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Stream of consciousness modernism pdf

Narrative device used in literature This article is about the literary device. For pre-writing technique, see free writing. For other uses, see The Stream of Consciousness (disambiguation). In literary criticism, the stream of consciousness is a narrative mode or method that tries to describe the multitudinous thoughts and feelings that [sic] pass through the mind of a narrator. [1] The term was coined by Alexander Bain in 1855 in the first edition of *The Senses and the Intellect*, when he wrote: The agreement of sensations in a common stream of consciousness (on the same cerebral highway) allows those with different senses to be associated as easily as the sensations of the same sense (p. 359). [2] But he is credited to William James, who used it in 1890 in *The Principles of Psychology*. In 1918, the novelist May Sinclair (1863–1946) first applied the term stream of consciousness in a literary context when he discussed Dorothy Richardson's novels (1873–1957). [3] Pointed Roofs (1915), the first work in the series of 13 semi-autobiographic novels entitled *Pilgrimage*, [4] is the first complete novel published in English. However, in 1934, Richardson comments that Proust, James Joyce, Virginia Woolf & D. R. ... all the new method, though very different, simultaneously. [5] There were, however, many precursors earlier and the technique is still used by contemporary writers. The definition of the flow of consciousness is a narrative device that attempts to give the written equivalent of the character's thought processes, either in a free inner monologue (see below) or in connection with his actions. Writing the flow of consciousness is usually considered as a special form of inner monologue and is characterized by associative leaps in thought and the lack of some or all punctuation. [6] The stream of consciousness and the inner monologue are distinguished from the dramatic and soliloquy monologue, where the speaker addresses an audience or a third person, which are mainly used in poetry or drama. In the flow of consciousness, the speaker's thought processes are more often described as heard in the mind (or addressed to one's own person); is primarily a fictitious device. An early use of the term is found in philosopher and psychologist William James's *Principles of Psychology* (1890): consciousness, then, does not appear to itself as chopped into bits ... there is nothing united; flows. A river or a stream are the metaphors by which it is most naturally described. Talking about it further, let's call it the flow of thought, consciousness, or subjective life. [7] The cover of *Ulysses* (first edition, 1922) by James Joyce, considered a prime example of the flow of styles of writing of consciousness. In the following example of the stream of consciousness from James Joyce's *Ulysses*, Molly seeks sleep: a quarter after an unearthly hour I think they're just getting into China now combing out their pigtails for well day soon have runs call angelus they have no one coming to spoil their sleep, except for a strange priest or two for his night office alarmlock next to the cockshout clattering the brains of itself let me see if I can fall asleep off 1 2 3 4 5 what kind of flowers are the ones they invented as wallpaper stars in the lombard street was much nicer apron he gave me was like that something only that I wore it only twice as well below this lamp and try again so that I can get earlier [8] Inner monologue See also: Internal monologue While many sources use the flow of terms of consciousness and inner monologue as synonyms, the Oxford Dictionary of Literary Terms suggests that they can be also distinguished psychologically and literally. In a psychological sense, the stream of consciousness is the subject, while the inner monologue is the technique of presenting it. And for literature, while an inner monologue always presents the thoughts of a direct character, without the apparent intervention of a narrator who summarizes and selects, does not necessarily mix them with impressions and perceptions, nor does it necessarily violate grammatical or logical norms – but the technique of the flow of consciousness also makes one or both things. [9] Similarly, Encyclopædia Britannica Online, although agreeing that these terms are often used alternately, suggests that while an inner monologue may reflect all the halves of thoughts, impressions and associations that affect the character's consciousness, it may also be limited to an organized presentation of the character's rational thoughts. [10] A very early example is found in the Gospel of Luke 7:39. He [Simon the Pharisee] said to himself, 'If this man [Jesus] had been a prophet, he would have known who and what kind of woman this is touching him—that she is a sinner.' [11] [12] Development began until 1900 While the use of narrative technique of the stream of consciousness is usually associated with modernist novelists in the early part of the 20th century, a number of precursors were suggested, including in the 18th century, Laurence Sterne's psychological novel *Tristram Shandy* (1757). [13] [necessary example] It has also been suggested that Edgar Allan Poe's story *The Tell-Tale Heart* (1843) foreshadows this literary technique in the 19th century. [14] Poe's story is a first-person story told by an anonymous narrator who strives to convince the reader of his mental health, while describing a crime he committed, and is often read as a dramatic monologue. [15] George R. Clay notes that Leo Tolstoy, when the opportunity demands it ... apply the modernist flow of consciousness technique in both *War and Peace* (1869) and *Anna Karenina* (1878). [16] The story of *An Occurrence at Owl Creek Bridge* (1890), by another American author, Ambrose Bierce, also abandons strict linear time to record the internal consciousness of the Due to his renunciation of the timeline in favour of free association, *Les Lauriers is coupés* (1887) by Édouard Dujardin is also an important precursor. Indeed, James Joyce got a copy of Dujardin's novel... in Paris in 1903 and recognized a certain loan from it. [18] There are also those who point to the stories and plays of Anton Chekhov (1881–1904) [19] and *The Hunger of Knut Hamsun* (1890) and *Mysteries* (1892) as providing images of the use of the flow of consciousness as a narrative technique at the end of the 19th century. [20] While *Hunger* is widely seen as a classic of world literature and a revolutionary modernist novel, *Mysteries* is also considered a pioneer of opera. It was claimed that Hamsun was well ahead of its time with the use of the stream of consciousness in two chapters, especially this novel. [21] [22] British author Robert Ferguson stated: There are a lot of dreamy aspects of mysteries. In that book... [its... two chapters, where he actually inverts the writing flow of consciousness in the early 1890s. This was long before Dorothy Richardson, Virginia Woolf and James Joyce. [23] Henry James was also suggested as a significant precursor in a work since *Portrait of a Lady* (1881). [23] It was suggested that he later influenced writers of conscience, including Virginia Woolf, who not only read some of his novels, but also wrote essays about them. [24] However, it was also claimed that Arthur Schnitzler (1862–1931), in his short story *Leutnant Gustl* (*Nobody But Brave*, 1900), was in fact the first to make full use of the technique of the flow of consciousness. [25] At the beginning of the 20th century, but only in the 20th century this technique was fully developed by modernists. Marcel Proust is often presented as an early example of a writer using the technique of the flow of consciousness in his sequence of novel *À la recherche du temps perdu* (1913–1927), but Robert Humphrey comments that Proust is concerned only with the reminiscence aspect of consciousness and that he deliberately re-upts the past for the purpose of communication; therefore, he did not write a flow of Roman consciousness. [26] Novelist John Cowper Powys also argues that Proust did not use the stream of consciousness; while we are told what the hero or what Swann thinks we are told this by the author rather than by Either *The Story or By Charles Swann*. [27] Let's go then, you and I, when the evening is stretched out in the sky like a patient who is grounded on a table; Let's go, on some half-empty streets, the grumbling retreats of restless nights in cheap one-night hotels and sawdust restaurants with shells: Streets that follow as a boring argument of insidious intent to lead you to an overwhelming question... Oh, don't ask, what is it? To let's make the visit. In the room, the women come and go talking about Michelangelo. T. S. Eliot, *Love Love J. Alfred Prufrock* 1915 The term was first applied in a literary context in *Selfish*, April 1918, in May Sinclair, in relation to the first volumes of Dorothy Richardson *Pilgrimage*'s sequence of novels. Richardson, however, describes the term as a lamentably ill-chosen metaphor. [28] James Joyce was a major pioneer in the use of the flow of consciousness. Some clues of this technique are already present in *A Portrait of the Artist as a Young Man* (1916), along with the inner monologue, and references to the psychic reality of a character rather than to its external surroundings. Joyce began writing a portrait in 1907 and was first serialized in the English literary magazine *Irish Review* in 1914 and 1915. Earlier in 1906, Joyce, when working at the *Dubliners*, considered adding another story with a Jewish advertiser named Leopold Bloom under the title *Ulysses*. Although he did not continue the idea at that time, he eventually began working on a novel using both the title and the basic premise in 1914. The writing was completed in October 1921. The serial publication of *Ulysses* in *The Little Review* magazine began in March 1918. *Ulysses* was finally published in 1922. While *Ulysses* is a major example of using the flow of consciousness, Joyce also uses the author's description and indirect free style to record Bloom's inner thoughts. Moreover, the novel focuses not only on the inner experience: Bloom is constantly presented from all rounds; both inside and outside, from a variety of points of view that range from objective to subjective. [30] In his final work *Finnegans Wake* (1939), Joyce's method of flowing consciousness, literary allusions, and associations of free dreams was pushed to the limit, abandoning all conventions of conspiracy and character construction, and the book is written in strange and obscure English, based mainly on complex multi-level puns. Another early example is T. S. Eliot's use of the inner monologue in his poem *J. Alfred Prufrock's Love Song* (1915), a dramatic monologue by an urban man, struck by feelings of isolation and an inability to act decisively [31] a work probably influenced by Robert Browning's narrative poetry, including *Soliloquy of the Spanish Cloister*. [32] 1923 – 2000 Prominent uses in the years following the publication of James Joyce include Italo Svevo, *La coscienza di Zeno* (1923), [33] Virginia Woolf, *Ms. Dalloway* (1925), *To the Lighthouse* (1927) and William Faulkner in *The Sound and the Fury* (1929). [34] However, Randell Stevenson suggests that the inner monologue, rather than the stream of consciousness, is the appropriate term for the style in which [subjective experience] is recorded, both in *The Waves* and in Woolf in general. [35] Throughout *Ms Dalloway*, Woolf blurs the distinction between direct and indirect speech, freely alternating her way of narrative between omniscient description, indirect, indirect inner monologue, soliloquy. [36] Malcolm Lowry's novel *Under the Volcano* (1947) resembles *Ulyse*, both in its concentration almost entirely in a single day of [the protagonist's] Fermín's life... and in the range of inner monologues and streams of consciousness used to represent the mind [characters]. [37] Samuel Beckett, a friend of James Joyce, uses the inner monologue in novels such as *Molly* (1951), *Malone meurt* (1951; *Malone Dies*) and *L'Innommable* (1953; *The Unnamable*), and the story *From an Abandoned Opera* (1957). [38] In the theatre, playwright Eugene O'Neill used the monologues of the stream of consciousness, mostly in his 1928 drama *Strange Interlude*, and to a greater extent in the *Mourning Become Electra* (1931) play cycle and other plays. The technique continued to be used in the 1970s in a novel such as Robert Anton Wilson/Robert Shea, collaborative *illuminaus!* (1975), on which *The Fortean Times* warns readers to [b]e ready for streams of consciousness in which not only identity, but also time and space no longer limit narrative. [39] Although structured as a sketch show, Monty Python produced an innovative stream of consciousness for their *MONTY Python's Flying Circus* TV show, with the BBC stating: Gilliam's unique animation style became crucial, perfectly segueing between any two completely unrelated ideas and making the stream of consciousness work. [40] The novels of the Scottish writer James Kelman are known for mixing the flow of narratives of consciousness with the Glaswegian vernacular. Examples include *Busconductor Hines*, *A Deament* and *How Late It Was, How Late*. [41] As for Salman Rushdie, one critic comments that Rushdie's novels follow an Indian/Islamic story style, a narrative of conscience told by a young Indian loquacious. [42] Other writers using this narrative device include Sylvia Plath in *The Bell Jar* (1963) [43] and Irvine Welsh in *Trainspotting* (1993). [44] The stream of consciousness continues to appear in contemporary literature. Dave Eggers, author of a heartbreaking work of faltering *Genius* (2000), according to one reviewer, speaks a lot he writes – a powerful stream of consciousness, thoughts colling in all directions. [45] Novelist John Banville describes Roberto Bolaño's novel *The 1999*, written in a feverish stream of consciousness. [46] The 21st century 21st century brought additional explorations, including *Everything is Illuminated* (2002) by Jonathan Safran Foer and many of the stories of American author Brendan Connell. [47] [48] See also freedom of indirect expression *Free writing* *Internal monologue* *Modernist fiction* *Soliloquy* *Stream of consciousness* (psychology) *Persona* *poetry* *References* ^ J. A. Cuddon, *A Dictionary of Literary Terms*. (Harmondsworth, Penguin Books, 1984), 660–1). ^ William C. Waterhouse, *Source of the Creek*. *NY Times Review of Books*, November 22 Dorothy Richardson's novels, *The Selfish*, Vol. 5, No. 4, (April 1908), 57–58. ^ Joanne Winning (2000), Dorothy Richardson's pilgrimage. *Univ from Wisconsin Press*. ISBN 978-0-299-17034-9. ^ In a letter to library and publisher Sylvia Beach *Windows of Modernism: Selected Letters of Dorothy Richardson*, ed. Gloria G. Fromm Athens, Georgia. University of Georgia Press, 1995, p. 282. ^ For example, both Beckett and Joyce omitted the complete stops and paragraph breaks, but while Joyce also omitted the apostrophes, Beckett left them in ^ ^ (I, pp.239–43) quoted in Steven Randallson, *Modernist Fiction: An Introduction*. 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