



## CHAPTER II

### A REVIEW OF RELATED LITERATURE

In her works, Virginia Woolf describes life that "life is not a series of gig lamps symmetrically arranged; but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end." Mrs. Woolf does not agree with contemporary writers who describe life objectively. Yet, Mrs. Woolf considers that life is something elusive, baffling, multiple, and subjective as her subject matter in her writings. And she feels the need for representing the uniqueness of every individual experience in her work of literature ( Lodge 1966 : 245 ).

As one of the woman British writers, Mrs. Woolf portrays the feminine social world in her novels. She does not agree with the problems of the female characters in the contemporary novels in which the world of the female is described much smaller, more enclosed. The female characters are revealed not in conflict with the masculine world, yet among the females themselves. That is why in her writings, Mrs. Woolf presents a far larger world of females than the contemporary writers do ( Staley 1982 : xiii ).

In Mrs. Dalloway, Mrs. Woolf applies a new method of narration which is called the stream of consciousness. This

method is quite related to point of view. Therefore, the writer wants to discuss Mrs. Woolf's novel, Mrs. Dalloway based on those two elements, the stream of consciousness and the point of view.

In a story, there is certainly a narrative technique used by the author to tell the story to the readers. The narrative technique of one story is different from other stories, since it depends on the choice of the authors. This narrative technique is called point of view.

Whenever reading fictions, the readers always need to know " who is telling the story?" and " what is that person's relation to the action?" These two questions emerge when a person deals with point of view. According to Ian Malligan, point of view is the perspective from which the story is narrated ( 1984 : 101 ).

Point of view plays an important role in achieving the coherence of the story in fictions. In writing a story, the author always tries his best to choose an appropriate point of view for the story so that it can be organized very well and understood by the readers ( Warriner 1977 : 52 ). Point of view certainly exists in a story and it determines whether the story is good or bad, interesting or boring. In reading a story, first the readers need to understand its point of view in order to understand the full meaning of the story. This element of fiction is used as an orientation for an author to write a story from whose point of view it is narrated.

There are many kinds of narration in fictions as the

authors use different kind of point of view in order to establish the coherence in narration ( Warriner 529 ).

The basic point of view has only two forms, the first person point of view and the third person point of view. In the first person point of view, the narrator stands as a participant in the story whether as the protagonist, as another major character, or as a minor character. This narrator always uses "I" to refer to himself as a storyteller from his own point of view. Yet, in the third person point of view, the narrator does not appear in the story as a character but he remains in the outside of the narration or he is as a non-participant in the story. Such narrator refers to the characters as 'he', 'she', and 'they' ( Kennedy 1983 : 19 ).

The most prominent form of the third person narration is the omniscient ("all knowing") where the narrator sees into the minds of all or some characters. Sometimes, he gives comments on the characters and sometimes he does not do so. A specific omniscient point of view is called the stream of consciousness which is still new in literary works. A further variation on the third person narration is the third person limited, in which the narrator still uses a theoretical omniscience but he focuses on a character either a major character or a minor one. And the other kind of third person narration is the objective point of view, the narrator does not enter the mind of any character but describes events from the outside or in an objective way. This type of narration often includes a great deal of

dialogue ( Kennedy 20-21 ).

In writing stories, sometimes an author uses single character point of view and sometimes he tends to use multiple characters point of view. In single character point of view, all events and all other characters are seen through the eyes of one person only. Yet, in multiple characters point of view, the readers can see one event through the eyes of more than one character. This multiple characters point of view is the favourite method of Virginia Woolf in her writings including Mrs. Dalloway ( Surmelian 1968 : 57, 62-63 ). Prominently, Mrs. Woolf uses a stream of consciousness point of view in this novel. In modern novels, the readers can find a narrative method which is quite different from the traditional ones. This new method uses no plot so the character's actions occur and develop through what is going on in his mind. The flow of narration from one mind of the character to another is like a stream of water. In other words, the story is written continuously as a musical composition ( Surmelian 180 ).

The term "stream of consciousness" was first used by William James in the Principles of Psychology ( Steinberg 123 ). The stream of consciousness is properly a psychological term rather than a literary one. This term is mostly useful when it is applied to mental processes such as psychological aspects of character in fiction ( Calderwood 1968 : 253 ). The realm of life with which stream of consciousness literature is concerned is mental

and spiritual experience-both the whatness and the howness of it. The whatness includes the categories of mental experiences : sensations, memories, imaginations, conceptions, and intuitions. The howness includes the symbolizations, the feelings, and the processes of association. The object of the stream of consciousness writers, then, is to enlarge fictional art by depicting the inner states of their characters, so that they can present their characters more accurately and more realistically ( Calderwood 258 ).

The dominant trend in the novel today is psychological realism, with the emphasis on individual consciousness. That is why, the modern writers use the stream of consciousness method of narration in conveying the character's inner worlds ( Surmelian 163 ). The stream of consciousness is familiar among the nineteenth-century novelists such as Dorothy Richardson, Virginia Woolf, James Joyce and William Faulkner ( Steinberg 7 ). A stream of consciousness novel differs from all other psychological fictions in the sense that it is not concerned with the psychological theory, but with the subject matter. According to Robert Humphrey, the stream of consciousness novel is " identified most quickly by its subject matter " that is the consciousness of one or more characters of the novel ( Calderwood 254 ). So, in the stream of consciousness novel, the action of what the character does or sees is not so important as what the character thinks. In other words, the stream of consciousness novels reveal

about what is going on in the mind of one or more characters.

C. Hugh Holman defines a stream of consciousness novel as : " a type of psychological novel which takes as its subject matter, the uninterrupted, uneven, and endless flow of consciousness of one or more of its characters." Stream of consciousness, then, is " a mixture of all the levels of awareness, an unending flow of sensations, thoughts, memories, associations and reflections" ( Steinberg 5-6 ).

In writing a stream of consciousness novel, an author usually applies two significant techniques. Those are interior monologue and "erlebte Rede." According to Erwin R. Steinberg, interior monologue is :

silent, internal, or interior soliloquy or monologue occurs when a character speaks silently to himself, in his own mind; the character can hear himself in his mind's ear, but no one else can hear him or need even be aware that he is thinking ( Steinberg 162 ).

" Erlebte Rede" or narrated monologue is defined by Dorrit Cohn as :

the renderings of a character's thoughts in his own idiom, while maintaining the third person form of narration ( Steinberg 158 ).

And she continues to compare "erlebte Rede" to interior monologue as:

Its [ erlebte Rede ] transposition into present tense and first person...yields an interior monologue. It would appear...that these two techniques for rendering a character's psyche differ only by simple grammatical details. But when we see erlebte Rede in a surrounding epic context, its distinctiveness becomes clear: by maintaining the person and the tense of authorial narration, it enables the author to recount the character's silent thoughts without a break in the narrative thread ( Steinberg 158 ).

There are two distinct forms in an interior monologue. Those are direct interior monologue and indirect interior monologue. In a direct interior monologue, the readers can hear the "stream of thought and feeling flowing through the character's mind directly." Yet, in an indirect interior monologue, the author functions as "a selector, presenter, guide and commentator" since the stream of thought of the characters are filtered through the author's mind. A direct interior monologue is written in the first person, but the indirect one is in the third person. The novels of Virginia Woolf are excellent illustrations of the indirect interior monologue or "erlebte Rede." The term "interior monologue" always means direct interior monologue. And Robert Humphrey calls indirect interior monologue as "erlebte Rede." So in this analysis, the writer uses two terms : interior monologue and narrated monologue or "erlebte Rede" ( Holman 1978 : 274 ).

Besides interior monologue, there is another device in presenting the stream of consciousness, which is called "erlebte Rede." This device is analysed and classified by French and German scholars in the decade after 1912, following the publication of an article by Charles Bally, who called the term "le style indirect libre" ( French ) means the free indirect style. Then, in 1921, E. Lorck called the term "erlebte Rede" ( German ) means speech which goes through..

"Erlebte Rede" is often being confused with interior

monologue. Actually, they are different. An "erlebte Rede" is written in the third person, yet an interior monologue is in the first person. An "erlebte Rede" or a represented speech always uses past tense, but an interior monologue always uses present tense. Everything in "erlebte Rede" is seen from the perspective of the character but it is conveyed through the omniscient author's sentences ( Steinberg 151, 148 ).

Mrs. Woolf basically uses "erlebte Rede" ( narrated monologue ) in representing the stream of consciousness in Mrs. Dalloway. Yet, there is still a little interior monologue in this novel. The interior monologue in Mrs. Dalloway is mostly written in the third person pronoun "one" and a few is written in the first person "I" ( Lodge 85 ). The following are an example of "erlebte Rede" and an example of interior monologue in Mrs. Dalloway. An example of "erlebte Rede" is :

She could see what she lacked. It was not beauty; it was not mind. It was something central which permeated, something warm which broke up surfaces and rippled the cold contact of man and woman, or of women together ( Woolf 1954 : 36 ).

The sentences in this "erlebte Rede" actually comes from Mrs. Dalloway's mind, but they are filtered through the omniscient author's sentences. In other words, the readers can know the character's stream of thought indirectly. That is why, in this "erlebte Rede," the author uses the third person 'she' to refer to Mrs. Dalloway and she presents Mrs. Dalloway's flow of thought in the past tense.

An example of an interior monologue in Mrs. Dalloway

is :

And there is a dignity in people; a solitude; even between husband and wife a gulf; and that one must respect, thought Clarissa, watching him open the door; for one would not part with it oneself, or take it, against his will, for one's husband, without losing one's independence, one's self-respect-something, after all, priceless ( Woolf 132 ).

In this interior monologue, the readers can know Mrs. Dalloway's stream of thought directly so that they can know what is going on in Mrs. Dalloway's mind through her own sentences, not through the author's sentences.

The stream of thought, then, is closely related to the point of view. It is a new development of a narrative method during the nineteenth century so it is mostly used by modern writers. The stream of consciousness is a specific omniscient point of view which is used by the author to reveal the characters inwardly, through what is going on in their minds. For representing the stream of consciousness of the novel, there are only two techniques. Those are interior monologue and "erlebte Rede." Usually, the stream of consciousness writers use those two techniques in their writings. Yet, each writer has each own outstanding skill in using either interior monologue or "erlebte Rede." James Joyce, for example, is famous for his interior monologue especially in the Molly Bloom section at the close of his Ulysses. And Virginia Woolf has an interesting style in using "erlebte Rede" in representing the stream of consciousness in her novels, such as, Mrs. Dalloway ( Holman 274 ).