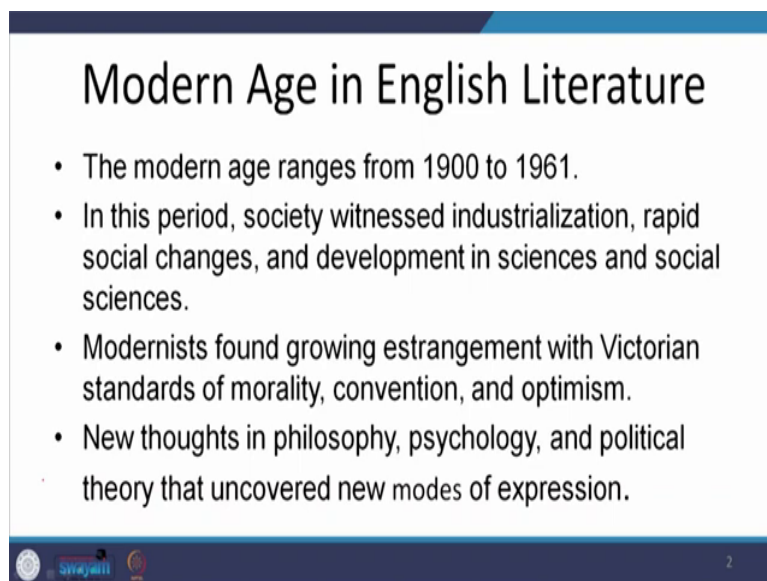


Narrative Mode and Fiction
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Lecture – 32
The Modern Novel - I

Good morning and welcome back to the lecture series on Narrative Mode and Fiction. Today we are going to start our discussion with a new module it is regarding the modern age in English literature.

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Modern Age in English Literature

- The modern age ranges from 1900 to 1961.
- In this period, society witnessed industrialization, rapid social changes, and development in sciences and social sciences.
- Modernists found growing estrangement with Victorian standards of morality, convention, and optimism.
- New thoughts in philosophy, psychology, and political theory that uncovered new modes of expression.

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So the modern age in English literature ranges between 1900 and 1961 roughly. During this period, the society, the European society witnesses, industrialization, rapid social changes and development in sciences, technology and social sciences. Modernists found growing estrangement within the Victorian standards of morality, convention and optimism. And hence there was a need to urgently shift new thoughts in philosophy, psychology and political theory where emerging which uncovered which laid focus on new modes of expression.

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- World War I (1914-1918) and World War II (1939-1945) - chaos in society. Austrian novelist and philosopher Hermann Broch looks at the irrational dimension in human behavior and the psychological anxiety that is a product of the modern society. According to Broch, the Modern era bridges the reign of irrational faith and the reign of the irrational in a world without faith.
- Saw the rise of anti-war literature and absurdist theatre, which talks about the general absurd existence of humans and that a search for a higher purpose leads to nothingness and reveals the chaotic nature of the universe.
- Modernism reflects thoughts over sciences and psychology to show the impact of colonialism.
- End of Victorian morality. Furthermore, trends in science and arts influence modern literature.
- Literature became more internal.
- Karl Marx, Charles Darwin and Sigmund Freud are some of the thinkers that emerge as parts of modernism.

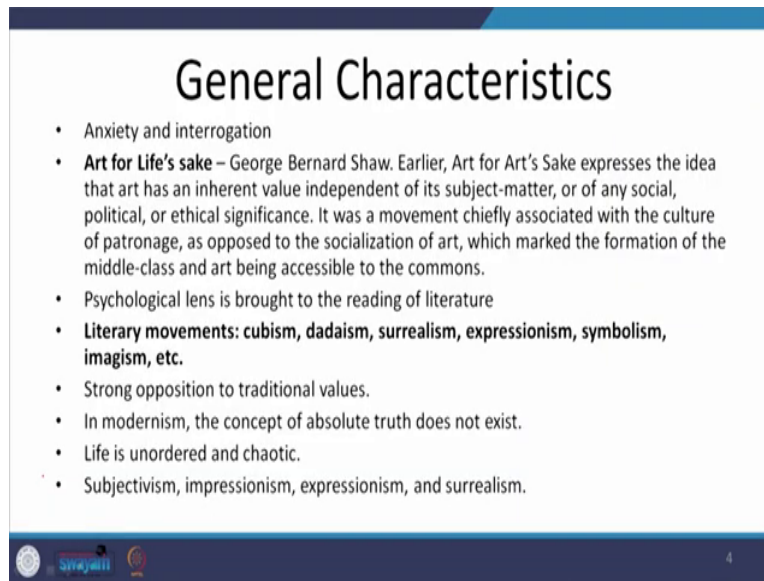
So, the two World Wars, the World War I between 1914 and 1918 and the World War II between 1939 and 1945 had wreaked havoc. They had led to chaos in society. We have Austrian a Novelist and Philosopher Hermann Broch, who looks at the irrational dimension in human behaviour and the psychological anxiety which are products of the modern society. According to Hermann Brock, the modern era bridges.

The reign of the irrational faith and the reign of the irrational in a world without faith. So these are actually two opposite poles. On the one hand, we have irrational faith towards God towards a government towards an ideological position and on the other hand, there is an overthrowing of all such irrational faith. And the reign of the irrational in a world that has lost all its faith. So, this modern period saw the rise of anti-war literature and absurdist theatre which talks about the general absurd existence of humans and.

The fact that a search for a higher purpose, a higher meaning, would innovatively lead to nothingness which in a way, reveals the chaotic nature of the universe. It is very difficult for the universe to fall into categories of meaning and that was a realization of the absolutist school of thought. Modernism reflects through thoughts, over sciences and psychology that show the impact of colonialism.

This period marks the end of Victorian morality, like I said and furthermore, the new trends of Science and Arts influence Modern Literature, literature becomes more of an internal journey and we see figures such as Karl Marx, Charles Darwin and a Sigmund Freud as some of the thinkers that are emerging as part of the modernist tradition.

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The slide is titled "General Characteristics" and lists the following points:

- Anxiety and interrogation
- **Art for Life's sake** – George Bernard Shaw. Earlier, Art for Art's Sake expresses the idea that art has an inherent value independent of its subject-matter, or of any social, political, or ethical significance. It was a movement chiefly associated with the culture of patronage, as opposed to the socialization of art, which marked the formation of the middle-class and art being accessible to the commons.
- Psychological lens is brought to the reading of literature
- **Literary movements: cubism, dadaism, surrealism, expressionism, symbolism, imagism, etc.**
- Strong opposition to traditional values.
- In modernism, the concept of absolute truth does not exist.
- Life is unordered and chaotic.
- Subjectivism, impressionism, expressionism, and surrealism.

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So, the general characteristics of modernism include anxiety and interrogation from art for our sake lot pool out. There is a shift to art for life's sake and George Bernard Shaw is a harbinger of the latter. Earlier are for us sake would express the idea that art has its inherent value. There was a focus on ascetics. And so that is the only lens, the aesthetic value of a work which should be studied which should be a a point of study songs or any social, political or ethical significance.

So that was part of arts art for our sick and aesthetic theory. It was a movement, so art for our sake, was a movement chiefly associated with the culture of **(()) (04:48)** from which there is a breakaway. When we talk of art for life's sake, where there is socialization of art, democratization of art which marks the formation of the middle class **(()) (5:04)** of art, middle class. A middle class audience and art being made accessible to the commons.

So, psychological lenses also being brought in to read literature during the modernist era. So, some of the literary movements that we see during this time include cubism, dadaism, surrealism, expressionism symbolism, imagism among others. There is a strong opposition to traditional values in modernism. The concept of absolute truth does not exist, so life is viewed as unordered and chaotic. There is a focus on subjectivism, impressionism, expressionism and surrealism.

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Modernism

- Tries to find depth and interior meaning beneath the surface of objects and events.
- Focuses on central themes and a unified vision in a particular piece of literature.
- Modern authors guide and control the reader's response to their work.
- Modernist novels mourn the loss of a coherent world.

So modernism however, when we compare modernism with a postmodernism, we see that modernism is still. The holding on to some last strings of conventionality where some closure is still a desired in narratives in art, so he tries to find depth and interior, meaning beneath the surface of objects and events. It focuses on central themes and how much of a diversified and a chaotic the world is a unified vision is in place.

There is a lookout for a unity a unified vision, particularly in a piece of literature. Then the modern authors also guide and control the reader's response to their work. So the authorial figure is not totally gone although it is not as despotic as it used to be earlier. Modernist novels also mourn the loss of the coherent world, so some remnants from the pre-modern period the romantic period, for example the realist tradition.

They come back to haunt some aspects of modernism. At least when we compared this with postmodernism.

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Post-modernism

- Suspicious of being "profound"
- Prefers to dwell on the exterior image and avoids drawing conclusions or suggesting underlying meanings associated with the interior of objects and events
- Sees human experience as unstable, internally contradictory, ambiguous, inconclusive, indeterminate, unfinished, fragmented, "jagged," with no one specific reality possible.
- Postmodern writers create an "open" work in which readers must supply their own connections, work out alternative meanings, and provide their own (unguided) interpretation.
- Postmodern novels celebrate and revel in the chaos of an incoherent world.

We see that postmodernism is suspicious of being profound. So the question of profundity is flouted by postmodernism altogether it prefers dwelling on the exterior image and avoiding any sort of conclusions or suggesting any underlying specific meanings. It avoids forming definitive conclusions and meanings associated with the interior of objects and events. It is left for the reader to interpret.

So most of the times the narratives the art is open-ended. The postmodernism also sees human experiences unstable internally contradictory. So this contradiction and chaos heightens by the time we reach a postmodernism. The ambiguity, the inconclusiveness indeterminacy, the unfinishedness, the fragmentation, jagged edges with no one specific reality possible are all symptoms of postmodernism.

So a postmodern writers create an open work in which readers must supply their own connections, work out alternative meanings and provide their unguided interpretation. In that way postmodern novels celebrate and revel in the chaos of an incoherent world. That is the basic difference between modernism and postmodernism, while modernism moans the loss of the unified world, the unified perspective.

Postmodern actually revels in celebrates this postmodern work celebrate this chaos, this unevenness, this jaggedness of the world.

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The Modern Fiction

- Edmund Husserl's 1935 lecture titled 'Philosophy and the Crisis of European Man' identifies the Modern Era as starting with Galileo (*Dialogue Concerning the Two Chief World Systems*, 1632) and Descartes (*Discourse on the Method*, 1637).
- Europe has become obsessed with science and the external world at the expense of spirit and psychology, at the expense of *Lebenswelt* or the world of lived experience.
- Edmund Husserl proclaimed a "crisis of European humanity"(3), referring to the roots of the crisis, which Edmund Husserl addressed in his Crisis lecture, by which he meant that modernity "reduced the world to a mere object of the technical and mathematical investigation and put the concrete world of life, die *Lebenswelt* [...] beyond their horizon. The result is that modernity began a process of the "forgetting of being"(4).

So, Edmund Husserl's 1932 lectures titled *Philosophy and a Crisis Of European Man* identifies the modern era, starting with Galileo's invention and with a Descartes, Rene Descartes philosophy. So Europe, according to Edmund Husserl, has become obsessed with science and the external world. The externality of the happenings around us and this focus to the outwardness happens at the expense of our spirit.

And the psychological ruminations at the expense of living's wealth, meaning the world of lived experience. We are moving far and far away from this here now. The immediacy, the imminent meaning. So Edmund Husserl talks about the crisis of European Humanity where he refers. He identifies the roots of the crisis, to a kind of estrangement. So in his crisis lecture he talks about modernity that has, I quote, reduce the world to a mere object of the technical and mathematical investigation and put the concrete world of life.

Die *Lebenswelt* beyond their horizon. The result is that modernity began a process of the forgetting of being so we are being estranged from ourselves. We do not look within, we only have to look without. So, Kundera, Milan Kundera takes up from here from Edmund Husserl rather very insightful. Understanding of the crisis of the modern European man in his work the art of the novel.

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Milan Kundera – The Art of the Novel

- According to Kundera, novel is a redemption of what **Heiddeger** calls as **“the forgetting of being” due to scientific and technological investigation**, resulting in an individual losing the perspective of the world as a whole or even a holistic view of the self.
- **Edmund Husserl** - the **crisis of the Modern European Man**.
- From being the “master and proprietor of nature” (Descartes), man is progressively driven by **technological, political and historical forces** that surpass and possess him.
- Kundera says that Husserl neglected the novel, which was also born at the start of the modern era, specifically with the *Don Quixote* by Miguel Cervantes (1605).

Where Kundera goes on to posit that the novel as a form is a redemption of what Heidegger calls, as the forgetting of being due to scientific and technological investigation. Which results in an individual losing perspective of the world as a whole or even a holistic view of one's self. This is self-estrangement and this is a crisis of the modern European man, as Husserl puts it.

So, from being the master and proprietor of nature, like Rene Descartes would see humans as, man has progressively been driven in biotechnological political and historical forces which have gone on to surpass and possess him. Kundera's Husserl neglected the novel as a form when the (0) (12:20) begin the discussion, especially specifically by focusing on a Miguel Cervantes masterpiece, classic work Don Quixote.

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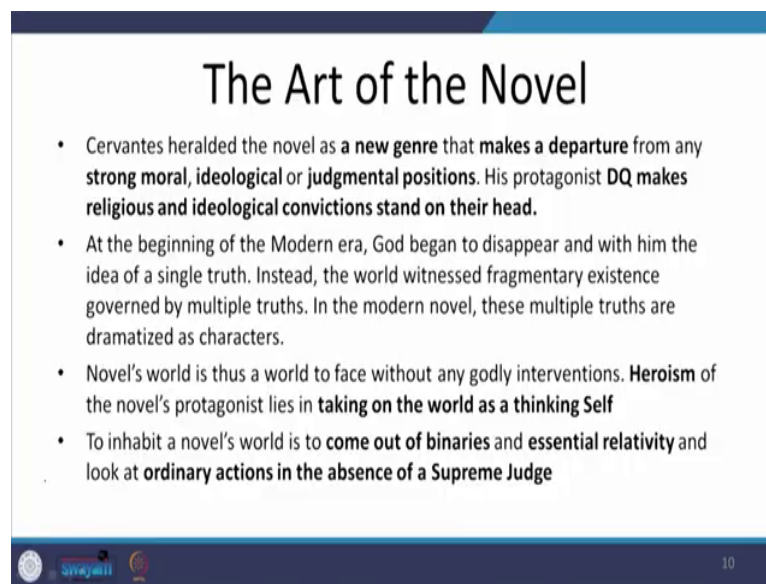
The Art of the Novel

- It is in the *novel* that Europeans have, for 400 years, been investigating the interior life of humanity.
- The novel *discovers* those elements of life, which only it can discover. Therefore, the sequence of great novelists amounts to a sequence of discoveries about human nature.

So, it is in the form of the novel that Europeans have for almost 400 years been investigating the interior life of humanity. Which is unavailable the answers of this interior life is unavailable in the society in the immediate society. So it has to be discovered through novel writing, through novel reading. The novel discovers those elements of life which only the novel can answer.

And therefore the sequence of great novelists amount to a sequence of discoveries about human nature.

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The Art of the Novel

- Cervantes heralded the novel as a **new genre** that makes a **departure** from any **strong moral, ideological or judgmental positions**. His protagonist **DQ** makes **religious and ideological convictions stand on their head**.
- At the beginning of the Modern era, God began to disappear and with him the idea of a single truth. Instead, the world witnessed fragmentary existence governed by multiple truths. In the modern novel, these multiple truths are dramatized as characters.
- Novel's world is thus a world to face without any godly interventions. **Heroism** of the novel's protagonist lies in **taking on the world as a thinking Self**
- To inhabit a novel's world is to **come out of binaries** and **essential relativity** and look at **ordinary actions in the absence of a Supreme Judge**

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Cervantes, heralded the novel as a new genre like the name suggests novel and it makes a departure from any strong moral, ideological or judgmental positions. So Cervantes protagonist Don Quixote makes religious and ideological convictions stand on their head. At the beginning of the modern era God begins to disappear and with him the idea of any single, definitive truth.

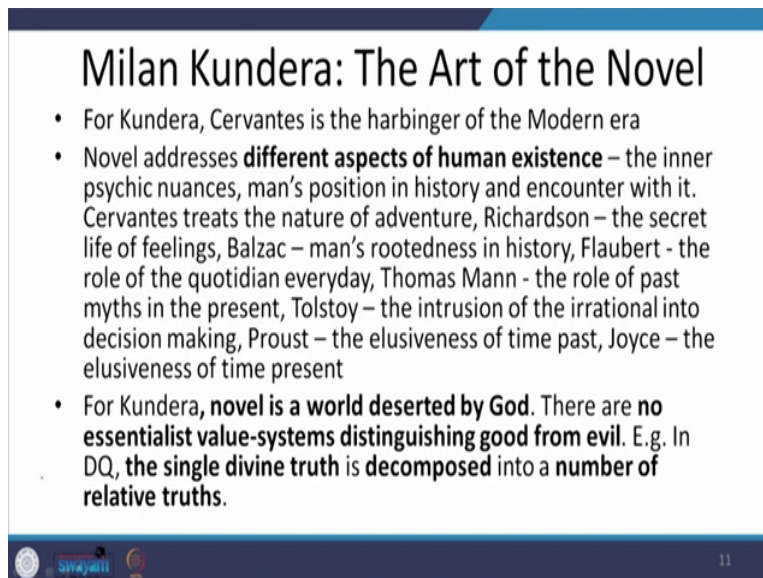
Instead, what we have what the world witnesses are fragmented existence is governed by multiple truths. In the modern novel, the multiple truths are dramatized in the form of different characters, characters with their own quirks own oddities own layers and nuances who are neither completely good nor completely evil. So novels world is therefore a world to face without any Godly interventions.

Heroism of the novels protagonist lies in taking on the world as a thinking self. So earlier in our discussion on epic and novel we have seen how the epic hero is undertaking a journey

which is already always predetermined. I am not going to the details in this discussion here but novel is certainly a breakaway from that epic world view, the antiquated worldview. Therefore to inhabit a novel's world is to come out of traditional binaries.

Binary binarism in our understanding in in associating kneelings. And therefore, essential relativity replaces absolutism. And we look at ordinary actions in the absence of a supreme judge, it could be the god it could be a political leader. All these judges perspectives are removed in the understanding of the novel.

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Milan Kundera: The Art of the Novel

- For Kundera, Cervantes is the harbinger of the Modern era
- Novel addresses **different aspects of human existence** – the inner psychic nuances, man's position in history and encounter with it. Cervantes treats the nature of adventure, Richardson – the secret life of feelings, Balzac – man's rootedness in history, Flaubert - the role of the quotidian everyday, Thomas Mann - the role of past myths in the present, Tolstoy – the intrusion of the irrational into decision making, Proust – the elusiveness of time past, Joyce – the elusiveness of time present
- For Kundera, **novel is a world deserted by God**. There are **no essentialist value-systems distinguishing good from evil**. E.g. In DQ, **the single divine truth is decomposed** into a **number of relative truths**.

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So for Kundera Cervantes is the harbinger of the modern era. Novel addresses different aspects of human existence, the inner psychic nuances, man's position, we say of history and his encounter within it. And then Cervantes treats the nature of adventure. We see that various attempts at writing novels by different authors have tried to grasp different try to grasp the existence, the question of existence from various angles.

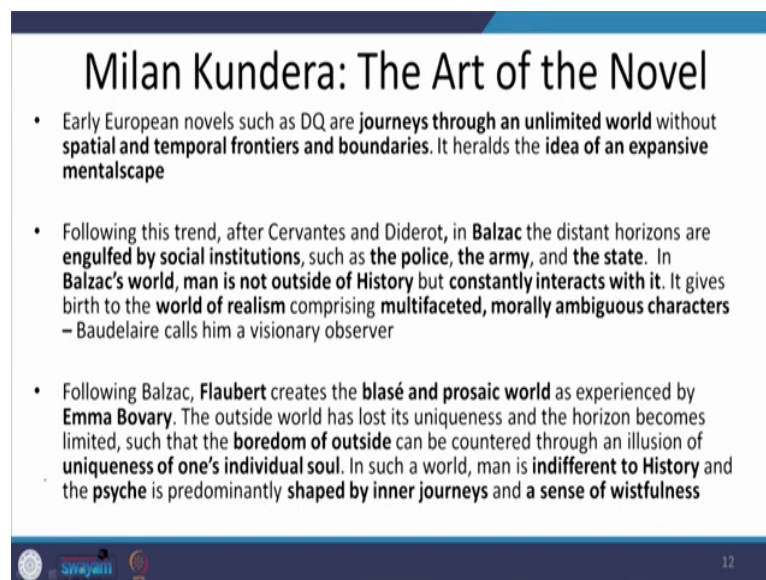
So, for example, Cervantes treats the nature of adventure. Richardson talks about the secret life of feelings. We have Balzac talking about man's rootedness belonging in history. We have a Flaubert we are talking about the role of the quotidian everyday mundane existence. Thomas Mann looks at the role of past myths. In the present Leo Tolstoy talks about the intrusion of the irrational into decision making.

Marcel Proust is studying the elusiveness of the time passed. James Joyce is interested in the elusiveness of the time present. So for Kundera, the novels world is deserted by God. There

are no essential value systems that distinguish the good from the evil. So, for example, in Don Quixote with which this new, Don Quixote being the marker of this new ground breaking form, it is a breakaway from epic.

Don Quixote shows us the single Divine truth is already decomposed. It has already given a way to a number of relative truths. It has been replaced by a number of relative truths. So early European novels, such as Don Quixote, Our Journeys through an unlimited world without spatial and temporal frontiers and boundaries. It heralds the idea of an expansive mental scheme too a mind that is not a guarded or kind of controlled by too many external determinants.

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Milan Kundera: The Art of the Novel

- Early European novels such as DQ are **journeys through an unlimited world** without **spatial and temporal frontiers and boundaries**. It heralds the **idea of an expansive mental landscape**
- Following this trend, after Cervantes and Diderot, in **Balzac** the distant horizons are **engulfed by social institutions**, such as **the police, the army, and the state**. In **Balzac's world, man is not outside of History** but **constantly interacts with it**. It gives birth to the **world of realism** comprising **multifaceted, morally ambiguous characters** – Baudelaire calls him a visionary observer
- Following Balzac, **Flaubert** creates the **blasé and prosaic world** as experienced by **Emma Bovary**. The outside world has lost its uniqueness and the horizon becomes limited, such that the **boredom of outside** can be countered through an illusion of **uniqueness of one's individual soul**. In such a world, man is **indifferent to History** and the **psyche** is predominantly **shaped by inner journeys** and a **sense of wistfulness**

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Even the question of national border is absent in Don Quixote, the protagonist trotting on horseback. And following the heroes of chivalric romance, he believes that he is out on an expedition on new ventures every moment every day. So that possibility is still there. The horizon does not intrude the the borderless expansive mental landscape. Following this trend after Cervantes and Diderot we have Balzac.

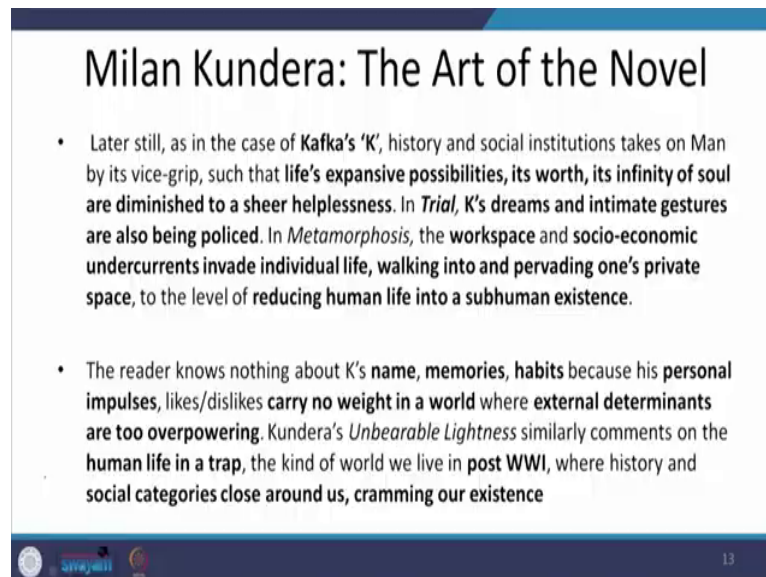
Balzac where the distant horizons are starting to show that the borders the limits of the horizons are starting to show they are being engulfed. The vast horizon is being engulfed by social institutions. So, by the time we are reading Balzac we have categories. We have elements of society that question that control our actions and thoughts. It could be the police, it could be the army, it could be the state.

And in Balzac's world man is not outside of history but constantly interacts with history. So, by the time we are in Balzac we are already historical beings. It gives a birth to the world of realism. The word world of very similitude our work is imaging the reality. The word and the world almost replicate one another. So the word replicates the world. So it gives birth to world of realism comprising multifaceted morally, ambiguous characters.

And then we have following was that was like that has been called as a visionary observer by Charles Baudelaire after Balzac and his realist tradition, where we have all the minutest details being charted out in a writing. Following that we have Mr. Flaubert, Flaubert creating the blase prosaic world of everyday which is experienced by Emma Bovary. The outside world has lost, it is uniqueness and the horizon has already become limited.

It is not a vast expanse we already have a limited vision, limited by external determinants. So there is a boredom a boredom that defines the outside. It can only be counted through an illusion of you, uniqueness of one's individual soul. So the question of a journey on the inner, an introspective state. In such a world man is indifferent to history. And so the psyche is predominantly shaped by inner journeys like I said and a constant state of trance of wistfulness offensive state of self-dominates.

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Milan Kundera: The Art of the Novel

- Later still, as in the case of **Kafka's 'K'**, history and social institutions takes on Man by its vice-grip, such that **life's expansive possibilities, its worth, its infinity of soul are diminished to a sheer helplessness**. In *Trial*, K's dreams and intimate gestures are also being policed. In *Metamorphosis*, the **workspace and socio-economic undercurrents invade individual life, walking into and pervading one's private space, to the level of reducing human life into a subhuman existence**.
- The reader knows nothing about K's **name, memories, habits** because his **personal impulses, likes/dislikes carry no weight in a world where external determinants are too overpowering**. Kundera's *Unbearable Lightness* similarly comments on the **human life in a trap**, the kind of world we live in **post WWI**, where history and **social categories close around us, cramming our existence**

Later still, we have the case of Kafka's K where Joseph K is not even a full name, it could be anyone, it could be the author Kafka himself. And it does not matter who the character is because by the time we reach Kafka, the characters are diminished beings. The history and

social institutions take on man by its vice grip its iron grip such that life's expansive possibilities.

It is worth it is infinite it is infinity of soul are diminished to a sheer helplessness in Kafka's trial. For example, we see a case dreams and intimate gestures are also being policed and this policing this question of surveillance. The panopticon keeps coming back to haunt most of Kafka's works. Be it trial, be it metamorphosis. We see in Metamorphosis, for example, the workspace and the socio-economic under currents invading the individual life.

The office people are coming and knocking at the bedroom door. So the question of privacy simply goes and the human is turned into a an insect not literally but metaphorically. We know the meaning the human life, it is expressive meanings do not matter anymore. So the office walks into and pervades one's private space to the level of reducing human life into a sub-human existence.

The reader can know nothing about K's name. What does K stand for? Is it Kafka's, alter ego? Is it Kafka himself writing about his own life experiences? We do not know anything about case memories, his habits because his personal impulses, his likes dislikes, do not matter. They do not carry any weight in a world where external determinants are all too overpowering.

So Kundera's unbearable lightness, similarly comments on the human life in a trap, a kind of world we live in post-world war I where the history and the social categories have crammed our existence. They have hemmed us in. We are the close around us so much that our individual identities do not matter.

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Milan Kundera: The Art of the Novel

- While **Proust** creates an **internal universe of human psyche** that never ceases to amaze the reader, in **Kafka** we **don't find the internal motivations that determine man's behavior**.
- **Kafka** was a conscious departure from **Balzac's realist worldview**, through deploying **surrealist techniques** that aesthetically **fuse dream and reality**. It is a way of **breaking free** of the inescapable **grids and imperatives of verisimilitude and loyalty to things real** as well as **defying the chronological treatment of events**.

So, while Marcel Proust is creating an internal universe of human in psyche that never ceases to amaze the reader in Kafka. We see that the internal motivations are we in Kafka we do not find the internal motivations that determine human behaviour. They are almost dead or they are blocked by other factors. So Kafka was a conscious departure from Balzac's, realist worldview.

And so Kafka is deploying surrealist technique from realism. There is a breakaway and recusing to the fantasy recusing into dreams. So he is kind of fusing dream fantasy with reality. It is a way of breaking free of the inescapable grids and imperatives of very similitude. Where word is the world word cannot represent the world anymore. That is the new modern experience the modern ages, experience where loyalty to things real and trying to transcribe facts into writing is no longer possible.

In the same way, we see the chronological treatment of events is no longer being followed. There are different experimentations with how events are placed in time. There are flashbacks so a narrative start in media race and sometimes narratives do not really move forward by the time it is postmodern there is. There are non-stories around where there is a struggle to progress in the plot in the traditional sense of the term.

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The Art of the Novel

- According to Kundera, the whole point of the novel is it does *not* rush to judgement, to praise or condemn, but rather 'tolerate[s] the essential relativity of things human' (p.7).
- Kundera laments the spirit of the age, how the mass media are making everything look and sound the same, reducing everything to stereotypes and soundbites, simplifying the world, creating 'the endless babble of the graphomanics' – whereas the novel's task is to revel in its oddity and complexity.

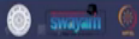
So according to Kundera, the whole point of the novel is that it does not rush to judgment. Novel is a form neither praises nor condemns. But rather tolerates the essential relativity of things. Human it is just projecting the complex way we exist, the complex. And and so it highlights novel as a form highlights the differential meanings of our being. So Kundera laments the spirit of the age in which a modernism is thriving how the mass media are making everything look.

And a sound around us which reduces everything into stereotypes into sound bites simplifying the world. So we have an over simplistic world around us creating endless babble of the graphomanics. Where the novels task is to Revel in it is oddity not give away to any direct meaning direct suggestion and thereby keep the complexity of human existence alive in its form. So from here we are going to move into

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Human Psyche and Stream of Consciousness

- Stream of Consciousness - style or technique of writing that tries to capture the natural flow of a character's extended thought process, often by incorporating sensory impressions, incomplete ideas, unusual syntax, and rough grammar.
- Associated with the early 20th-century Modernist movement.
- The term "stream of consciousness" originated in psychology before literary critics began using it to describe a narrative style that depicts how people think.
- The term was first coined by Alexander Bain in his work *The Senses and the Intellect*, although it is credited to William James, as it appears in his work, *The Principles of Psychology* (1890).



Our next topic within the module of modernist literature model is tradition which is human psyche and stream of consciousness. So stream of Consciousness is a style or technique of writing that tries to capture the natural flow of a character's extended thought process, Often by incorporating sensory impressions, incomplete ideas, unusual syntax and rough grammar. It is associated with the early 20th century.




Modernist movement and the term stream of consciousness originated in Psychology. Before literary critics began using it to describe a narrative style that depicts how people think in a non-linear in a layered fashion. The term was first coined by Alexander Bain in his world, the senses and the intellect although it is credited to William James who used it in his work for the first time, the work title the principles of a psychology.

Although it is credited to William James who used this term in his work the principles of psychology.

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Human Psyche and Stream of Consciousness

- Stream of Consciousness became a critical term when May Sinclair used it in her work on Dorothy Richardson.
- In the hands of authors, such as Virginia Woolf, James Joyce, William Faulkner and Henry James, Stream of Consciousness reached its fantastic potentials.
- Andrew Sanders- It is a technique expressive of the female consciousness in contrast to the normative masculinist tradition.
- Stream of consciousness is responsible for dissolving the frigid concept of time and allowing time to flow freely. It led to the loss of the significance of chronology, such that the past, present and future existed at the moment, constantly shaped by and shaping the character's psyche.



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So stream of consciousness, became a critical term when May Sinclair, used it in her work on Dorothy Richardson. So it has been treated in the hands of several well-known authors, such as Virginia Woolf, James Joyce, William Faulkner and Henry James. And then we see by the time it reaches Henry James stream of consciousness, also reaches it is fantastic potentials.


Andrew Sanders says that it is a technique expressive of the female consciousness. The way the feminine consciousness functions in a contradiction in contrary distinction to the normative masculinist way of thinking or way of being so stream of consciousness is responsible for dissolving the frigid concept of time and allowing time to flow freely. It leads to the loss of the significance of a unilinear chronologies is that.

The past present and future sure can all together exist at a given moment which constantly goes on to shape and is shaped by the characters psyche so co-mingling of past present and future which influences tells us about complex character psyche.

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Human Psyche and Stream of Consciousness

- As the psychological novel developed in the 20th century, some writers attempted to express the unobstructed flow of thoughts within the conscious human mind, instead of limiting the mind to rational thoughts.
- To represent the full richness, speed, and intricacies of the mind, the writers incorporate snatches of incoherent thoughts, ungrammatical constructions, and free association of images, and words at the pre-speech level to denote the fragmented nature of consciousness.
- Traditional prose writing is highly linear. Stream of consciousness is often *non-linear* and makes use of unusual syntax and grammar, associative leaps, repetition, and plot structure. E.g. Marcel Proust's *In Search of Lost Times* explores the intermingling of the present and the past.



So as psychological novel developed in the 20th century. Some writers attempted to express the unobstructed flow of thoughts within the conscious human mind. Instead of limiting the mind to rational thoughts only as a way of representing the fullness the richness this. And the speed or the lack, the absence of the speed, the intricacies of the mind, the writers were incorporating snatches of incoherent thoughts on grammatical constructions.

And free association of images and words existing at the pre-speech level as a way of denoting the fragmented nature of human consciousness. Traditional prose writing has always been highly linear. Stream of consciousness is often a non-linear it makes use of unusual syntax and grammar associative leaps repetitions. And there is an experimentation significant experimentation with the plot structure.

So, for example, in Marcel Proust in search of loss times, explores this intermingling of the past with the present.

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Stream of Consciousness

- **Syntax and grammar:** Stream of consciousness writing does not usually follow ordinary rules of grammar and syntax (or word order). This is because thoughts are often not fully formed, or they change course in the middle and become "run-on sentences," or they are interrupted by another thought.
- For instance, in *Death in Venice*, Thomas Mann uses subtly irregular syntax and grammar to help convey his main character's gradual descent into madness as part of a stream of consciousness.
- Additionally, writers of stream of consciousness often use punctuation in unconventional ways (using italics, ellipses, dashes, and line breaks) to indicate pauses and shifts in the character's train of thought. There is commonly a repudiation of linear development of the plot, leading to the production of unpunctuated prose.

In terms of syntax and grammar, we see a stream of consciousness writing does not usually follow ordinary rules of grammar and syntax or word order. Now, this is because thoughts are often not fully formed the change in the in the course of progression. They do not progress further. They stop somewhere in the middle and become run-on sentences. They are interrupted intercepted by another thought.

For instance, in death of Venice, Thomas Mann uses irregular syntax and grammar as a way of helping to convey his main characters. Gradual descent into madness, as a part of through using the stylistic devices of a stream of consciousness. In addition, we see that writers of stream of consciousness often use punctuation in unconventional ways. These could be using of italics, ellipses, dashes, line breaks all of which indicate pauses and shifts in the character's train of thought.

There is commonly a forsaking of repudiation of linear development, of the story, linear development of the plot, leading to a production of unpunctuated prose. A prose that cannot be accessed with our traditional expectations as readers. So it offers some kind of resistance in smooth reading traditionally speaking.

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Stream of Consciousness

- The effect of changing concept of time is distinctly visible in Virginia Woolf's works, such as *Mrs. Dalloway* and *To the Lighthouse*.
- The consciousness of characters such as Mrs. Dalloway and Septimus constantly oscillate between the psychological time and the physical time. The clock tower calls back to the real coordinates wherever Mrs. Dalloway is lost in her stream of consciousness or Septimus is trapped in the traumatic memories of war.



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So, the effect of changing concept of time is distinctly visible in Virginia Woolf's words such as *Mrs. Dalloway* and *to the lighthouse*. We see the consciousness of characters such as Clarissa Dalloway and Septimus constantly oscillating between the psychological time and the physical time. The clock tower the big ben calls back to the real coordinates whenever Mrs. Dalloway is lost in her stream of consciousness. Or whenever Septimus is trapped in the traumatic memories of War.

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Stream of Consciousness

- **Association:** Stream of consciousness also makes use of *associative thought*, where the writers transition between ideas using loose connections that are often based on a character's personal experiences and memories.
- As an example, characters' thoughts are often presented to the reader in response to sensory impressions—fragmented observations describing what the character sees, hears, smells, feels, tastes, and so on.
- **Repetition:** Writers might use repetition to indicate that the character keeps coming back to, or is fixated on, a certain thought or sensory impression. Repeated words and phrases can act as sign posts, pointing readers towards significant themes and motifs.

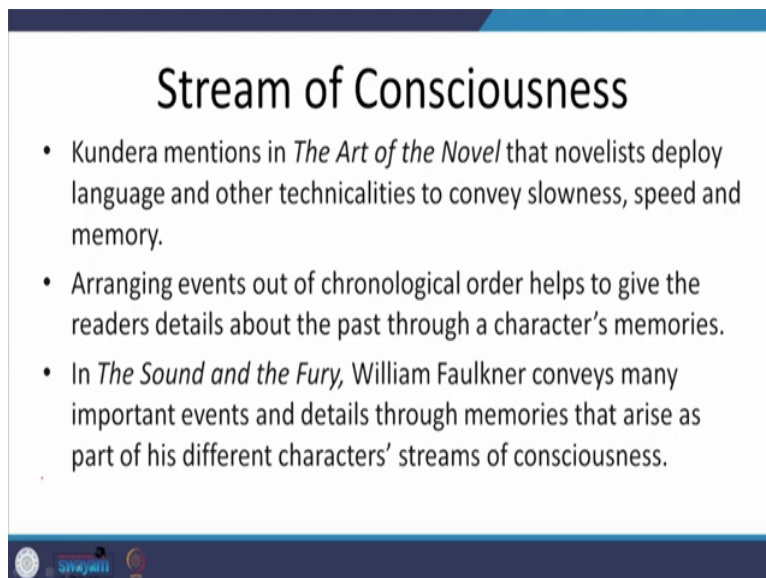


So with stream of consciousness we also need to understand the element of association. The stream of consciousness makes use of associative thought the writers transiting between ideas. Through using loose connections that are often based on characters, personal experiences and memories. So navigating from one thought to another, from one sentence to another, making associations between the two.

As an example, we could see that the characters thoughts are often presented to the reader in response belongs to sensory impressions. So thoughts are connected with fragmented observations which describe what the characters see or the characters hear smell, feel or taste. Another element of a stream of consciousness is repetition. So the writers might use repetition to indicate that the character keeps coming back to the characters.

Might be fixated on a certain thought or a certain sensory impression, repeated words and phrases can act, as sign posts. Pointing readers towards significant themes and motives that keep coming back.

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The slide features a white background with a dark blue header and footer. The title 'Stream of Consciousness' is centered in a large, bold, black font. Below the title, there are three bullet points in a smaller black font. The footer contains a small circular logo on the left and the text 'swayam' in the center.

Stream of Consciousness

- Kundera mentions in *The Art of the Novel* that novelists deploy language and other technicalities to convey slowness, speed and memory.
- Arranging events out of chronological order helps to give the readers details about the past through a character's memories.
- In *The Sound and the Fury*, William Faulkner conveys many important events and details through memories that arise as part of his different characters' streams of consciousness.

Kundera mentions in the art of the novel, how the novelists, the modern novel. And novelists deploy language and other technicalities to convey the changing a pace of time. It could be slowness, speed which also comments on the way our memory functions. Our psyche functions arranging events out of chronological order, helps to give the readers details about the past that the characters are constantly trying to access through their memories in the sound.

And the fury of William Faulkner, conveys very important events and details through memories that arise as part of his different characters stream of consciousness. Here I am going to stop our discussion today and we will meet again in our next lecture. Thank you.