephen understanding, as when the fell of Eileen's hand shows him what Tower of Ivory means, or as when the word "Fetus," craved on the school desk, suddenly focuses for

him in brute clarity his “monstrous way of life”. Major epiphanies occurring at the end of each chapter, mark the chief revelations of the nature of the environment and of his destiny in it. The epiphany is an image sensuously apprehended and emotionally vibrant, which communicates instantaneously the meaning of experience. It may contain a revelation of person’s character, brief and fleeting, occurring by virtue of some physical trait in the person. (Dorothy 65)

Initially, the first chapter of the novel differentiates Stephen’s childhood through his father’s story. The use of interior monologue in this chapter is the technique of Joyce, to recall Stephen’s thoughts and memories in one page and half; his five senses help him to perceive the world, and to deal with the different situations existed in it. Moreover, this chapter marks a clear shift for the protagonist Stephen from his childhood to his experience at school; this means that his consciousness takes a new level with a new meaning of the world around him. Basically, the first moment of minor epiphany in this chapter is marked when Stephen contacts people around him (his family):

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

Pull out his eyes,

Pull out his eyes,

Apologize,

Apologize,

Pull out his eyes. (Joyce 4)

Stephen's religion is catholic and Eileen is protestant, since his childhood he wanted to marry his friend Eileen but he has no enough background about his religion's rules. Stephen at that time is unconscious about the ideologies of Ireland society, and he wants to marry Eileen without knowing that this is considered as a sin in his society. Stephen's society or religion does not confess with love, emotions, and relationship even if it is between children. When Dante says "pull out his eyes", he hides himself under the table with a sense of threatening. After that, Stephen understands that asking a protestant girl for marriage is a moral sin in Ireland; there is no room for emotional feelings and expressions, because this is will decline his reputation towards his family, and his religion too. Simply, Dante's words are classified as external power which leads to the term "epiphany", because Stephen has no information about Catholic Church's rules, but Dante here known as a moment of epiphany for the protagonist Stephen, in order to change his view about his society and religion. He realizes that (the eagles will come and pull out his eyes) means the consequences and the results of the Catholic Church behind the moral sin; it was like an attention for Stephen to change his opinion about asking a little protestant girl for marriage. Stephen repeats these words (apologize), (pull out his eyes) to keep them in his mind as a threatening expressions.

Additionally, Stephen and his family interact with many problems in his life like economic ones which forces him to leave hid school. Again, his father starts to drink because of these problems, and Stephan remembers the advice of his father to be a good man and good catholic person. Although, Stephen does not stop to talk with his father because he stills his father, he performs the play and he goes with his father to the city of Cork. Then, his father tells him stories about his friend's adventures. The main character Stephen, finds a shocking word "Fetus" in the theatre of the medical school with his father, and this takes him to a moment of vision:

He read the word “Fetus” cut several times in the dark stained wood. The sudden legend started his blood: he seemed to feel the absent of students of the college about him and to shrink from their company. A vision of ... A broad shouldered student with a moustache was cutting in the letters with a jack knife, seriously. Other students stood or sat near him laughing at his handwork... But the word and the vision capered before his eyes as he walked back across quadrangle and towards the college gate. It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind. His monstrous receives came thronging into his memory. (Joyce79)

For Stephen, the word “Fetus” is another minor epiphany in Joyce’s novel which shows the manifested content in his subconscious. Mainly, this word is coined to both Stephen’s personal symptom and his father’s former college, while this term represents a sudden moment for Stephen to remember his repressed sexual desires, and his lack of self–authority (Connolly 65). Stephen at the beginning was known with his alienation especially with his family and friends, and this makes him feel ashamed from them. Regardless, Stephen has another minor epiphany when he starts to feel ashamed from his father, because his father drinks all the time he does not like his behavior; this moment wakes Stephen that his childhood is dead and he became adult “his childhood was dead” (Joyce 84). More than this, Stephen’s interest is literature and writing novels he sees people around him act in different way, especially his friends and his father behaviors. Stephen’s thoughts let him think how different he is from his family and classmates “he felt that he was hardly of the one blood of them” (Joyce 87). Meanwhile, the progress of Stephen’s psyche and his personal experience with his family and classmates introduced as a major epiphany highlighted in the end of the second chapter.

For the most part, Joyce identifies another epiphany occurs to Stephen Dedalus at the beginning of chapter 3. Although, he attends a class of mathematics but he is absent minded thinking of lunch, the pleasure he could have with money, and the prostitutes whom he visits at the end of the day. Then, he sees a scroll hung on his wall testifying to his leadership devoted to the blessing of Virgin Marry; she is the one who inspires Stephen spiritually. He finds a Latin passage dedicated to her in the wall and he read it (it was when her name (Marry) were murmured softly by lips where on there still lingered foul and shameful words, the savor itself of a lewd kiss) (Joyce 93). Stephen is known with his bad relationship with women, he has no meaning how to deal with them, but he knows one thing which is his loyalty and obsess towards the blessing Virgin Marry, because she dramatizes a spiritual inspiration for him, and she represents to him aesthetic beauty, the exotic and the poetic that he seeks her when he feels with bad mind.

Stephen tests another moment of epiphany with his mother too, because he considers his mother as the one who teaches him love from his childhood. His mother's smell and sound give him a chance to enter the world of emotional feelings towards the other sex, but he learns that these emotions are specialized only to his mother and the blessing Virgin Marry (Ahmed N. p). The main character Stephen Dedalus realizes that he commits more than one sin like lust, envy, greed and gluttony: (from the evil seed of the lust all other deadly sins) (Joyce 93), this makes him worried about the sins he examines in his life. This is the meaning of epiphany in this chapter, when Stephen fears from his God because of his sins. After that, his life changes after his witnesses a religious triumph, and after he confesses to the priest about his guilt. The sin is a symbol of change for Stephen from being a sinner to be a priest, and this is the meaning behind the term of epiphany, in other words this sin awakes him to think that he is a catholic person and he must return to his original instructions.

Finally, chapter four includes another important epiphany faces the main character of the novel. At the beginning, Stephen thinks about his priesthood when he returns back to his home, suddenly he observes the shrine of the Virgin Mary; this shrine gives no sense to him. This moment of no sense builds new emotions for him, in which Stephen wonders himself about his feeling's rejection across this shrine (Ahmed N. p). He begins to feel with a new soul related to art in his deep heart, and his name will give him a new life in the future. At the moment of enlightenment, one beautiful girl attracts Stephen's eyes and attention in the sea:

He turned away from her suddenly and set off across the strand, his cheeks were aflame; his body was a glow; his limbs were trembling. On and on and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him. Her image had passed into his soul forever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph; to recreate life out of life! (Joyce 147)

Stephen describes her with poetic words in his mind although he does not know her. At the same time, Stephen forgets his promises with the Catholic Church, and he replaces the spiritual inspiration of Mary the Virgin with this girl. Besides, the girl is a symbol of beauty for Stephen because she inspires him to imagine in an artistic way. After that, he understands that this is a communication between his thoughts and his own nature; he is living the role of a priest and his thoughts are living in an artistic life. Again, Stephen cries of joy "Heavenly God! Cried Stephen's soul, in an outburst of profane joy" (Joyce 171), because his inner self controls him all the time, and it opens his eyes to get his real place in this life. In that moment, his thoughts are interrupted with a sight of beauty not with his religion's instructions; he convinces himself that his imagination is

encompassing with the music he hears in the Church, and the vision of the girls in the sea. In that way, Stephen's comprehension about his thoughts is related to an artistic man not a priest man, he is ensured that these flows of thoughts are resulted from the mind of an artist not a religious man.

At the end, this chapter shows that Joyce indicates a major epiphany about the protagonist's mental advance. Meanwhile, Stephen chooses his art rather than his religion; he becomes a mature enough to rely on himself and to live in his own nature. Additionally, he takes an important decision to follow his aesthetic theory to each philosophical aspect of beauty. In short, Stephen enjoys his artistic life better than his religious one, because he sees the world differently than people around him.

General Conclusion

The Modern Period of English literature occupies the years between the end of the nineteenth century, and the beginning of the twentieth century. The Great War is looked as a symbol of change from the traditional values of the Victorian Age, to the beginning of new trends in the Modernist Age. Modernism is the time of privilege for different writers and artists like Woolf and Joyce to break the Victorian's traditions into a new type of Literature. These writers found themselves alienated from their society, to create their new world. The central preoccupation of Modernist writers is with inner-self and consciousness because they focus only on the psyche of the human beings. Also, Modernist literature is characterized by several techniques and themes in different novels; and the stream of consciousness is the most popular technique involved by Modernist writers. Although, Woolf and Joyce share the same technique stream of consciousness and similar features like free association and free indirect discourse; but they opt different styles to write their novels.

First, Woolf's *To the Lighthouse* narrates the story of the Ramsay family and their guests in the summer house. Mrs. Ramsay is the protagonist of the novel, in which her consciousness is highlighted through the stream of consciousness. Furthermore, this technique is used to depict the thoughts, feelings, and sensation of Mrs. Ramsay and other main characters. Even though Woolf's novel is similar to Joyce's novel in the use of stream of consciousness; but she attracts many writers and readers with her own style by using other techniques and notions. Particularly, "the All-knowing" or "the omniscient" point of view is observed in Woolf's *To the Lighthouse*, she implies it to proclaim the shift from one character to another. i.e. the consciousness of Mrs. Ramsay is narrated through her husband Mr. Ramsay, or through Lily's perspective. Additionally, free indirect discourse or style is another characteristic of the stream of consciousness; it describes the

consciousness of all the characters within the novel. This style is used to indicate the psyche of Mrs. Ramsay as it is told from her point of view or from other's perspective. Lily's thoughts are pictured through this style too, when she suffers from alienation because of the death of Mrs. Ramsay. Likewise, Feminist characters are dominated in Woolf's novel; this means that she focuses more on women like Mrs. Ramsay, Lily Briscoe, Nancy, Came, and Mrs. McNab to improve women's position and victimization at that time. Mrs. Ramsay is a mother and wife in which she idealizes the Victorian women; she does not educate nor improve herself. Lily is the symbol of Modernist women, she improves herself through her art; she put the idea of marriage in the second stage after art. Yet, free association is another characteristic used in Woolf's novel, when Lily observes the butter and the first idea comes to her mind is about Mrs. Ramsay. As well as, Woolf is known with the notion of moment of beings that distinguished her novel from Joyce's one. This technique is used to memorize the stronger moments in the character's mind, and Mrs. Ramsay's awareness about the dinner is marked as moment of beings. Also, Lily's observation about that moment between Mrs. Ramsay and her son is clarified as moment of beings too because it is fixed in her mind. Woolf combines between stream of consciousness and moment of being to describe the authentic life of the main characters. I.e. these techniques are going interchangeably. Stream of consciousness technique interprets the consciousness of the main characters, and it mentions their moment of being.

Second, Joyce's *A Portrait of the Artist as a Young Man* is a Bildungsroman novel which interprets the mental development of the protagonist, and Stephen Dedauls is the pearl of the novel. Joyce categorizes the novel through Stephen's development from childhood to manhood, and he relies upon the stream of consciousness to elucidate this development. Yet, Stephen's evolution is balanced between the progressions of his consciousness and his language; in psychoanalytical terms, Erik Erikson's theory "Stages of psychosocial development" is a concrete example of

human development that is related to Stephen's advancement. In literary terms, coming of age refers to the progression of Stephen's consciousness through different levels.

In the first stage "Trust vs. Mistrust" Stephen is still a young baby and his parents are taking care of him; they build a sense of hope in his mind. In the second stage "Autonomy vs. Shame and Doubt," Stephen develops a kind of independence that poses him to ask Eileen for marriage, but he falls in shame when he notices that this kind of questions is forbidden. In addition and in "Identity vs. Role confusion," Stephen looks for his real identity because he has emotions towards his classmate, and he is living as a religious man.

Then, Stephen struggles with his family, society, and religion, which leads to isolation for Stephen in "Intimacy vs. isolation" of Erikson's theory. In the last step "Ego Integrity vs. despair" Stephen is against the life of a priest and he despairs from this new life, because he has artistic feelings in his mind that told him about his real place in art. Thus, Joyce utilizes the free indirect discourse too as one of the characteristics of stream of consciousness. It clarifies that the events in the novel are told through Stephen's consciousness, and the third person narrator marks his existence. Free association is another style shared by Joyce too, it describes the first thought comes into Stephen's mind. When he heard the music in the church, the first idea comes to his mind is art. Again, the implication of focalization defines Stephen as a focalized person; he is the center of the novel, in which the reader and the author. Stephen plays the role of focalizer and focalized object, he is introduced as a focalized object in his childhood when his father tells him an imaginative story, and he interacts with happiness. Stephen acts a focalizer, when he interacts with people around him and gives his opinion about them according to his perspective.

Since Joyce focuses on Stephen's intellectual development, he uses "coming of age" as a genre of literature to portray Stephen's development from childhood to manhood, this genre

describes the levels of Stephen's consciousness; when Stephen was a young baby, he used the five senses to be conscious about the things around him. In the second level, he introduces the meaning behind the words of the sentences when he was studying. In the third level, he understood the situations when there are problems. In the fourth level, his consciousness developed to discover his emotions towards females. In the fifth level, he comprehended the meaning behind the nature of the sin. In the sixth level, he realizes the importance of his religion. In the seventh level, he corresponds to his desires to be an artist. In the same way, Joyce deals with "the limited point of view" to cover the events of the novel through one character, the content is known through Stephen's consciousness not through all the characters. Finally, another technique beautifies Joyce's novel is the notion of "Epiphany"; it is improved through Stephen Dedalus. It helps him to recognize the hidden truth about his personality, because he is created to be artist. Stream of consciousness and epiphany go in the same pathway; they define the development of Stephen's consciousness and his certain moments of insight.

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Résumé

Cette étude est une enquête stylistique sur l'utilisation du courant de conscience dans *To the Lighthouse*, de Virginia Woolf, et *Le portrait de l'artiste jeune homme* de James Joyce. Ces deux figures de la période moderne sont connues pour l'utilisation du courant de conscience dans leurs romans. Cette thèse démontre les caractéristiques communes telles que la libre association et le discours indirect libre utilisées par ces auteurs. Cependant, ils prennent différentes notions qui révèlent la diversité de leur style d'écriture. Le premier chapitre, intitulé «L'utilisation du courant de conscience et du moment d'être dans le phare de Virginia Woolf», traite des personnages féministes, du point de vue de tout-savoir et du moment des êtres en tant que notion spécifique utilisée par Woolf. Le deuxième chapitre, intitulé «L'application du courant de conscience et de l'épiphanie dans *Le portrait de l'artiste jeune homme* de James Joyce», décrit l'aspect de la focalisation, le point de vue limité, l'âge adulte, le monologue intérieur et l'épiphanie. L'approche stylistique est la méthode appropriée pour cette étude, qui repose sur l'analyse littéraire et la stylistique. Le courant de conscience de Robert Humphrey dans le roman moderne est l'une des théories et des perspectives considérées comme une source concrète pour analyser le contenu des romans, comme mentionné ci-dessus. Cette recherche pourrait ouvrir la voie à une étude supplémentaire du courant de conscience dans une perspective psychologique plutôt que consumériste. Envoyer des commentaires

Historique Enregistré Communauté.

Mots-clés: Virginia Woolf, James Joyce, le courant de conscience, le moment des êtres, l'épiphanie, et la stylistique.

ملخص

هذا البحث هو عبارة عن دراسة أسلوبية حول استخدام مجرى الوعي في فيرجينيا وولفز إلى المنارة ، وجيمس جوسي صورة للفنان في دور شاب. يُعرف هذان الأدباء من العصر الحديث باستخدام دفق الوعي في رواياتهما. توضح هذه الرسالة السمات الشائعة مثل الارتباط الحر والخطاب غير المباشر المجاني الذي يستخدمه هؤلاء الكتاب. ومع ذلك، فهم يتبعون مفاهيم مختلفة تكشف عن تنوع أسلوبهم في الكتابة. الفصل الأول بعنوان "استخدام مجرى الوعي ولحظة الوجود في فرجينيا وولف إلى المنارة" الذي يعتمد على الشخصيات النسائية، وجهة نظر شاملة، ولحظة الوجود كمفهوم محدد تستخدمه وولف. الفصل الثاني بعنوان "تطبيق مجرى الوعي وعيد الغطاس في صورة جيمس جوسي للفنان باعتباره شاباً" الذي يعتمد على جانباً من التركيز، وجهة نظر محدودة، سن الرشد، مونولوج داخلي، وعيد الغطاس. النهج الأسلوبي هو الطريقة المناسبة لهذه الدراسة، والذي بدوره يستند على التحليل الأدبي والأسلوب. يعد كتاب روبرت همفري دفق الوعي في الرواية الحديثة أحد النظريات ووجهات النظر التي يتم اعتبارها مصدرًا ملموسًا لتحليل محتوى الروايات على النحو المذكور أعلاه. قد يمهد هذا البحث الطريق لدراسة إضافية لتيار الوعي من منظور نفسي إلى حد ما.

الكلمات المفتاحية: فرجينيا وولف، جيمس جويس، تيار الوعي، لحظة الكائنات، عيد الغطاس، والأسلوبيات.