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Stream of Consciousness Technique in James Joyce and Virginia Woolf's Novels

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Abstract

James Joyce and Virginia Woolf offer deep psychological insights into the thoughts of their characters that go beyond conventional narrative structures and characterization. The imagery and symbols in their novels, illustrating how these elements communicate complex abstract ideas and human consciousness, with a notable longevity in imagery despite changing life phases.

Keywords: Victorian, History, Literature, Feminism, European

Introduction

Joyce uses the term "epiphany" to mean a sudden revelation, the point in a story or novel when a character has a spiritual awakening and all the little details-thoughts, gestures, objects, feelings, etc.-come together to create a new awareness. The original meaning of the term is, of course, the presentation of the Christ child to the Magi. Simply put, an epiphany occurs when long-forgotten information, or "moments," resurface in one's mind like old images and initiate a laborious and sometimes painful mental process.

Feminism, in its broadest sense, is an ideology that calls for the liberation of women from societal constraints, male-dominated norms and practices, and the advancement of women's rights in general. It asserts that women must be seen as active participants in society rather than as objects to be manipulated. In all spheres of life, including politics, economics, society, and morals, it aspires to see women and men treated equally. Educating women about their rights and helping them forge a new identity are important goals of that movement. In the twentieth century, there lived a writer named Virginia Woolf. England was the site of the most vehement criticism of the Victorian lifestyle in the early 1900s. Now that Victorian ideas about the family, schooling, and political rights were under scrutiny, there was a strong demand for reform. The latter two decades of the nineteenth century saw a further acceleration of this shift, particularly as it pertained to women's status. She made the bold claim that the Edwardian period was a time of fresh beginnings and a rejection of the past because it marked a transformation in human nature. According to Bennett and Brown (1924).

During this period, Woolf became well-known and wealthy. It would take a lot to transform a civilization, but she could see the changes happening. By writing about the experiences of women who were oppressed by males, she had her readers empathize with their plight. In addition to her overtly feminist ideas, Woolf's feminism is characterized by her preoccupation with gender roles and the experiences, narratives, and histories of women (Roe and Sellars 209).

Joyce, like many other prominent personalities in "English" literature (Swift, Yeats, Shaw, Beckett, etc.), was of Irish descent. From a middle-class Irish Catholic family, he came into this world in Dublin in 1882. Though he was flawed in many ways, John Stanislaus Joyce, Joyce's father, was to have a profound impact on his son's writing. As Joyce's father took and lost a series of jobs, slipping - or being booted - down the social ladder, the family's financially comfortable situation deteriorated over time.

The Jesuits oversaw James's whole education, from elementary school to college, when he was sent away to boarding school at Clongowes Wood College in 1888. Even when he rejected the Jesuits' teachings, he never lost the cerebral nuance and focused mind that he had acquired from

them. *A Portrait of the Artist as a Young Man,* Joyce's autobiographical work, focuses heavily on his time spent at Jesuit school.

Irish nationalist politics, particularly the tragic life of nationalist leader Charles Stewart Parnell, had a profound impact on him as a kid. Joyce also learned about current events mostly by seeing his father's response. In the 1880s and 1890s, Ireland fought for independence from Britain under the leadership of Protestant politician Charles Stewart Parnell, and his father was a fervent admirer of Parnell.

After Parnell's death in 1891, Joyce's father, a disillusioned and disappointed man, lost interest in Irish nationalist politics. Joyce, too, became disillusioned and detached from both the political extremism in Ireland and the flourishing nationalist literary movement of the time, which was creating groundbreaking and engaging literature. During his lifetime, James Joyce had tremendous trouble having his works published in his native Ireland, and it's safe to say that the Irish reciprocated this apathy with a comparable lack of interest in his writing. Joyce excelled academically. In order to help his family's financially struggling situation, he received a number of scholarships while he was in school. Meanwhile, his increasing discontent with religious and societal norms was beginning to manifest itself in open defiance. He was influenced by Ibsen, who was considered a dangerous and immoral writer in the 1890s. The intellectual honesty of Ibsen and his decision to leave his nation were both praised by Joyce. Not unlike the "subversive" and "morbid" criticism levelled at Ibsen's work, Joyce's was to face the same kind of backlash.

Literature Review

Ellmann, Maud. (2011) [1]. Maud Ellmann, a leading literary critic of her time, brings together her writings on modernism, psychoanalysis, and Irish literature in this seminal new volume. She explores the links between modernity's expanding technical networks and the structures of modernist fiction via her intricate readings of Henry James, James Joyce, and Virginia Woolf. She draws linkages between these two realms and Freudian psychoanalysis.

Yasin, Sidra & Haroon, Hira & Ullah, Faiz. (2024) [2]. This research examines the function of cohesiveness and coherence in literary works, with a particular emphasis on A Portrait of the Artist as a Young Man by James Joyce and To the Lighthouse by Virginia Woolf. This study intends to inspire future researchers to investigate corpus-based approaches in literature by building on the cohesion theory. The research aims to locate important language patterns that provide cohesiveness and coherence to the texts by using Part-of-Speech (POS) tagging and collocation analysis.

Brooke, Julian & Hammond, Adam & Hirst, Graeme. (2016) [3]. 'Free indirect speech,' a style of third-person narrative heavily impacted by the viewpoint character's words, was substantially elaborated upon by modernist writers like James Joyce and Virginia Woolf. Because of the sparseness of our data and the nature of free indirect discourse, we need to understand the stylistic connotations of rarer words and expressions that cannot be gleaned directly from our target texts in order to analyze characterization.

Uyurkulak, Serhat. (2022) [4]. Published in book form in 1922, James Joyce's Ulysses is widely regarded as a classic of modernist literature. The novel was serialized from 1918 to 1920. Scholars have attempted to approach Ulysses from a variety of theoretical perspectives, and the novel has been the subject of several conversations both during and after its serialization.

Gordon, Craig. (2000) [5]. The Waves, Virginia Woolf's 1931 novel, has been widely interpreted as an aesthetic experiment in representing consciousness, rather than a political work, even by critics who study the political implications of Anglo-American literary modernism or, more specifically, of Woolf's literary output. The first italicized interlude's disembodied narrative voice describes an unlocatable landscape abstractly and figuratively; in the first chapter, a cacophony of personalized yet significantly indistinguishable voices erupts from within the unstable circumferences of individual characters, or, more precisely, are attached to proper names that designate different but overlapping spaces of enunciation.

Stream of Consciousness Technique in Virginia Woolf's Novels: Mrs. Dalloway, written by *Virginia Woolf in 1925* [10], demonstrates her increased proficiency with the stream of consciousness approach. She aims to depict the deep complexity and unconscious processes of the human mind in this book without the narrator's direct explanation. In order to illustrate the fluidity of the mind, the narrator in this book leads the reader in and out of the thoughts and recollections of the characters without providing clear explanations. She uses rhetorical patterns of fluidity that emerged at the beginning of the century to develop her own literary psychology, most notably in Mrs. Dalloway, where she employs the literary story of stream of consciousness. She makes a conscious effort to elevate the stream of consciousness approach to the pinnacle of success and validate its potential as a means for depicting life in an entirely creative manner. By using this ground-breaking method to convey her understanding of life and human nature, she pushes the boundaries of the English novel. She employs this literary device to delve deeply into her characters' thoughts and convey the precise effects of life on their personalities. The book tells the tale of an upper-class woman named Clarissa Dalloway's mid-June day in post-World War I London. On the day she intends to throw a significant party, Clarissa is progressively exposed via her thoughts and recollections of the past. Peter Walsh, Sally Seton, her daughter Elizabeth, Elizabeth's history tutor Miss Kilman, and the hostess Lady Bruton, all reveal her in their thoughts. "Every character who interacts with *Mrs. Dalloway* in space (crossing her path in London), in time (doing something at the moment that she is), or in memory (the third dimension, as it were) has some symbolic relation, if not to *Mrs. Dalloway* herself, then to the main theme of the book."

R.L. Chambers does a fantastic job at capturing Clarissa's erratic thoughts:

> First, there is a fixed point of consciousness-Clarissa Dalloway-from which the movement swings back and forth in time and space, revealing vistas and showcasing experience and character before moving forward once more to the present moment. Next, there is a fixed point in time and space-Bond Street on this June morning-from which the movement swings once more, this time through various points of consciousness-Edgar J. Watkiss, Septimus and Lucrezia, Sarah Bletchley, Mr. Bowley, and so on. Finally, there is another point of consciousness, Clarissa Dalloway.

Clarissa's thoughts return to her family's house in Bourton, outside of London, as she walks along a London street to buy flowers for the evening celebration. She starts her day by shopping for the party that is scheduled for that same evening. She concludes by describing the actual celebration. She is acutely aware of the celebration in the evening. The sentence that follows demonstrates how she looks into the party:

As good old Lord Lexham stood there apologizing for his wife who had contracted a cold at the Buckingham Palace Garden party, Clarissa knew deep down that it was going to be a terrible flop. Out of the corner of her eye, she could see Peter berating her in that corner. After all, why did she act in this way? Why stand bathed in flames while pursuing pinnacles? Maybe it would eat her up anyhow! Burn her to the ground! preferable of tapering and fading away like some Ellie Henderson, it's preferable to brandish your torch and throw it to the ground! Peter's ability to induce these emotions in her just by entering and standing in a comer was astounding. Exaggerate; he made her perceive herself. It was foolish. However, why had he come just to criticize? Why never give, always take? Why not take a chance on one little viewpoint? She needs to talk to him because he was straying there. However, she would not have the opportunity. Life consisted of renunciation and humiliation. Lord Lexham was stating that his wife would not wear her furs to the garden party because "my dear, you ladies are all alike"-at least he was 75 years old! The way the elderly couple caressed one another was lovely. Old Lord Lexham was not to her liking. Her celebration was important to her, and it sickened her to know that everything was falling apart.

She feels the same as she did in Bourton in this lovely morning. Even though the author has only given us a few hours of Clarissa's existence, we learn everything there is to know about her. The crisp, peaceful air reminds her of her stroll in Bourton:

> What a joke! What a dive! threw open the French windows and threw themselves out toward Bourton. The air in the early morning was fresh, serene, and stiller than this, of course; it was like a wave's flap or kiss; it was cold and crisp, but (for an eighteen-year-old girl at the time) sad, as she stood at the open window, knowing that something terrible was about to happen.

Her old friend Hugh Whitbread, who is in London to accompany his wife Evelyn to the doctor, unexpectedly crosses paths with her. She instantly recalls that Hugh is disliked by Richard and Peter. She also recalls her time at Bourton in the past, when Peter mocked Hugh for lacking intelligence and simply having "an English gentleman" manners. Sally despises Hugh as well.

The recollections of her world blend with the splendor of London in the morning. The street's surroundings bring to recall her connection with Peter Walsh, whom she adored and frequently traveled to London with. She can still remember every last detail of a chat she had with Peter. Clarissa has old recollections of Peter that she keeps in her mind. Clarissa's romantic memories of Peter, who cherished her and desired to wed her, resurface whenever she thinks about Bourton. Despite her love for Peter Walsh, she marries Richard Dalloway since Peter might not provide her with any solitude or spiritual autonomy. Peter exhibits excessive possessiveness. In addition, Mr. Richard is superior than Peter in terms of social and economic standing. Although Clarissa is aware that Peter has not succeeded in realizing his aspirations, she still thinks that she should reject his proposal. The text that follows demonstrates her argumentative mindset.

As a result, she would continue to argue with him in St. James's Park, claiming that she had been correct and that she should not have married him. Since there must be some degree of autonomy and liberty between spouses living in the same home on a daily basis, Richard granted her this, and she reciprocated. (For example, where was he this morning? She never inquired as to what committee it was.) However, everything had to be shared and invested with Peter.

In the book, Mrs. Woolf exclusively depicts Clarissa's romantic encounters. Before the novel had started, the love tale had already come to an end. At the start of the book, the main protagonists only think back on their past failures. The fabric of Clarissa's life has been shaped by her romantic adventures. Peter, however, is unable to let go of the memories of his love for her. He is over fifty years old, yet his love for her is so strong that he can't get over his sentimentality. Peter is still attracted to Clarissa even after returning from his five-year stay in India. He is now envious of Clarissa. He inquires as to her happiness with Richard. Despite her worldly luxuries, she believes she is miserable and would have been quite content with Peter. Peter Walsh's jealous consciousness is depicted in the knife image: "It was jealously that was at the bottom of it - jealousy which survives every other passion of mankind, Peter Walsh thought, holding his pocket-knife at arm's length. “Six Clarissa and Peter are constantly linked psychologically.

For some reason, she always thought about their arguments when she thought of him-possibly because she so desperately needed his approval. "Civilized" and "sentimental" were terms she owed him; they began each day of her existence as though he protected her. When would he return, she wondered?

As she strolls along London Street, she also considers mortality. Observing the individuals, she speculates on how they will continue to exist even after her death. She recalls a few words on the comfort of dying from Shakespeare's Cymbeline. As he sits in Regent's Park, Peter recalls the agonizing moment in Clarissa's garden at Bourton, next to the fountain, when she coldly rejected him and he started crying. Even though their romance ended a long time ago, they continue to think about one another. She extends an

invitation to him to attend the evening celebration. "Remember my party, remember my party" is her invitation, echoing in her ears as he strolls through the streets of London. Peter's mind continues to replay the recollections of his time in Bourton. He recalls the scenario from Richardson's initial visit to Bourton. When Peter sees Clarissa talking to Richardson, he tells himself, "She will marry that man."

Although Sally Seton makes an appearance later in the book, the reader is first acquainted to her through Clarissa and Peter's consciousness. Clarissa recalls the good times she had with Seton while sitting in the attic chamber. In addition, Clarissa believes the kiss she gave Seton in Bourton to be the most memorable experience of her life. Then, as she passed a stone urn filled with flowers, she experienced the most beautiful moment of her life. Sally paused, plucked a flower, and gave her a kiss on the lips. The planet may have completely collapsed! The others vanished, leaving her and Sally by themselves.

She recalls how Seton used to smoke cigarettes. When she had a bath and lost her sponge, she once rushed through the country home nude. Clarissa is very attracted to her. She recalls being in love with Sally Seton when she was eighteen, and they spoke about everything while running around the hallway's nude. This is where Clarissa and Sally's gay desire is discovered. Clarissa's love and attraction for Seton in a previous life are contrasted with her current absence of comparable feelings for her husband Richard.

We also learn that Clarrisa despises her daughter's history teacher, Miss Kilman. Elizabeth could fall in love with Miss Kilman, according to Clarissa. Clarissa despises her MacBook. Kilman has become a Christian. She always attempts to control other people. She worries that Elizabeth would abandon her for her mother and wants complete control over her. Elizabeth, nevertheless, overcomes her possessiveness. Clarissa enters the flower store and strikes up a conversation with the proprietor. She hears a vehicle backfiring at that moment. An external event the backfiring car serves as a means of transitioning from Clarissa to Septimus Smith, a shellshock-stricken war veteran. He is the opposite of Clarissa. However, Septimus and Clarissa never cross paths in the narrative. Their shared experience of losing a beloved, their shared loss of "selfhood," and their shared emotional melancholy are what bind them together. The loss of his comrade Evans, war-related hallucinations, and the suffering brought on by conflict drive Septimus insane. Since soldiers are not permitted to display or feel any emotional weakness on the battlefield, he was unable to express sorrow when his comrade Evans was slain in front of him. Septimus complies with this directive and suppresses his sorrow for his friend's passing. The following phrases describe his wounded soul:

> Weary yet uplifted, he reclined on his chair. He rested and waited until he could translate for humanity once more, this time with pain and effort. He was lying on the back of the planet, extremely high. Under him, the ground trembled. The stiff leaves of the red blooms rustled past his head as they grew through his skin. Up there, the sound of music rushed against the rocks.

He sees sights and hears voices when he is by himself. He is aware of a secret: there is no crime or love in this world, and trees are alive. He believes that a dog is becoming a man. He sees Evans approaching him while singing while wearing a gray outfit. Actually, Peter is on his way. Freud's psychoanalysis states that neurological disorders are the root cause of this kind of conduct. In attempt to find the reasons for man's neurotic behavior, which controls his actions in tangible ways in his interactions with other people and objects, he created the idea of psychoanalysis. Additionally, the clinical approach is used for those with neurological conditions. Dr. Holes encourages Rezia to develop an interest in topics outside of her husband's world, but he refuses to leave the world he has constructed in his own head, where the war's memories continue to haunt him. He is horrified by images outside. He is no longer able to focus on the outer world and other people. "Last relic who gazed back at the inhabited regions, who lay like a drowned sailor, on the shore of the world" is how Septirnus describes himself. "I will kill myself" is something he frequently says to himself. Septimus and his wife Lucrezia demonstrate his neurological breakdown, extreme self-consciousness, and insanity. Septimus is the center of the most buried parts of Clarissa's soul, as evidenced by her response to learning of his passing. In a way, Clarissa too feels quite alone and cut off from the people around her. She hosts parties as a coping mechanism for her loneliness. Her family, friends, and servants are united. Her 'gift' to life is the parties, an effort to bring balance and order so she may overlook the chaos that is about to overwhelm her. When the reality threatens to 'wobble' her security, she withdraws to the sterility of her chamber, which is chilly and vault-like. The vision of the tomb with candles "half burned down" and the chilly, white sheets "tight stretched" where she must ultimately rest while "Narrower and narrower would her bed be" appears as she retreats to the shelter of her lit attic room. Her steady descent into oblivion is evident in the way she moved from the party to the room. When Clarissa Dalloway considers life and death in terms of time, she has an epiphany that allows her to fully identify with the young man's suicide. She never gets to see him. However, the identities of these two unrelated and unidentified persons give the book its wholeness. Before a crucial event Clarissa's evening party and Septimus's visit with a specialist Clarissa and Smith stroll about London. This is where the story's biographical element may be found. Woolf manages her own weaknesses with regard to her mental condition by recounting the pains of Clarissa and Septimus. Regarding Mrs. Dalloway, Wolff wrote in her diary: "I have almost too many ideas in this book." I want to provide life and death, rationality and insanity; I want to critique the social structure and present it in its most extreme form at work."

Stream of consciousness technique in James Joyce's novels: James Joyce holds a significant place in the history of the contemporary English novel and is a talented artist and inventor. He possessed the ability to expand the expression's inventiveness. Joyce traveled to Paris in 1902 after becoming dissatisfied with the orthodoxy and narrowness of Ireland, when he discovered Les Lauriers Sont Coupes by Edouard Dujardin, a French author. He said that Dujardin had inspired him, particularly his inner

monologue. Joyce had also read Freud in Trieste. Joyce was forced to live in exile in Zurich throughout the 1914–1918 war. Under Jung's direction, it served as the focal point of the global psychoanalytic movement. His contribution to the stream-of-consciousness novel is significant. His primary focus is on the inner workings of a character's mind and how it responds to outside circumstances. He expands the realm of awareness. *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake* are among of his most significant works. These novels are all related to one another. The list of "hundred best books" includes works by Sophocles, Homer, and Dante, as well as *A Portrait of the Artist as a Young Man,* and *Ulysses*.

The majority of A Portrait of the Artist as a Young Man (1916) is autobiographical. It describes the hero Stephen Dedalus's spiritual growth. The book chronicles Stephen's existence as an infant, a schoolboy, and ultimately a young artist by following his awareness throughout his early and teenage years. The protagonist collects ephemeral memories and experiences, shifting ideas, and various associations. “As an insight into childhood and adolescence it is admirable, though the narrative moves in a series or sketches, leaving out large chunks of experience, and though Stephen Debalus is an unusual person. “It is regarded as a masterwork of the Kunstler roman, which translates to "artist's novel" in English and tells the story of an artist's development into adulthood. It falls within the Bildungsroman subcategory. Many of the events in this book are similar to those in James's own life.

> Joyce is the source from which Stephen Dedalus is formed; Stephen's life is derived from his experiences. However, before they can be properly incorporated into a piece of art, both life and experience must be polished and their flaws eliminated. Therefore, Joyce uses his own life as the basis for the novel in this book, but he feels completely free to alter his biography for artistic purposes or to include any information or situations that would enable him to show the artist's development as a young man.

The readers are able to completely immerse themselves in Stephen's life thanks to the stream of consciousness format. Although everything in the book is observed through Dedalus, the author describes Stephen's experiences in the third person. Following the novel's first page, which features his disorganized recollections and early impressions, the focus rapidly sharpened as we peered inside the mind of a very young Stephen. He recalls the sights, sounds, colors, scents, and commotion of his early years. Joyce starts out right as a writer of stream of consciousness. He recalls his father telling him a tale in the first few pages of *A Portrait of the Artist as a Young Man,*: "Once upon a time, and it was a very good time, there was a moocow going down along the road and this moocow According to the narrative his father told him, he had a hairy face when he looked at him through a glass. He remembers how his mother used to spread the oil sheet after he moistened his bed. This approach reflects the consciousness of a youngster. The disjunctive and transient ideas come one after the other. The first chapter's indirect third-person format makes it obvious that it reads like a lengthy internal monologue.

Stephen recalls his school days in relation to the schoolyard. He doesn't play well. To escape being reprimanded by the monitoring, he acts as though he is running. He also remembers his time at Clongowes Wood College and his educational experiences there. One day, Wells is shoved into a muddy, chilly water ditch by a classmate. His sickness is causing him a great deal of anxiety. Because he remembers his father's parting warning to never complain about anyone, no matter what happens to him, he chooses not to report anyone against Wells. He imagines that everyone would be regretful if he died after contracting a fever from the contaminated water.

> He pondered whether he would pass away. On a sunny day, you could still pass away. He may pass away before his mother arrived. After that, he would celebrate a dead mass in the chapel, much as the comrades had described Little's death. At the mass, all of the men would be wearing black clothing and wearing dejected expressions. Wells would also be present, but nobody would pay him any attention. The rector would be buried at the community's little cemetery off the main lime avenue, dressed in a cope of black and gold, with towering yellow candles on the altar. At that point, Wells would regret his actions. And slowly, the bell would toll.

When Stephen is asked if he kisses his mother before bed, Joyce uses the stream of consciousness technique to depict his awkward state. When he answers "yes," the lads all begin to jeer at him. He says "no" right away, and everyone laughs once again. He doesn't know what went wrong with his response. He encounters the lads' ruthless flippancy in school. He remembers Father Dolan, his teacher, punishing him at school. He is asked by his father why he isn't writing. He responds that the doctor says he should not study till he gets new glasses since his current ones are broken. However, the instructor punishes him with the pandybat on his hand, and Father Dolan views it as an excuse and treats him as a lazy, idle loafer. He goes to rector, inspired by the youngsters and driven by his own agonizing sense of injustice. When he meets with the rector and shares his predicament and horrible experience, his annoyance is nearly over. When he hears his father's story about his conversation with Father Comme over the pandybat incident, he is once again internally frightened. Joyce's attitude toward society and himself is characterized by his physical disability, public humiliation, feeling of grievance, disdain for tradition, need for self-justification, and appeal to higher authority. Stephen is deeply affected by Father Dolan's cruel, memorable behavior. His face conveys the depth of his physical, mental, and spiritual suffering.

> Stephen closed his eyes and raised his shaking hand, palm up, into the air. The prefect of studies briefly touched it with his fingers to straighten it, and then he felt the soutane's sleeve swish as the pandybat was raised to attack. His shaking palm crumpled like a leaf in the fire as a result of a scorching, searing, stinging, tingling strike that sounded like the loud snap of a broken stick. The sound and the pain caused scalding tears to well up in his eyes. His entire body trembled

> with fear; his crumpled, scorching, livid hand shook like a loose leaf in the air, and his arm trembled. He put out a wail and prayed to be released. He suppressed the hot tears and the cry that burned his throat, despite the fact that they burned his eyes and made his limbs tremble in agony and fear.

He is a victim of the school's flawed educational system, where instructors act as personal unconscious agents. According to Jung, the unconscious level of the mind is where wrath, fear, death-wish, and a sense of failure originate. When Stephen encounters different circumstances, his mind is continuously filled with different memories. During his teenage years, Stephen becomes quite confused. His recollection of his early year's fades. Entrapped by The Count of Monte Cristo, Stephen uses his need for adventure as an outlet, imagining himself living out the protagonist's travels until he rejects his former love, Mercedes:

> Whatever he had heard or intuited as a youngster about the weird and horrible, the image of that black avenger loomed large in his imagination. Using transfers, paper flowers, colorful tissue paper, and the strips of silver and golden paper used to wrap chocolate, he constructed a picture of the fantastic island cave on the parlor table at night. The vivid image of Marseilles, sunny trellises, and Mercedes would flash into his thoughts after he had smashed up this landscape, tired of its glitter.

A modest whitewashed home with a yard full of rosebushes situated outside Blackrock on the road leading to the mountains. He convinced himself that another Mercedes lived in this house. He used this landmark to measure distance on both the outward and the homeward journeys. In his imagination, he experienced a lengthy train of adventures that were just as amazing as those in the book itself. Toward the end of the journey, he saw an image of himself, older and more depressed, standing in a moonlit garden with Mercedes, who had long since betrayed his love, and saying, with a sadly proud gesture of refusal, "Madam, I never eat muscatel grapes."

Stephen's former teacher at Clongowes Wood School, Father Amal, would discuss four topics during a three-day retreat honoring the school's patron saint, Saint Francis Xavier: death, judgment, hell, and paradise. Hell's fire emits no light. The purpose of hellfire is to torment the souls of doomed sinners as well as their bodies. The brain inside the skull, the heart inside the breast, and the eyes flaming like boiling balls will all boil in the vein. He has spiritual agony when he hears this.

> Is it possible that Stephen Dedalus was the one who carried out those actions? In response, his conscience moaned. Indeed, he had repeatedly committed these sins in secret, in filth, and with wicked impenitence. He had even ventured to put on the mask of purity in front of the tabernacle itself, despite the fact that his soul was a living mass of rot. Why hadn't God killed him?

Using the stream of consciousness approach, we are shown how Father Arnall's sermons affected Stephen. As the effects of sin torment, him, he considers the rector's sermons on Hell.

> It was all about him. The full force of God's anger was directed against his sin, which was both secret and filthy. His sick conscience had been thoroughly probed by the preacher's knife, and he now felt that sin was festering in his spirit. The filthy details of his orgies, such as the soot-covered packet of photos he had concealed in the fireplace's flue and whose shameless or shy wantonness he lay for hours sinning in thought and deed, stank beneath his very nose.

The pictures of hell cannot be removed from his mental processes. Repressed fear of sin is the source of all the stuff that makes up a dream's counter. It shows his horrible dreams about hell.

Devils were responsible for scattering his thoughts and clouding his conscience, attacking him at the gates of cowardly and sin-corrupted flesh. With a timid prayer to God for forgiveness of his weakness, he crawled up onto the bed and covered his face with his hands once more while wrinkling the blankets around him. He was guilty. He was unworthy of being referred to be God's kid because of his egregious transgressions against heaven and God.

Conclusion

Woolf and Joyce, two authors of stream of consciousness novels, depart from the conventional narrative. In order to set up exterior action, the classic novel disregards what occurs within the human psyche. Traditionalists put fiction in danger since they don't alter or broaden its horizons. They exclude a crucial component of human nature, which is the realm of the human mind, which psychological novels should fully explore. The modern novel's exterior events are not arranged logically.

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