PREFACE
The characteristic aspect of the twentieth century fiction is its inward turning to convey the flow of mental experience. This has been loosely called the stream of consciousness. The stream of consciousness technique has become an exciting field of exploration which criticism has opened out today. It is interesting for it offers the possibility of probing a work of art or the mind of the artist from different points of view.

The novels of Virginia Woolf show how significant a contribution she has made to the stream of consciousness technique in modern fiction. James Joyce, her contemporary, but from a different background proved himself an experimenter of this new art form. He remained to the last day of his creative life, preoccupied with the technique, the form, the style and the medium of fictional articulation. A study of the novels of these two writers made me aware that there are obvious similarities and differences in their pursuit of the new fictional art form - the stream of consciousness technique. My present study has been devoted to tracing out these similarities and differences in their novels. Therefore, mine is a comparative study of the stream of consciousness.
technique of James Joyce and Virginia Woolf which has been of great interest to me.

The first chapter is an attempt to give a brief history of stream of consciousness technique and its main literary aspects, with a working definition. It was William James who coined the term 'stream of consciousness' in his book *Principles of Psychology*. The metaphor was invoked by him to describe the flux of the mind. He stated that consciousness is a continuous process. It is closely linked to Bergson's concept of *le durée*. Bergson's theory states that language is not a fit medium for describing the fluid nature of reality and that words are lifeless representation of images. This is why James Joyce and Virginia Woolf and other stream of consciousness novelists have broken themselves free from linguistic articulations. Another literary aspect related to stream of consciousness technique is symbolism. The stream of consciousness novelists proved that the evanescence of experience can be described on artistic level through the use of images, symbols and metaphors.

The writers of the past used stream of consciousness, but merely as a device for occasional effects but the modern writers made it a definite art form. Among the chief exponents of this stream of consciousness technique are Dorothy Richardson, James Joyce and Virginia Woolf.
The second chapter discusses Virginia Woolf's stream of consciousness in its early stage. Her first two novels The Voyage Out and Night and Day are written in conventional style. These novels show the absence of stream of consciousness technique. The second part of the same chapter is devoted to the discussion of Jacob's Room which marks Virginia Woolf's serious departure from the traditional way of writing novels.

The third chapter shows the development of Virginia Woolf's technique step by step in Mrs Dalloway, To The Lighthouse and its perfection and maturity in The Waves.

The fourth chapter traces the development of the stream of consciousness technique in the novels of James Joyce. Joyce as a conscious literary artist endeavoured to confer upon language a complete autonomy and create a verbal vision of life that cuts across both time and space. His A Portrait of the Artist as a Young Man is a self-contained entity and an essential link in the chain of novels which marks Joyce's artistic development. Each book borrows from the earlier and lends to the later. From the epiphany of Dubliners comes the epiphany concretized in the narrative of The Portrait. This narrative, the world seen through one consciousness leads to the multiple consciousness of Ulysses. The consciousness of Ulysses leads to the unconsciousness of Finnegans Wake.
In *The Portrait*, Stephen is revealed through his own developing stream of consciousness. The most important part of the book is the aesthetic which is a tool by which Stephen escapes the nets of Dublin. Based on Aquinas's idea of beauty, integritas, claritas, consonantia (wholeness, harmony, radiance) Stephen dictates the artistic process in which the epiphany is made manifest. *The Portrait* is an epiphany, a definite insight into and a showing forth of the author himself as a young man, and is meant to be a fragmentary clue to the real meaning of life taken as a whole. *Ulysses* is an epiphany of Leopold Bloom and Stephen Dedalus. *Ulysses* is constructed entirely under the shadow of stream of consciousness. Joyce employs a variety of ways in rendering the consciousness of Stephen, Bloom and Molly Bloom. Joyce uses the stream of consciousness technique in *Ulysses* slowly, relying heavily, at first on dialogue, starting with very short passages of stream of consciousness, gradually increases their strength. Joyce uses the principle of association and simulates various states of mind. In the stream of consciousness of Stephen, Bloom and Molly, he presents analogues of images, sensations and perceptions. By means of these and other devices he simulates the multi-dimensional stream of consciousness. Molly Bloom's long monologue is perhaps the most perfect example of interior monologue in *Ulysses*. Joyce intended this episode to be both timeless and artless - it has
no punctuation for the forty-five pages and it also lacks tense. The ending of the Portrait with its fragmentary, notative writing, suggests the need of another book to resolve the destiny of the estranged artist. And Ulysses ends on a note of incompleteness, in the circular movement of Molly Bloom's mind, which prepares for the cyclical structure of Joyce's last book, Finnegans Wake. Finnegans Wake is the final stage of the process by which the personality of the artist refines itself out of existence. In it everything seems to desert rational control - even the language is distorted beyond the point of recognition. The serious study of the artist's expanding sensibility in The Portrait is completed by the ironical portrait of Shem and Penman, and Molly Bloom's unbroken reverie in Ulysses is completed by the six hundred and twenty-eight page dream of an unnamed dreamer.

The fifth chapter gives the central part of this work where I have made a comparative study of James Joyce's and Virginia Woolf's stream of consciousness technique. In their presentation of stream of consciousness technique, both James Joyce and Virginia Woolf used the method of direct interior monologue, indirect interior monologue and soliloquy. Joyce used direct interior monologue in which there is no authorial comment. Virginia Woolf uses mostly indirect interior monologue. Sometimes she makes a combined
use of direct and indirect interior monologue.

Joyce's theory of 'epiphany' seems to parallel Virginia Woolf's notion of evanescent reality as revealing itself in unexpected flashes. Virginia Woolf while illustrating her view of 'Reality', stresses the importance of 'intuition' in creative writing. Virginia Woolf's stream of consciousness is more coherent and readable than Joyce's. Joyce's novels especially *Ulysses* and *Finnegans Wake* are obscure because of his excessive use of foreign words and phrases and his habit of combining words and writing without punctuation. Joyce does not make a division between phrases and sentences and passes rapidly without warning, back and forth among the tenses. This makes his novel difficult for the reader. But this coherence in Virginia Woolf makes her technique less stream of consciousness.

The sixth chapter deals with the use of symbolism as a means of conveying the stream of consciousness. Joyce and Virginia Woolf used symbols abundantly in presenting the stream of consciousness of their characters. They used symbols of all kinds - traditional, mythical or archetypal and psychological. Joyce has used the mythical symbols of Jung and the psychological symbols (dreams) of Freud. Joyce and Virginia Woolf made use of nature as well as
human beings as symbols to explore and reveal the ineffable.

The seventh chapter deals with characters and characterization. The problem of character depiction is central to the stream of consciousness fiction. Modern psychology teaches that a human being is more like a river than a bundle of qualities and that he presents a different surface at every moment. James Joyce and Virginia Woolf realized that a psychologically accurate account of what a man is at any given moment, can be given neither in terms of a static description nor in terms of a group of chronologically arranged reactions to a series of circumstances. Carefully, Joyce linked together the innumerable atoms that finally emerge as Stephen Dedalus, Leopold Bloom, the minor characters and Molly Bloom.

From the beginning Virginia Woolf displays a persistent concern with the nature of human beings and thus with characterization. The themes related to her conception of character, dominate Virginia Woolf's novels: the individual's sense of identity, the possibility and difficulty of human communication, the relation of man to
his society and the natural world surrounding him. The chief concern of Joyce and Virginia Woolf is to depict the inner life of their characters.

The eighth and the last chapter sums up the findings of the previous chapters.

Virginia Woolf and James Joyce, I believe, are creative geniuses of the first order. And I consider it a privilege to have made a comparative study of their technique - the stream of consciousness technique.