

***KASDI MERBAH OUARGLA UNIVERSITY***

***Faculty of Letters and Foreign Languages***

***Department of English Language and Letters***



***Dissertation***

***Academic Master***

***Domain: Letters and Foreign Languages***

***Field: English Language and Literature***

***Specialty: Anglo-Saxon Literature***

***Submitted by: Sabrina Boussaid***

***Title:***

***Exploring the Poetic Discourse of Virginia  
Woolf's "The Waves":  
Stream of Consciousness in Focus***

***Dissertation Submitted in Partial Fulfillment of the Requirements for the  
Master Degree in Anglo-Saxon Literature***

***Publically defended On: 03/05/2017***

***Before the members of the Jury***

***Dr. Abdelaziz Bousbai***

***President UKM-Ouargla***

***Mrs. Hind Hanafi (Tidjani )***

***Supervisor UKM-Ouargla***

***Mr. Madjid Doufene***

***Examiner UKM-Ouargla***

***Academic year: 2016/2017***

*“Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday”*

*Virginia Woolf*

# *Dedication*

*I wholeheartedly dedicate this humble research to my dear parents who have been always the source of my inspiration and my success*

*To my little lovely brother Karim, my dear sweet sisters Dihya and Sara, my beloved husband Karim and to all my family and friends*

# *Acknowledgments*

*First and foremost, I am indebted to my dear supervisor Mrs. Hind Hanafi Tidjani for her assistance and precious support. I have been fortunate to have you as a teacher and as a supervisor who, from the deep of your heart, cared about my dissertation and supported me throughout my work.*

*A very special thank to my dear family, to my parents and siblings who have been always there for me, I will be always thankful to you and forever proud to be your daughter. I would like to thank my dear husband who has encouraged and helped me to do this research.*

*I would like to express my deep gratitude and appreciation to my dear friend Rahma Antir for her help and support.*

*I would like also to express my special gratefulness to all my teachers for their valuable comments and precious efforts.*

*A special thank would go to the members of the jury, Mr. Madjid Doufene, Mr. Abdelaziz Bousbai and Mrs Hanafi Tidjani Hind, for their interesting comments and important remarks.*

*A special thank to all my friends, colleagues and everyone who has encouraged me to accomplish this modest work.*

# Abstract

It is claimed that Virginia Woolf has often been praised as a highly prolific and influential modernist writer and her modernist narrative discourse has always attracted the interest of many readers and writers due to its innovative language and unique style. This paper will, therefore, focus on exploring and analysing the highly experimental poetic discourse of Woolf's play-poem *The Waves* focusing on the ways in which the text is written and narrated and taking into account Woolf's creative narrative techniques which contribute to constituting the discourse of the novel. This research is also an attempt to explore the sublime form of this narrative which is manifested through a genre-bending style and to analyse its different literary stylistic-linguistic and psychological features relying on a psycholinguistic perspective and on a general eclectic approach. Woolf's way of writing often reveals her way of feeling, she has attempted to write a novel that focuses more on rhythm rather than on plot aiming to portray the inner and the complex side of her characters' consciousness by means of soliloquies and to convey the rhythms of their life in synchrony with the flow of nature and time. It is due to Woolf's endeavor to create an oblique composition of a play- poem prose that *The Waves* is considered as a highly distinguished narrative.

**Key Words:** Poetic Discourse, Stream of Consciousness, Play-poem Novel, Soliloquy, Style

## Résumé

La romancière Virginia Woolf a été souvent louée comme une auteure prolifique et influente qui a frayé un chemin parmi tous les écrivains de son temps pour créer son propre style d'écriture. Elle a été toujours considérée comme une écrivaine talentueuse qui a contribué au développement de la littérature mondiale d'une façon générale et à la littérature anglaise d'une façon particulière. Son discours narratif a toujours attiré l'intérêt de nombreux lecteurs et écrivains grâce à son langage innovant et son style d'écriture unique. Cette étude est donc menée pour décrire, analyser le discours poétique de Virginia Woolf *The Waves* (*Les vagues*) prenant en considération les différentes méthodes dont le texte est écrit et narré ainsi que les techniques créatives et expérimentales qu'elle a utilisées pour construire le discours de son roman. Cette analyse tente également d'explorer le style sublime de ce récit interdisciplinaire, qui dépeint une belle fusion entre fiction et poésie. En adoptant une perspective psycholinguistique et une approche éclectique, la présente étude vise à analyser les différentes caractéristiques littéraires et linguistiques présentées dans ce texte. La forme d'écriture de Woolf révèle souvent sa façon de voir la vie, elle a tenté d'écrire un roman qui se concentre davantage sur le rythme plutôt que sur l'intrigue visant à représenter le côté profond de ses personnages et de transmettre les rythmes de leur vie à travers le temps. C'est grâce aux efforts de Woolf pour créer un travail artistique et fascinant que *The Waves* est considéré comme un récit très distingué.

## **List of Figures**

<b>Figure N° 1:</b> Illustration of Short's Discourse Structure of Fictional Prose.....	16
<b>Figure N° 2:</b> Chatman's Model of Narrative Discourse.....	20
<b>Figure N° 3:</b> The discourse structure of The Waves.....	58

# List of Abbreviation

**IS:** Indirect Speech

**DS:** Direct Speech

**DT:** Direct Thought

**IT:** Indirect Thought

**FIT:** Free Indirect Thought

**FIS:** Free Indirect Speech

**NRSA:** Narrative Report of Speech Act

**NRTA:** Narrative Report of Thought Act

**S.O.C. :** Stream of Consciousness



## *Contents*

Dedication.....	II
Acknowledgment.....	III
Abstract.....	IV
Résumé.....	V
List of Figures.....	VI
List of Abbreviations.....	VII
<b>General Introduction .....</b>	<b>2</b>

### *Theoretical Part*

#### *Chapter One:*

#### *Theoretical Debate: Linguistic and Literary Accounts*

Introduction.....	11
<b>1.1. Style and Stylistics.....</b>	<b>11</b>
<b>1.1.1. What is Stylistics.....</b>	<b>11</b>
<b>1.1.2. Definition of Style.....</b>	<b>12</b>
<b>1.2. Discourse Analysis.....</b>	<b>13</b>
<b>1.2.1. Definition of Discourse.....</b>	<b>13</b>
<b>1.2.2. Types of Discourse.....</b>	<b>15</b>
<b>1.2.2.1. Character's Discourse.....</b>	<b>15</b>
<b>1.2.2.2. Narrator's Discourse.....</b>	<b>16</b>
<b>1.3. The Discourse Structure of Fictional Prose (Short's Model).....</b>	<b>16</b>
<b>1.4. The Concept of Speech and Thought Presentation on Literature (Leech &amp; Short's Model).....</b>	<b>17</b>
<b>1.4.1. The Presentation of Speech.....</b>	<b>17</b>
<b>1.4.1.1. Direct and Indirect Speech.....</b>	<b>17</b>
<b>1.4.1.2. Free Direct Speech.....</b>	<b>17</b>
<b>1.4.1.3. Narrative Report of Speech Act.....</b>	<b>18</b>
<b>1.4.1.4. Free Indirect Speech.....</b>	<b>18</b>
<b>1.4.2. The Presentation of Thought.....</b>	<b>18</b>

1.4.2.1. Thought Presentation Categories.....	19
1.4.2.2. Direct Thought.....	19
1.5. Genette’s Theory of Narratology and Focalisation.....	19
1.5.1 Definition of Narrative .....	19
1.5.2 Types of Narration.....	20
1.5.2.1. Covert Narration.....	20
1.5.2.2. Overt Narration.....	21
1.5.3. The Different Situations of the Narrative.....	21
1.5.3.1. The Narrative Voice.....	21
1.5.3.2. The Narrative Mode.....	21
1.5.3.3. Focalization.....	22
1.5.3.3.1. Types of Focalisation.....	22
1.5.3.3.1.1. Zero Focalisation.....	22
1.5.3.3.1.2. Internal Focalization.....	22
1.5.3.3.1.3. External Focalisation.....	22
1.6. Psychoanalysis in Literature.....	23
Conclusion.....	24

**Chapter Two:**

***Modernism and Virginia Woolf’s Notion of Stream of Consciousness***

Introduction.....	27
The Modern Period.....	27
1 Overview on Modernism.....	27
2.2. Historical Background.....	28
2.3. Characteristics of Modern Literature.....	28
2.3.1. Characteristics of the Modern Novel.....	29
2.3.1.1. Stream of Consciousness as a Modern Narrative Technique.....	29
2.3.1.2. Interior Monologue .....	30
2.3.1.3. Soliloquy in Modern Fiction.....	30
Virginia Woolf as a Modernist Writer: Context and Critical Review .....	31
2.4. Virginia Woolf’s Biography.....	31
2.4.1. Woolf’s life.....	31
2.4.2. Woolf’s Major Works.....	32
2.4.3. Woolf’s Major Novels.....	33
2.4.4. Woolf’s Major Essays.....	34

2.5. Virginia Woolf and Modernism.....	35
2.5.1. Virginia Woolf and Stream of Consciousness.....	35
2.6. Critics and Views on Virginia Woolf Works.....	35
Conclusion.....	35

## ***Practical Part***

### ***Chapter Three:***

#### ***Stylistic Analysis of Woolf's The Waves***

Introduction.....	41
3.1. Corpus Breviary.....	41
3.2. The Modernist Form of <i>The Waves</i> .....	42
3.2.1 Stream of Consciousness Technique.....	42
3.2.1.1. Soliloquy as a Narrative Device.....	43
3.2.2.2. The Structure of the Nine Soliloquies.....	45
3.2.2. Poetic Style.....	45
3.2.2.1. The Poetic form of The Interludes.....	46
3.2.2.2. Rhythm.....	46
3.2.2.3. Music .....	47
3.2.3. Literary Style.....	47
3.2.3.1. Figurative Language.....	47
3.2.3.2. Symbolism.....	48
3.2.3.3. Characterization .....	49
3.3. <i>The Waves</i> as a Novel of Blurred Genres.....	50
Conclusion.....	51

### ***Chapter Four:***

#### ***Psycho-Linguistic Analysis of Woolf's The Waves***

Introduction.....	54
4.1. Psychoanalytic Synopsis of Woolf's <i>The Waves</i> .....	54
4.1.1. Woolf and Psychoanalysis.....	54
4.1.2. psychoanalytic Analysis of <i>The Waves</i> .....	54
4.2. Linguistic Analysis of <i>The Waves</i> .....	55
4.2.1. Woolf's Innovative Style and Impressive Language.....	55
4.2.2. Linguistic Aspects of <i>The Waves</i> .....	56

4.2.2.1. Fragmentations and Discontinuity.....	56
4.3. Linguistic Stylistic Analysis .....	57
4.3.1. The Discourse Structure of <i>The Waves</i> .....	57
4.3.2. Literary Stylistic Features of Woolf’s Narrative Discourse.....	58
4.3.2.1. Stream of Consciousness Technique.....	58
4.3.2.2. .Presentation of Direct Thought.....	59
4.3.2.3. Soliloquy as a Narrative Mode.....	60
4.4. The Narrative Structure of <i>The Waves</i> .....	61
4.4.1. The Narrative Voice.....	61
4.4.2. The Narrative Mode.....	62
4.4.3. Inner Speech and Focalization .....	62
Conclusion.....	62
<b>General Conclusion.....</b>	<b>64</b>
<b>List of References.....</b>	<b>66</b>

# *General Introduction*

## ***General Introduction***

- 1. Topic**
- 2. Motivation**
- 3. Aims of the Study**
- 4. Statement of the Problem**
- 5. Research Questions**
- 6. Hypotheses**
- 7. Research Methodology**
- 8. Structure of The Dissertation**

## 1. Topic

Every beginning of a new century experiences changes in ideas and thoughts. As a consequence, people reject the previous traditions and way of thinking and try to cope with the modern life. Modernism refers to the historical and to the intellectual movement that appeared in the early twentieth century English literature.

This literary movement was first introduced by the American writers Ezra Pound and T.S. Eliot who are known as the pioneers of the modernist literature. It is often characterized by a deliberate break from the classical and traditional literary forms and Victorian ideas that existed before.

Writers such as James Joyce, Virginia Woolf, D.H. Lawrence and T.S. Eliot felt that they required new and innovative forms of writings to best express their ideas and to expose life realities in a more clear and expressive way which would appeal to readers. These writers have introduced highly individualistic styles and forms of writings and adhered to new maxims to make their literature distinguished from the traditional one.

Stream of consciousness is one of the most influential writing techniques that characterized the modernist literature. This technique is a style of narration that was introduced by talented writers such as James Joyce and Virginia Woolf whose objective was to reflect the authenticity of life and to mirror the inner side of the human experience and to make modern literature highly specialized. It is a technique that is used to describe the continuous flow of thoughts in the character's mind which is presented in a fragmented form.

Virginia Woolf is an English novelist and essayist who is regarded as one of the foremost modernist literary figures of the twentieth century. She is much known for her experimental novels which contributed to a great extent to the success and development of the English literature. She was one of the writers who rejected the past Victorian conventions and ideas. She created her own style of writing through which she used new techniques of expression. She is known for the “stream of consciousness technique” through which she attempts to present the inner conflicts and the complex psychological side of her characters.

The topic of the present study is about exploring the poetic discourse of Virginia Woolf's *The Waves* which is considered as Woolf's most controversial novel and which is known for its complex narrative structure and unique style. She has tried to present the stream of thought of her six characters in a highly poetic and rhythmic form that is communicated

through a genre-bending prose style. The nature of this artistic work is very complicated in terms of language and style. It is a multidisciplinary work where different literary genres are blurred together. Yet to approach this abstract piece of art, we are intended to follow an eclectic approach and rely on different critical views to analyse the complex structure of this novel.

## **2. Motivation**

Virginia Woolf is one of the most brilliant English writers whose literary style usually attracts readers. She is also regarded as one of the significant modern literary figures of the twentieth century. Her experimental use of dramatic soliloquies and poetic language in *The Waves*, and her way of presenting her characters' thoughts through innovative interpretive techniques inspire students of literature to work on this novel and to explore its poetic discourse. In addition, the aesthetic form of *The Waves* has not been given much interest by scholarly research, the fact that encourages the researcher to take it as a corpus of study and cover this gap in literature.

## **3. Objectives of the Study**

This research aims at:

- Presenting the features of Modernism and its contributions to the success of the twentieth century English literature.
- Exploring the poetic discourse and the innovative style of Woolf's modernist novel *The Waves*
- Analysing and understanding the soliloquies relying on Mick Short's model of thought presentation and on some psychological and stylistic-linguistic perspectives.

## **4. Statement of the Problem**

Virginia Woolf's *The Waves* is a modern novel which is characterized by a distinguished structure and a highly expressive style. This product of art is written in a highly poetic form and represents most of Woolf's experimental works. Many researchers have explored Woolf's *The Waves* from different perspectives, but its "poetic structure" has not been much tackled by scholarly research. The poetic discourse of this experimental work has not been given much worth and merit as it is one of the richest novels in terms of language and style. Yet, this research aims to explore the experimental discourse of Virginia Woolf's



*The Waves*, and to analyse its complex structure and form that has gone beyond the literary conventions of a traditional prose work.

## **5. Research Questions**

In order to conduct this study, we intend to answer the following research questions:

- What is the significance of Woolf's complex innovative poetic style in *The Waves*?
- How are the stylistic characteristics of the modern novel manifested in Woolf's *The Waves*
- What is Woolf's intention behind the use of soliloquies in depicting her characters' life stages?

## **6. Research Hypotheses**

It is hypothesized in this study that:

- Virginia Woolf's *The Waves* is an embodiment and an epitomic work of her poetic style presented in the modern context.
- It is hypothesized that through the use of soliloquies in presenting her characters' thoughts that Woolf could portray and interpret her own inner psychological conflicts.

## **7. Methodology**

This research is a descriptive analytical study that seeks to interpret the corpus in hand following an eclectic approach. The nature of this study is qualitative; it relies on extracting some instances from the text to analyse Woolf's intention behind presenting the inwardness of her characters' psychic life using the Direct Thought mode. It also humbly seeks accuracy in analysing and investigating the linguistic-stylistic features of her stream of consciousness narrative relying on Leech and Short's model of Thought and Speech Presentation along with Genette's theory of Narratology and Focalisation. As far as consciousness and cognition are concerned, another account for a psychoanalytic analysis would be included in this research.

## **8. Structure of the Dissertation**

This study will be divided into two main parts each of which comprises two chapters. The first one aims to shed light on the different literary and linguistic concepts that will be

adopted in the deep analysis of this novel. The second will introduce a general overview about modern literature and the different innovative techniques that were introduced to the field of writing along with a contextual account for Virginia Woolf as an influential modernist writer. The second part of this study is merely practical. It is composed of two other chapters: one intends to investigate and analyse a set of stylistic features manifested in this stream of consciousness narrative and the last chapter will account for a psycholinguistic analysis in which we will attempt to generally analyze the nature of *The Waves* from a psychoanalytic perspective and to investigate some of its aspects that are related to narration and discourse relying on Leech and Short's views along with Genette's theory of Narratology and Focalisation.

# *Theoretical Part*

*Chapter One*

*Theoretical Debate:*

*Linguistic and Literary*

*Accounts*

# Outline

## Introduction

### 1.1. Style and Stylistics

#### 1.1.1. What is Stylistics

#### 1.1.2. Definition of Style

### 1.2. Discourse Analysis

#### 1.2.1. Definition of Discourse

#### 1.2.2. Types of Discourse

##### 1.2.2.1. Character's Discourse

##### 1.2.2.2. Narrator's Discourse

### 1.3. The Discourse Structure of Fictional Prose (Short's Model)

### 1.4. The Concept of Speech and Thought Presentation on Literature (Leech & Short' Model)

#### 1.4.1. The Presentation of Speech

##### 1.4.1.1. Direct and Indirect Speech

##### 1.4.1.2. Free Indirect Speech

##### 1.4.1.3. Narrative Report of Speech Act

##### 1.4.1.4. Free Indirect Speech

#### 1.4.2. The Presentation of Thought

##### 1.4.2.1. Thought Presentation Categories

##### 1.4.2.2. Direct Thought

### 1.5. Genette's Theory of Narratology and Focalisation

#### 1.5.1. Definition of Narrative

#### 1.5.2. Types of Narration

##### 1.5.2.1. Covert Narration

##### 1.5.2.2. Overt Narration

#### 1.5.3. The Different Situations of the Narrative

##### 1.5.3.1. The Narrative Voice

##### 1.5.3.2. The Narrative Mode

##### 1.5.3.3. Focalization

###### 1.5.3.3.1. Types of Focalisation

###### 1.5.3.3.1.1. Zero Focalisation

###### 1.5.3.3.1.2. Internal Focalisation

###### 1.5.3.3.1.3. External Focalisation

## **1.6. Psychoanalysis in Literature**

### **Conclusion**

## **Introduction**

This chapter attempts to present a theoretical debate, in which we will account for some different linguistic and stylistic concepts that are related to our study. Since the main focus of this analysis is put on the poetic discourse structure and the innovative style of Woolf, we will, therefore, devote a consistent part in which we will present an overview about stylistics and discourse relying on Leech and Short's views and perspectives. Another part will be devoted to the presentation of Genette's theory of Narratology and Focalization. An account for psychoanalysis will included in this chapter since the corpus in hand is an epitomic exploration of the human consciousness.

### **1.1. Style and Stylistics**

#### **1.1.1. What is Stylistics**

Mick Short has defined stylistics as “an approach of analysing literary texts using linguistic description.” (Short,1996, p.1). In their book *Style in Fiction*, Leech and Short define it as “the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language.” (Leech & Short,2007, p.11). This field plays a significant role in explaining the relation between language and the artistic function. (ibid)

Stylistics gives much interest and primacy to language because its linguistic structure along with its forms and levels play a paramount role in determining the function of a literary text. The linguist usually studies the ways in which language is used in a given text. The main interest of this discipline is to investigate the different linguistic and stylistic features manifested in a certain language which contribute to the production of expressive values, and to clarify the multiple linguistic problems which exist in the text. Crystal and Davy have accounted for the significance of stylistics in analysing literary texts and shed light on its main objectives saying that:

The aim of stylistics is to analyze language habits with the main purpose of identifying from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context.

(1969, p.10).

### 1.1.2. Definition of Style

In general, Style can be defined as the main study of stylistics. In *A Dictionary of Literary Terms and Literary Theory*, style is defined as

The characteristic manner of expression in prose or verse; how a particular writer says things. The analysis and assessment of style involves examination of a writer's choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they be loose or periodic), the shape of his paragraphs – indeed, of every conceivable aspect of his language and the way in which he uses it. Style defies complete analysis or definition (Remy de Gourmont put the matter tersely when he said that defining style was like trying to put a sack of flour in a thimble) because it is the tone and 'voice' of the writer himself; as peculiar to him as his laugh, his walk, his handwriting and the expressions on his face. The style, as Buffon put it, is the man.

(Cuddon, 2013, p. 688)

Leech and Short have explained the term style as “ the way in which language is used in a given context, by a given person and for a given purpose” (Leech & Short, 2007, p.10) In the literary field of writing, style can be defined as the element that reflects the author's attitudes and beliefs. It usually shows and reflects the ways in which writers use language as a manner of expression and as a stylistic choice to produce meaningful texts.

According to Short and Leech, the term style can be referred to the style of a specific author, to the ways in which language is used in a particular period: Twentieth century style, the Freudian style, style of the Victorian novels, the literary style of modern writers, etc. Yet, we deduce that style refers to the different features of a literary text. (ibid) In their book entitled *Investigating English Style*, David Crystal and Derek Davy (1969) assume that style “may refer to some or all the language habits of one person as we talk of Shakespeare's style (or styles), the style of James Joyce, or when we discuss questions of disputed authors.” (p. 9).

Leech and Short have set a list of points that define and form the basis of the term style. The following are examples set to define style.

- Style is a way in which language is used: i.e., it belongs to parole rather than to langue.
- Therefore style consists in choices made from the repertoire of the language.
- A style is defined in terms of a domain of language use (e.g., what



choices are made by a particular author, in a particular genre, or in a particular text).

- Stylistics (or the study of style) has typically (as in this book) been concerned with literary language.
- Literary stylistics is typically (again, as in this book) concerned with explaining the relation between style and literary or aesthetic function.
- Style is relatively transparent or opaque: transparency implies paraphrasability; opacity implies that a text cannot be adequately paraphrased, and that interpretation of the text depends greatly on the creative imagination of the reader.

We come finally to a statement which is controversial, and about which much of this chapter has been concerned:

- Stylistic choice is limited to those aspects of linguistic choice which concern alternative ways of rendering the same subject matter.

(Leech & Short, 2007, p.31)

Stylistics is a literary study and investigation of style which is considered as a significant element that is used in linguistics to describe the different choices that language offers to writers.

## **1.2. Discourse Analysis**

### **1.2.1. Definition of Discourse**

Discourse analysis is considered as an interdisciplinary study of language or discourse within the field of linguistics. This approach has been recently used by linguists and non-linguists in different domains including literature, linguistics, semiotics, psychology, etc. It is used with the aim of enhancing and improving teaching and learning competencies. Many critics have attempted to define discourse analysis. The followings are some of the definitions of discourse.

According to *A Dictionary of literary Terms and Literary Theory*, the term ‘discourse’ denotes in linguistics a ‘stretch of language’ larger than a sentence. Cuddon argues that:

... it is language which is understood as utterance and thus involves subjects who speak and write – which presupposes listeners and readers who, in a sense, are ‘objects’. Discourse has an object and is directed to or at an object. Thus, in theory at any rate, discourse might include any modes of utterance as a part of social practice. They are differentiated by their intention. Thus, discourse may be poetry or prose. It may be a poem, a philosophical essay, a political tract, a biblical commentary, a speech on the hustings, a funeral address, a polemic, a dialogue or an exercise in deconstructive criticism. (2013, p. 207).

We deduce that discourse usually includes utterances or social expressions that are related to social phenomena. These utterances are distinguished by a given context or a personal intention. Cuddon adds:

Latterly, the term has acquired much wider meanings and implications. It can refer to the specific type of language and the set of problematics that define and delimit a given field, as in ‘philosophical discourse’ or ‘medical discourse’.

In the same book, ‘discourse’ is defined according to Mikhail Bakhtin’s as “an utterance, a word, or language ‘in its concrete and living totality’, and is intrinsically dialogic (q.v.), that is, always in interaction with discourses of others.”(ibid) and Jacques Lacan has explained the unconscious as a form of discourse.

Hugh Trappes-Lomax (2004) defines discourse as “the study of language viewed communicatively and/or of communication viewed linguistically” (p.163). To explain more, discourse is viewed as the study of language in use. Lomax emphasized his view saying that “any more detailed spelling out of such a definition typically involves reference to concepts of language in use, language above or beyond the sentence, language as meaning in interaction, and language in situational and cultural context. Depending on their particular convictions and affiliations functionalism, structuralism, social interactionism, etc.”(ibid)

From the above definitions, we deduce that discourse analysis is an important study of language use. It is considered as an important element that that enables writers or readers to use and exchange thoughts and ideas.

## **1.2.2. Types of Discourse**

### **1.2.2.1. Character’s Discourse**

Most of modern writers tend to devote much space to the description of characters. Different literary techniques of narration can be used as means of presenting or portraying the inner complexities of characters. An example of this can be FIS or DT presentation modes through which the narrator reveals his/her thoughts and feelings. Virginia Woolf is one among

different modern writers who is often known for her excessive use of FIS and FIT that she usually use in her narratives aiming to explore the psychic side of her characters.

*“I see a ring,” said Bernard, “hanging above me. It quivers and hangs in a loop of light.”*

*“I see a slab of pale yellow,” said Susan, “spreading away until it meets a purple stripe.”*

*“I hear a sound,” said Rhoda, “cheep, chirp; cheep, chirp; going up and down.”*

*“I see a globe,” said Neville, “hanging down in a drop against the enormous flanks of some hill.”*

*“I see a crimson tassel,” said Jinny, “twisted with gold threads.”*

*“I hear something stamping,” said Louis, “a great beast’s foot is chained. It stamps, and stamps, and stamps.”*

(Woolf, 1931, p. 9)

The following examples from Woolf’s *The Waves* are referred to as the character’s discourse. The level of narration is mediated only through the reporting clauses such as; “said Bernard”, “said Rhoda”, and the rest of the text is presented through the characters’ own perspectives. Woolf has preferred to explore the inner side of her characters by means of soliloquies which enables them to take control of the narrative discourse.

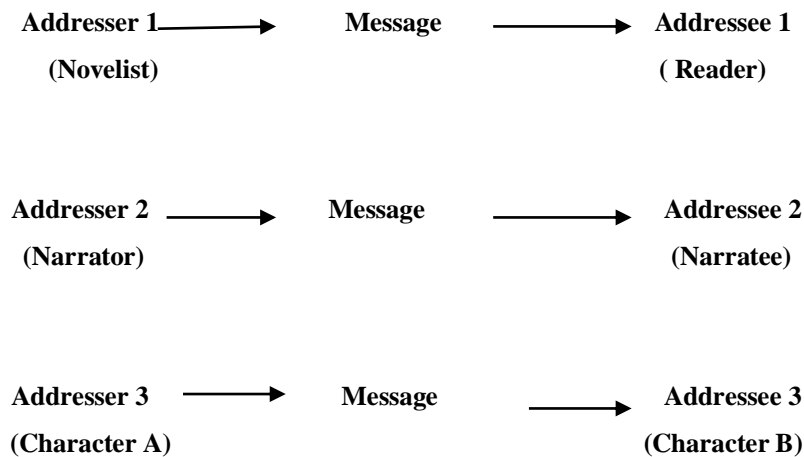
### **1.2.2.2. Narrator’s Discourse**

The narrator’s discourse is also referred to as the authorial narration. It plays an important role in providing readers with different information concerning the setting of the story, the characters’ thoughts and perceptions, and other elements that constitute the overall situation of the narrative. This form of narration differs from the character’s discourse in that it does not account for the characters’ impressions as a main objective. What is paramount is rather ‘what’ is described in the story and how this description occurs. The narrator’s discourse usually provides the narrative with an atmosphere that dominates the whole text and it creates a subjective perspective which builds the basic norms of the narrative.

### **1.3. The Discourse Structure of the Fictional Prose ( Short’s Model)**

Mick Short has accounted for different structures of the fictional discourse of a narrative, a play or a poem. He has set multiple layers each of which represents one of the structures that may occur in a given narrative or poem. The simplest form refers to the poem with only one ‘layer’ of discourse structure (poet-reader), another one is related to the play

which has at least two levels of discourse structure (the playwright - audience/reader, and the character /character level). In the novel or short story, there exists in general three levels as in the following diagram presented by Short (1996):



**Figure (1)** The discourse structure of fictional prose

(Adapted from Short, 1996, p. 257)

## **1.4. The Concept of Speech and Thought Presentation in Literature**

The presentation of the character’s thoughts and speech is considered as an important element in the field of narrative discourse. This kind of study, which focuses more on the exploration of the human consciousness, has been the main interest of modern writers such as Virginia Woolf and James Joyce, and it has been extensively analysed within the fields of narratology and linguistics-stylistics. Leech and Short have accounted for speech and thought in their stylistic approach to literary works and fiction. They have developed different modes of speech and thought which contribute to the creation of multiple effects in the text and influence the way in which readers perceive or reacts towards a given text.

### **1.4.1. The Presentation of Speech**

#### **1.4.1.1. Direct and Indirect Speech (DS and IS)**

The main difference between direct and indirect speech, according to Leech and Short is that “when one uses direct speech to report what someone has said one quotes the words used verbatim, whereas in indirect report one expresses what was said in one’s own

words. The formal relationships between these modes of report are most easily shown by seeing how it is possible to convert one into the other.” (Leech & Short, 2007, p. 255).

**Examples:**

DS: He said: ‘ I will contact you, tomorrow.’

IS: He said he would contact him/her, tomorrow.

**1.4.1.2. Free Direct Speech (FDS)**

Leech and Short assume that “ direct speech has two features which show evidence of the narrator’s presence, namely the quotation marks and the introductory reporting clause. Accordingly, it is possible to remove either or both of these features, and produce a freer form, which has been called free direct speech: one where the characters apparently speak to us more immediately without the narrator as an intermediary.” (ibid, p. 258).

**Example:**

FDS: I will contact you tomorrow

**1.4.1.3. The Narrative Report of Speech Acts (NRSA)**

According to Leech and Short (2007), the narrative report of speech act is a form that is more indirect than the indirect speech, where the narrator reports the characters’ speech act without committing himself to explain what was said.

**Example:**

NRSA: He promised to call back.

**1.4.1.4. Free Indirect Speech (FIS)**

Free indirect speech is a presentation mode which is classified according to Leech and Short between direct and indirect speech. They assume that:

It usually occurs in the context of sentences of narrative report, and, given the preponderance of the third-person narrator telling his tale in the past tense, its characteristic features in the novel are almost always the presence of third-person pronouns and past tense, which correspond with the form of narrative report and indicate indirectness, along with a number of features, both positive and negative, indicating freeness. Thus it is, as it were, a free form ‘purporting’ to be is.

(2007, p. 261)

**Example:**

FIS: He would contact him/her tomorrow.

**1.4.2. Presentation of Thought**

Twentieth-century modern writers have often been concerned with the presentation of the character's inner conflicts, complexities and thoughts. Writers such as Virginia Woolf and James Joyce, have adopted innovative techniques of expression such as the interior monologue, the soliloquy and other thought presentation modes as means of exploring the inwards of the human psyche. Yet thought presentation has become to be the main interest of the stream of consciousness novel. The modes of thought presentation set by Leech and Short are similar to the ones of speech presentation. They are used to reveal and decode the inner workings of the characters' mind as well as to report the flow of their thoughts in a homogeneous way. The following examples are the different categories of thought presentation set by Leech and Short.

**1.4.2.1. Thought Presentation Categories**

The study of thought presentation is an essential aspect of the narrative discourse. It has been often investigated within the fields of stylistics as well as narratology. Leech and Short have assumed that there is a certain difference between the effects which are created by the different thought presentation categories. They have stated that the baseline for thought presentation is considered as the indirect form of the character's speech. They have classified thought into different categories. The followings are some examples which represent the difference between the categories of thought.

- a) Does she still love me? (Free Direct Thought: FDT )
- b) He wondered, ' Does still love me?' (Direct Thought: DT )
- c) Did she still love me? (Free Indirect Thought: FIT )
- d) He wondered if she still loved him. (Indirect Thought: IT )
- e) He wondered about her love for him. (Narrative Report of Thought Act: NRTA )

(Leech & Short, 2007, p. 270)

**1.4.2.2. Direct Thought (DT)**

Direct thought is used as mode of presenting consciousness via the character's mind. It is a technique which resembles in function to the dramatic soliloquy. It has the same

linguistic features that soliloquy manifests in drama. Short argues that DT is used in novels to represent “imaginary conversations which characters have with themselves or with others, which is presumably why it so often has the flavor of conscious thinking.” (Short, 1996, p. 312).

**Example:**

DT: “ When the smoke rises, sleep curls off the roof like a mist” said Louis. (Woolf, 1931: 10)

The modes of speech and thought presentation are similar and expressed identically which makes the distinction between them a little bit ambiguous. Chatman has accounted for this ambiguity and suggested that only the context can determine which one should be used. ( Chatman, 1978, p. 201).

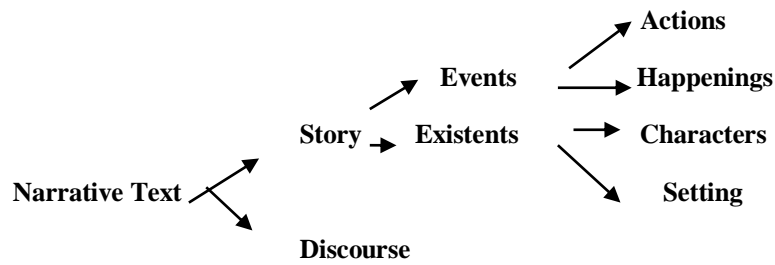
## **1.5. Genette’s Theory of Narratology**

Genette (1988) has made a distinction between ‘histoire’ (story) which represents to the content of the narrative and ‘récit’ (narrative) which refers to the form and ‘narration’ (narrating) which is concerned in the production of the narrative.

### **1.5.1. Definition of Narrative**

A narrative is defined by Cuddon in *A Dictionary of Literary Terms and Literary Theory* as “the discourse or the critique of narration” (Cuddon, 2013, p. 458). This term was first coined by the Franco-Bulgarian philosopher Tzvetan Todorov in 1969 in his book *Grammaire du Décaméron*.(ibid). Gerard Genette defines “narrative” as “a product or result of the interaction of its different component levels, and all aspects of narrative as dependent units.” (ibid, p. 459).

In his book *Story and Discourse* (1978), Chatman explained the term narrative according to the structuralist theory where he argues that “ each narrative has two parts: a story (histoire), the content or chain of events (actions, happenings), and a discourse (discours), that is, the expression, the means by which the content is communicated.” (Chatman, 1978, p.19). In other words, the story represents the (what) and discourse stands for the (how). The following diagram illustrates the idea presented above.



**Figure 2.** Adapted from Chatman’s *Story and Discourse*.

( Chatman, 1978, p. 19)

In this diagram, the narrative text represents the novel which is composed of two elements: the story (the core of the novel or the events and actions and the characters who perform the text of the narrative in a certain setting). Discourse is the way in which the narrative is presented.

## 1.5.2. Types of Narration

### 1.5.2.1. Covert Narration

In a covert narration, there is often a speaking voice which tells the story or presents the events, the characters’ thoughts, but the narrator does not manifest him/herself within the story. Chatman explains covert narration as follows “ ...it is an effaced narration which occupies the middle ground between “nonnarration” and conspicuously audible narration.” (Chatman, 1978, p. 197). A covert narrator is characterized by the features of omniscience and is hardly noticeable. He expresses the characters’ thoughts and perceptions indirectly without intervening in their internal speeches. This indirect expression often occurs with specific interpretive devices such as free indirect speech/thought or other narrative techniques like the interior monologue and the soliloquy. An example of this can be Virginia Woolf’s *The Waves* where all the characters’ flow of thoughts and feelings are expressed by a covert narrator.

### 1.5.2.2. Overt Narration

This type of narration is easy to understand after having explained the first type. Overt means open to view or easy to see. An overt narration occurs in a direct way often reporting events or characters’ perception in a subjective way. An overt narrator usually interferes his thoughts and view points in the narrative text.



### **1.5.3. The Different Situations of the Narrative**

#### **1.5.3.1. The Narrative Voice**

The narrative situation is considered as an important element of narrative discourse, it is significant in analysing the ways in which a certain narrative is told. It is an important feature of narrative prose and narrative poetry, and is always manifested through a person's voice.

Genette (1988) has accounted for two main types of narrative voice. A heterodiegetic narrator who does not take part in the story. His/her role is restricted to reporting events or thoughts in an objective way. A second type is a homodiegetic narrator who takes part as a character in the fictional world that s/he describes. Autodiegetic is another term suggested by Genette for the homodiegetic narrator but only in case he/she is a protagonist in the story. An example of this can be Woolf's six characters in *The Waves*, all of them represent the protagonists of the story so they are both homodiegetic and autodiegetic.

#### **1.5.3.2. Narrative Mode**

One should make a difference between "narrative voice" and "narrative mode". According to Genette, narrative mode is the point of view adopted by the narrator, it is also called focalization or the narrative perspective.

#### **1.5.3.3. Focalisation**

According to Genette (1988), the narrator is an intermediate that reports the narrative events and the characters' thoughts verbally. W. C. Booth (1961) has also accounted for the function of a narrator saying that a focaliser or a narrator can report events from the external world, adopting the omniscient point of view. Focalization as explained by Genette is "a restriction of 'field' – actually, that is, a selection of narrative information with respect to what was traditionally called omniscience" (Genette, 1988).

##### **1.5.3.3.1. Types of Focalisation**

Gerard Genette in *Figure III* has distinguished three different types of narrative perspectives or focalization: the zero focalization (focalization zéro), the external focalization, and the internal focalization .

###### **1.5.3.3.1.1. Zero Focalisation**

This type of focalization illustrates the role of the narrator who, by essence, knows everything he reports and tells in the narrative. He is an active member who describes events and thoughts in a subjective way.

#### **1.5.3.3.1.2. The External Focalisation**

In this type as explained by Genette, the narrator does not occupy a position with the characters. He is an external objective observer who presents and reports only what the characters say or perform in the story. He acts like a camera which observes the characters from a distant position, and he does not include his view points or perceptions within the narrative and it is up to the reader to deduce the implicit messages which might occur in the story. (Genette, 1988)

#### **1.5.3.3.1.3. The Internal Focalisation**

The narrator in this case tells the story or recounts the events paying more attention to the characters' consciousness. In other words, he/she should report the characters' flow of thoughts in the same way it is presented by them and in an objective way, which means that the whole narration occurs through the characters' perspectives.

### **1.6. Psychoanalysis in Literature**

Psychoanalysis is a method or a branch of analysing the psychic life of the human being. It was first coined by the psychologist Sigmund Freud as the branch of study that was used in order to treat different patients who suffer from mental problems, emotional disorders and problems of neurosis. This therapy occurs by letting the patient talk freely about his thoughts, dreams and experiences in life. Later on this field has been used as a referential theory adopted in different field such as history and literature.

Psychoanalytic criticism derives its roots from the field of psychology. It was introduced to the field of literary studies in the late of the nineteenth century and early twentieth century by different writers such as Marcel Proust and T.S. Eliot whose interests were linked to the exploration of the human consciousness. Along with other modernist writers such as James Joyce and Virginia Woolf, they attempted to present literary works in which much space is devoted to the analysis of the characters' inner life and different psychological problems. This attempt to portray the psychological life of a character, relying on a psychoanalytic perspective, usually occurs through the use of different literary and

stylistic devices such as metaphors, allusions and symbolism. An example of this can be Virginia Woolf's *The Waves*, a symbolic narrative, in which the writer has attempted to present her characters' thoughts and inner complexities through a set of interior monologues and dramatic soliloquies.

Psychoanalysis has often been associated to Sigmund Freud's theories of the Unconscious, the Interpretation of Dreams, the Id, Ego and Super ego. Most of the modernist literary works' themes are related to problems of self-identity, personality, desires, mental disorders and many other psychological themes. Psychoanalysis is considered as an interesting field that can be adopted to analyze literary works with such intersects.

## **Conclusion**

This chapter has attempted to present a consistent overview of theories and accounts of linguistic and stylistics which would be adopted in the practical part where we would analyse and investigate the different stylistic features of this novel aiming to prove our hypotheses set in the general introduction. Discourse is an important element in analysing the narrative structure of a literary work. This chapter has accounted for the different components of discourse and its multiple types which will be used in the deep analysis of the corpus in hand. Another part has been devoted for the psychoanalytic criticism which plays a significant role in analysing different elements in a literary work as far as the characters' mental processes are concerned.

*Chapter Two:*  
*Modernism and Virginia*  
*Woolf's Notion of Stream*  
*of Consciousness*

# Outline

## Introduction

- The Modern Period

### 2.1. Overview on Modernism

### 2.2. Historical Background

### 2.3. Characteristics of Modern Literature

#### 2.3.1. Characteristics of the Modern Novel

##### 2.3.1.1. Stream of Consciousness as a Modern Narrative Technique

##### 2.3.1.2. Interior Monologue

##### 2.3.1.3. Soliloquy in Modern Fiction

- Virginia Woolf as a Modernist Writer: Context and Critical Review

### 2.4. Virginia Woolf's Biography

#### 2.4.1. Woolf's life

#### 2.4.2. Woolf's Major Works

#### 2.4.3. Woolf's Major Novels

#### 2.4.4. Woolf's Major Essays

### 2.5. Virginia Woolf and Modernism

#### 2.5.1. Virginia Woolf and Stream of Consciousness

### 2.6. Critics and Views on Virginia Woolf Works

## Conclusion

## **Introduction**

This chapter is composed of two sections: the first one attempts to present a general overview about the modernist movement and modern literature. We will try to shed light on some of the characteristics of the modern novel and try to present the main innovative literary techniques that have been introduced to modern fiction. The second part of this theoretical chapter sets as objective to present a rich profile on Virginia Woolf's stages of life to become a prolific modernist writer. It also accounts for her social experiences and professional life as well as her major achievements and contributions to the English literature along with a critical overview about her major works.

### **- The modern Period**

#### **2.1. Overview on Modernism**

During the era between 1890 and 1940, a new consciousness arose among people affecting different artistic domains; painting, theatre, music, writing and literature. In the world of literature, this modern consciousness is manifested in the innovative literary styles and the experimental writing forms that paved the way to modern artists to explore their imaginative consciousness and creativity.

Modernism refers to the historical and to the intellectual movement that appeared in the early twentieth century English literature. This latter is often known as the modernist literature which first appeared in Britain and Europe. In their book *Modernism (1890-1930)*, Bradbury and McFarlane describe modernism as:

An art of a rapidly modernizing world, a world of rapid industrial development, advanced technology, urbanization, secularization and mass forms of social life" but also "the art of a world which many traditional certainties had departed, and a certain sort of Victorian confidence not only in the onward progress of mankind but in the very solidity and visibility of reality itself has evaporated.

(Bradbury & McFarlane, 1976, p.57)

Modernism was first introduced by the American writers Ezra Pound and T.S. Eliot who are known as the pioneers of the modernist literature. This intellectual movement is often characterized by a deliberate break from the classical and traditional literary forms that existed before. Modernist artists and writers such as James Joyce, Virginia Woolf, D.H. Lawrence and T.S. Eliot et al, felt that they required new and innovative forms of writings to best express their ideas and to expose life realities in a more clear and expressive way which would appeal to readers. During this period these artists began

to set highly individualistic styles and forms of writings to best express their feelings and attitudes towards life and the world.

## **2.2. Historical Background**

Many factors have contributed to the rising of Modernism as a rebellious movement. By the end of W.W.1 (1918), the world had suffered from violent and harsh consequences of the war. The European society was harshly affected by the feelings of horror and sorrow which has created a sense of disillusionment and disappointment among people. The world became fragmented and totally disordered and the young Europeans became known as the lost generation.

Many of Virginia Woolf's writings reveal that there was much grief and sorrow in Europe. She has described this situation as the crisis in the mind of the human being. Virginia Woolf was so much affected by the destructive consequences of the war which has influenced her vision to turn towards the inner side of the self. The conditions of her life and the world that surrounded her has inspired her to write about themes such as depression, death, suicide and human relationships trying to expose and present the traces of the war in modernist literature.

## **2.3. Characteristics of Modern Literature**

Modernist literature was characterized by a purposeful shift away from traditional rules and conventions. This rebellious movement was influenced by different stylistic and thematic features that made it very distinguished. Modern artists were utopian and idealists, they believed in what is called artistic self-consciousness; authors have consciously created the style of the text relying on self experiences. This innovative concern in self-consciousness was an attempt to present the life of individuals as being authentic and realistic.

Switching narrators or the use of multiple voices is another feature of the modernist text. In Virginia Woolf's *The Waves* the whole story is told from different voices by means of soliloquies. The focus of the modernist writer was manifested through presenting life, as experienced, putting the emphasis on the impression of the moment or the deep experience of time. Modernist writers have put their emphasis on innovation. They believed in progress and originality and sought to change the world for the better aiming to see life in a fresh new way.

Modernist literature was characterized by very expressive and influential themes which truly represent the modern life and the inner side of the individual. Modern writers have reacted against the traditional decayed themes of the previous movements and sought to present highly influential topics that better serve their artistic needs. They tackled themes such as the faith in the power of art to change the corrupted world, the belief in the artist, self-consciousness...etc. Modernist

writers felt that their new way of depicting life required new techniques and literary forms of writings. They shifted their whole interest to experimentation and set highly individualistic styles to best present life as an authentic material. Stream of consciousness is one of the most influential techniques that characterized the modern text in particular and the modernist literature in general. Other techniques were introduced to the modern text such as the use of fragmentation, symbols and allusions. Also the use of open endings, metaphors, substitutions and imagery.

### **2.3.1. Characteristics of the Modern Novel**

#### **2.3.1.1. Stream of Consciousness as a Modern Narrative Technique**

Stream of consciousness is one of the most influential writing techniques that characterized the modernist literature. This technique is a style of narration that was introduced by talented writers such as James Joyce and Virginia Woolf whose objective was to reflect the authenticity of life and to mirror the inner side of the human experience and to make modern literature highly specialized.

Stream of consciousness is a term that was first coined by William James, a philosopher in the late of the nineteenth century and also the brother of the novelist Henry James. In his book *The Principles of Psychology* (1890), he used terms of separate ideas; however, there is a combination of ideas that presents the character's immediate flow of thoughts, feelings and sensations. He suggested that thinking is “a continuous river of mental activity.” (James, 1890, p. 42). According to him, the individual's flow of thought moves continuously and homogeneously like a stream where “the transition between the thought of one object and the thought of another is no more a break in the thought than a joint in a bamboo is a break in the wood” (ibid, pp. 233-234). Yet the concept of S.O.C can be defined as the stream of an uninterrupted thoughts and ideas which occur in the human mind.

Stream of consciousness is an innovative literary technique of modernist literature. Writers who belong to the modern movement apply this technique in their works so that to strengthen the communication between readers and characters and to manipulate the distance between them. Yet, it is a psychological method which enables the reader to get in touch with the character and to share with him/her the same thoughts and sensations.

#### **2.3.1.2. Interior Monologue**

Interior monologue is one element of the stream of consciousness technique which reflects the characters' thoughts and feelings and which reveals the workings of the characters' minds. As a rejection to the traditional way of presenting characters' thoughts, different modern writers have used this psychological technique as a means to present the character's inner sensations and conflicts in a



homogenous way which helps keep a successful combination between the internal stream of consciousness and the external audience.

In Robert Humphrey's book *Stream of Consciousness in the Modern Novel (1954)*, the Interior monologue is defined according to the novelist Edouard Dujardin, who claims to have used this literary technique first in his novel *Les Lauriers Coupés (1887)* as:

...the speech of a character in a sense, having for its object to introduce readers directly into the interior life of the character, without the intervention of the author via explanations or commentaries;...it differs from the traditional monologue in these respects: in its matter, it is an expression of the most intimate thought that lies nearest the unconscious; in its form, it is produced in direct phrases reduced to the minimum of syntax; and thus it corresponds essentially to the conception we have today of poetry. (p.23).

Interior monologue is a term that is most often confused with stream of consciousness; however, the two modes are different in some points. Interior monologue is an extended speech which aims at presenting the fictional character's internal thoughts in a direct and uninterrupted representation. Interior monologue can be direct when the character expresses his/her thoughts directly without the intervention of a narrator between readers and the character's consciousness. Indirect interior monologue occurs when a narrator reports the character's thoughts and usually occurs in the third-person. (ibid).

### **2.3.1.3. Soliloquy in Modern Fiction**

Soliloquy is a literary device that is often used in drama. It occurs when actors in a play talk to themselves sharing their thoughts and emotions with the audience. Virginia Woolf has used this technique in *The Waves* to depict the workings of the characters' mind in a very direct way so that readers would gain a full understanding of the characters' different situations and their inner life. In this play-poem novel the lives of the six characters is entirely told by means of soliloquies, their speeches are conveyed and addressed only to readers.

Soliloquy in the stream of consciousness novel is defined as the technique that represents directly the character's psychic processes from character to reader without the intervention of the author. Novelists who are concerned with the stream of consciousness novel have often assumed that soliloquy is a very useful technique of presenting the characters' workings of the mind.

## **- Virginia Woolf as a Modernist Writer: Context and Critical Review**

### **2.4. Virginia Woolf's Biography**

#### **2.4.1. Virginia Woolf's Life**

The famous essayist and novelist Virginia Woolf was born Adleine Virginia Stephen on 25 January 1882 in London to well known parents, Sir Leslie and Julia Stephen. Her father, Sir Leslie was a famous historian, an eminent literary critic, an editor and an influential figure in his society. He was the editor of the *Dictionary of National Biography*. Her mother, Mrs. Julia Stephen was a nurse. She had three full siblings and four half-siblings from her parents' previous marriages. Her childhood was not an easy one. At the age of six she was sexually abused by her half-brother George and unfortunately at the age of thirteen her mother died in 1895 followed by the death of her father in 1904. The sexual abuse and the loss of her parents lead Virginia to commit suicide for the first time. She was half paralyzed of mental illness and depression which accompanied her throughout her life stages.

Virginia Woolf's parents were not well educated, but they worked hard so that their children would succeed in their lives. Virginia's father, however, had very traditional opinions on family and society. His two sons had been educated at the big public schools and went to Cambridge while his daughters Vanessa and Virginia were taught at home and were expected to marry after becoming accomplished. Although Virginia Woolf felt disappointed and upset for not receiving the same formal education that was offered to her brothers, she was always curious and enthusiastic and often had an energetic and exuberant imagination which pushed her to read different books and educate herself.

Woolf's parents had many important relationships and famous friends. Her father was a friend to Henry James, William Thackeray and other literary figures. Woolf has benefited from her parents' familiarity with these influential figures which encouraged her to admire whatever linked to art and to experiment with writing.

Virginia Woolf was always delicate and had an intellectual eagerness that accompanied her throughout her carrier and life. She was always sensitive to criticism and eagerly waited for comments on her works from the part her parents. This feeling of excitement and anxious about her literary works was always leading her towards success and achievement.

Virginia had many achievements which were linked to the progress and development of the feminist movement. She wrote most of her works in the stream of consciousness technique which she considers as a better device to present the real and inner complexities of the human psychie. This technique of narration and revolutionary style of writing has allowed her to produce successful and effective works of experiment.

Virginia was a member of the Bloomsbury group; a group of authors, intellectuals, artists and writers who lived in England and worked together with the interest of becoming innovative and creative in the field of literature. This small association and literary art center included many writers such as E.M. Forster, John Maynard Keynes and many other intellectuals who had been educated at Cambridge. (Galens, 2009, p.506)

In 1912, Virginia married Leonard Woolf, a brilliant young writer and critic from Cambridge, and a member from the Bloomsbury group with whom she lived a happy life. They set their own publishing house, and her books were published by herself.

Virginia was a successful writer, but she suffered from mental disorders which lead her to commit suicide by drowning herself in a river in 1941. She left a letter to her husband saying that she didn't want him to suffer with her, she wanted him to be able to work and live in peace. (ibid, p.497-8)

### **2.4.2. Woolf's Major Works and Achievements**

Virginia Woolf is a great novelist and essayist who is considered as one of the most influential writers of modern literature. She was creative in her writings and her exuberant imagination and sensitive personality have influenced her to produce literary works that reflect the authenticity of life and mirror the human experience. Most of the traditional novels and books of the era that preceded modernism were addressed to a specific audience such as the upper classes, however Woolf and her contemporaries wanted their works to be accessible to everyone. Most of her themes were subjects of human consciousness, gender relationships, social and psychological life experiences.

### **2.4.3. Woolf's Major Novels**

Virginia Woolf started working on her first novel many years before marrying Leonard Woolf. The original title of the novel was *Melymbrosia*. After many drafts done on it during nine years, the novel was finally released in 1915 as *The Voyage Out*.

Two years after the publication of her first novel, Woolf and Leonard had established their own printing house and named it *The Hogarth Press* where they published some of their writing, as well as the works of Sigmund Freud, Katharine Mansfield and T.S. Eliot.

In 1919, Virginia published her second novel *Night and Day*. The latter is a narrative that reflects the social concepts of love and marriage in Edwardian England.

After *Night and Day*, Virginia wrote her third novel *Jacob's Room* which was published by Hogarth in 1922. This novel is about the man character Jacob and the ways in which he interacts with

his society. It is a story that is told in a beautiful fragmented way which focuses more on the different characters' perspectives towards each other.

After the publication of *Jacob's Room*, Mrs. Woolf turned her attention to *Mrs Dalloway* which was published in 1925. This novel is about the female character Clarissa whose whole life is explained within the confines of a single day. It is considered as a stream of consciousness novel where Woolf tries to present the inner workings of her characters.

*To the Lighthouse (1927)* is Virginia Woolf's most autobiographical novel. Basing on her childhood experiences, She tried to present the character Mr. Ramsay's childhood perceptions and desires. The story also explores adult relationships and the development of class-structure after the Great War.

A similar autobiographical novel after *To the Lighthouse* by Virginia Woolf is *Orlando (1928)*. It is one of her famous novels and the longest most beautiful love letter in literature.

After *Orlando*, Woolf published *The Waves* in 1931 which is the corpus of aimed study. It is regarded as her greatest and most experimental novel. It tells the story of six characters from early age to death by means of dramatic soliloquies and in a rhythmic way and a poetic style.

*The Years (1937)* is another novel that was published right after *The Waves* where Virginia Woolf presents the different circumstances, a Victorian family, goes through after the loss of the mother.

*Between the Acts (1941)* is Virginia Woolf's last book. She wrote it before she dies and it was published after her death. In this novel, she presents focuses on the production of an annual pageant which the people keep on a terrace.

#### **2.4.4. Woolf's Major Essays**

At an early age Virginia Woolf started writing essays for the *Times Literary Supplement* (London), later on these essays were collected in a two-volume series called *The Common Reader* (1925, 1933). Woolf's works were a source of knowledge to her readers which contributed in large way development of the English literature. Learners of fiction and literature have drawn upon Woolf's works to enlarge their understanding on her own direction as a novelist.

*Mr. Bennett and Mrs. Brown* is an influential literary modern work by Virginia Woolf. This essay was published in 1924 by the Hogarth Press. It was written by Woolf as a reaction to Arnold Bennett's essay where he states that writers such as T.S. Eliot, D.H. Lawrence and James Joyce

have failed to present more convincing characters. Woolf reacted against Bennett's notion of reality and tried to analyse the state of modern fiction relying on the comparison of two different generations of writers.

*A Room of One's Own (1929)* is Virginia Woolf's essay which represents a twentieth century feminist thought. It explores the ways in which women dealt with the craft of writing. Woolf assumed that the position of women in literature depends on their life circumstances. She said: "a woman must have money and a room of her own if she is to write fiction." (Woolf, 1929, p.4).

*The Death of Moth* was the finest piece of prose Virginia Woolf has written. It was published in 1942. This essay presents Woolf's observations watching a moth that was fighting strongly to escape after being trapped by her window. In this story Woolf illustrates the universal conflict between death and life.

Virginia Woolf was very productive and didn't stop writing until she died in 1941. She was a creative writer in search of new literary forms that would easily serve in presenting the complexities modern consciousness. Her essays and novels have always been successful in conveying the complexities of living in the twentieth century.

## **2.5. Virginia Woolf and Modernism**

Virginia Woolf was an English essayist and novelist who was regarded as the foremost literary figure of the twentieth century modern literature. She was one of the great observers of literature. Along with other different writers such as James Joyce, D.H. Lawrence et al, Woolf felt that the traditional literary forms of writing would no longer suit her literary needs. Yet, she started to set highly individualistic forms of expression and adopted very influential writing techniques which helped her in great extent present the complexities of the modern world.

### **2.5.1. Virginia Woolf and Stream of Consciousness**

Stream of consciousness is an innovative modern technique and a style of narration that is meant to mimic the spontaneous flow of the human thought. It is a modern technique that is often associated with Virginia Woolf. Modern writers usually try to render the human consciousness into a textual form using this literary technique. It is also defined as a thought presentation through the character's mind (Leech & Short, 2007, p.270).

Virginia Woolf is very famous for the stream of consciousness technique. Almost all of her works are written in this form with the aim of presenting the inner consciousness of the human psyche.

## 2.6. Critics and Views on Virginia Woolf's *The Waves*

Virginia Woolf is one of the brilliant British novelists who is arguably known as the most influential lyrical modern English writers. Her emphasis in writing is often based on revealing and presenting her characters' psychological disharmonies and conflicts. She is very famous for the Stream of Consciousness Technique that she usually uses in her writings in order to present the inner workings of her characters' minds. *The Waves* (1931) is a modern novel that is characterized by a very attractive structure and a highly expressive style. This product of art that Woolf calls an elegiac novel, is written in a highly poetic style and represents most of Woolf's experimental works.

Many researchers have tackled Woolf's *The Waves* from different perspectives, but its "poetic form" has not been much tackled by scholarly research which is considered as a gap in the literature. The poetic discourse of this artistic work has not been given much worth and merit as it is one of the richest novels in terms of language and style. The influential techniques that Woolf used to depict the life of her characters and to express her own thoughts were the reason behind the success of her work. In a highly poetic prose Virginia Woolf symbolically relates life to a wave which moves on making a natural flow through which people pass from childhood to old age. She traces the lives of six characters, from birth to death, in a very expressive form and style which makes her novel a subject to many literary critics and writers. Louis Kronenberger wrote about Woolf's *The Waves* in *New York Times Review* (October 25, 1931)

*The Waves* is possibly original in fiction--it is told entirely in soliloquies. All that we know of the six characters whose destinies we follow from childhood to old age is conveyed by them in a succession of speeches addressed only to the reader; there is no conversation between them and no direct narrative. But the use of the soliloquy in fiction (it has already been done on a smaller scale by other novelists) does not in itself drastically alter the sphere of the novel: it has always been used on the stage exactly as stream-of-consciousness or interior monologue have come to be used in the novel--to convey, directly, the workings of a character's mind. Used for the same purpose in the novel, highly artificial though it is, it can have the advantage over interior monologue of permitting a more articulate, because more rhetorical, utterance. Characters are not only thinking; they are also expressing themselves, and there is no reason why the author should not express their thoughts for them with an art that is frankly his rather than theirs. What is more, these people have a formal existence wholly in keeping with the idea of a novel--they go to school, they go to work, they marry, they have love affairs, they grow older, they die.

*New York Times Review* (October 25, 1931)

In *The Musical Style of The Waves* (1986) , Levin Gerald argues that:

“Virginia Woolf used a musical style as a basis for *The Waves*. Taking from a 1930 diary entry, Levin regards a Beethoven fugue as an example of what Woolf attempted when writing the story. Levin explains the fugal style, that a single theme generates motifs heard throughout - in different voices entering the fugue at the different moment and ending in perfect accord.” (p.218).

He maintains that although a single theme is never spoken of in the text, it exists as an idea. He classifies the musical style of *The Waves* as pantonal: "the tonalities or six characters each become the thematic center at the moment of expression but are absorbed in to a whole which the novel discloses gradually" ( ibid, pp. 218-19). The musical style in *The Waves* finely represents the text’s continuous and fluid core ( ibid, pp. 215-22).

Virginia Woolf is a highly prolific writer who has been often praised, according to literary critics, as the most influential figure of modernist literature. Her works have been always a literary interest of different scholars and critics and this is due to Woolf’s experimental style and innovative literary techniques she uses to present the different complexities of the world.

## **Conclusion**

Because of the multiple changes, the English society has experienced in terms of historical, cultural, and religious dimensions, the English literature has witnessed several movements. Modernism is one of these literary movements that appeared as a reaction to the previous traditional way of living. Writers of this intellectual literary era rejected the traditional literary forms of writing and started to set their own individualistic innovative writing forms which they found better tools to express their thoughts and feelings. Writers such as James Joyce, T.S. Eliot, Ezra Pound, Yeats, and Virginia Woolf are all considered as the most influential modernist pioneers of modern literature. Virginia Woolf is famous for her most charming fictional works that reflect authentically the different social issues of the modern period. She had a very complicated life which is the fact that influenced her to produce highly expressive works with different themes that represent the complexities and inner sufferings of the individual in the modern society. Virginia Woolf wrote many literary works such as *Mrs. Dalloway*, *To the Lighthouse*, *Jacobs Room* and *Orlando* which are considered as her major novels. *Between the Acts*, *A Room of One’s* and other essays, are also considered as Woolf’s most successful literary achievements which earned her an important position in the world of literature.

This chapter has attempted to present a general overview about the different characteristics of modern literature along with the contributions of Virginia Woolf to the development of modern writing and fiction.

# *Practical Part*



***Chapter Three:***  
***Stylistic Analysis of***  
***Woolf's The Waves***

# Outline

Introduction

**3.1.** Corpus Breviary

**3.2.** The Modernist Form of *The Waves*

**3.2.1** Stream of Consciousness Technique

**3.2.1.1.** Soliloquy as a Narrative Device

**3.2.2.2.** The Structure of the Nine Soliloquies

**3.2.2** Poetic Style

**3.2.2.1.** The poetic form of The Interludes

**3.2.2.2.** Rhythm

**3.2.2.3.** Musicality

**3.2.3** Literary Style

**3.2.3.1.** Figurative Language

**3.2.3.2.** Symbolism

**3.2.3.3.** Characterization

**3.3.** *The Waves* as a Novel of Blurred Genres

Conclusion

## Introduction

Virginia Woolf's *The Waves* is one of the most influential modern novels that earned its writer a great success. It is regarded as one of her greatest and most original work. It is also considered as one of the most influential narrative achievements of the twentieth century modernist literature. In this experimental novel, Woolf has used new writing techniques and an innovative language to best present the complexities and the inner consciousness of her characters. In this chapter, we are intended to analyse the stylistic features of Woolf's poetic novel, trying to shed light on its literary and poetic structure. We will investigate some of its foregrounding peculiarities and its form as a stream of consciousness novel.

### 3.1. Corpus Breviary

*The Waves* (1931) is a stream of consciousness novel and Virginia Woolf's most controversial narrative which is known for its complex structure and innovative style. It is considered, according to many critics, as particular and unique with no precedent in the world of fiction, and it has deviated from the conventions of the traditional novel that focuses on exhaustive plots and old structures. *The Waves* is believed to be Virginia Woolf's experimental work that no one has created before, and Woolf, herself, has acknowledged this in her book *The Writer's Diary* "what a long toil to reach this beginning- if *The Waves* is my own work in my own style! To be noted, as curiosities of my literary history." (Woolf, 1953, p.172). The stylistic form and the language of *The Waves* is noticeably different from its predecessors. New language and innovative writing forms have replaced the normality of the conventional sign system of the traditional novel. Virginia Woolf has adopted a highly symbolic style with new linguistic patterns. These features are manifested in the different lexical, semantic and syntactical elements including figurative language, imagery and poetic devices which Woolf has used as experimental components of the fictional text.

Virginia Woolf's *The Waves* is a work that focuses more on the characters' thoughts. It conveys the rhythms of life of its six characters in synchrony with the flow of nature and time. This narrative in fact is a mixture of blurred genres that results in a play-poem-novel. Virginia Woolf has attempted to write a novel that focuses more on rhythm rather than on plot and she has described it as "a play poem" (Woolf, 1982, p. 203). This endeavour has made this narrative very distinguished and attractive. The complex structure of this novel, which is presented by means of soliloquies, has played a significant role in producing an innovative and experimental work whose style is totally new and unique.

The characters of this play-poem narrative use innovative language and symbolic forms of expression that make Woolf's work very distinguished from the other novels. This latter presents the story of six intimate friends, Bernard, Neville, Louis, Susan, Rhoda and Jinny, whose thoughts and lives are presented by means of soliloquies from childhood to old age. Percival is another character presented in this story who plays a significant role in the life of the six friends. The narrative is divided into nine sections each of which is preceded by an introductory interlude that describes a part of the day, from sunrise to sunset, and which symbolizes a particular period in the lives of the characters. The sections are presented in a form of dramatic soliloquies where the thoughts of the characters are reported by the narrator using each time reporting clauses such as: ("said Neville", "said Rhoda" etc.) Virginia Woolf's intention behind producing such a complex work is to shape a new kind of a literary character and to give much importance to the inner side of modern consciousness and to explore the complexities of the human psyche.

### **3.2. The Modernist Form of *The Waves***

#### **3.2.1. Stream of Consciousness Technique**

Woolf's *The Waves* is considered as a stream of consciousness novel that focuses on the presentation of different thoughts through the characters' mind. Stream of consciousness is a literary narrative mode that presents the flow of the human thoughts in a homogeneous and spontaneous way. In an article entitled *Stream Of Consciousness Technique and Modern Novel: Psychological and Methodological Perspectives on Language Learning*, Dr. Mirjana Lončar-Vujnović has explained the stream of consciousness technique as follows: "This psychoanalytical phenomenon in the center of modern writers' attention let a reader to connect the thoughts, to see them as a whole and to conclude about them opening the horizon towards some skills of literary and life-living experiments" (Lončar-Vujnović, 2013, p.71).

Woolf has used stream of consciousness in *The Waves* as a literary technique whose essential subject matter is the consciousness of one or more characters, i.e. the presentation of thought and consciousness is seen as a mirror on which the material of the novel is shown. She has used this device with an interest of identifying different inner workings of the human mind. The perspectives of the six characters are introduced in a simple narrative mode through introductory clauses such as "said Bernard", "said Louis"

*"I see a ring," said Bernard, "hanging above me. It quivers and hangs in a loop of light."*

*“I see a slab of pale yellow,” said Susan, “spreading away until it meets a purple stripe.”*

*“I hear a sound,” said Rhoda, “cheep, chirp; cheep, chirp; goping up and down.”*

*“I see a globe,” said Neville, “ hanging down in a drop against the enormous flanks of some hill.”*

*“I see a crimson tassel,” said Jinny, “twisted with gold threads.”*

*“I hear something stamping,” said Louis, “a great beast’s foot is chained. It stamps, and stamps, and stamps.”*

(Woolf, 1931, p. 9)

Stream of consciousness in fiction is mainly concerned with the identification of the different categories of the multiple levels of consciousness aiming to reveal and mirror the inner psychic of the human being. Abrams has defined stream of consciousness as a narrative technique “that undertakes to reproduce, without a narrator’s intervention, the full spectrum and continuous flow of a character’s mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, expectations, feelings, and random associations.” (Abrams, 1999, p. 299).

Stream of consciousness is a modern literary technique that is central to the artistic works of Virginia Woolf. The latter is a writer whose interest in writing has gone beyond the norms of the traditional prose. She does not give much importance to the plot, but to the psychic process and consciousness of characters.

### **3.2.1.1. Soliloquy as a Narrative Mode**

Soliloquy is a stream of consciousness technique that best serves in presenting the different mental complexities and conflicts of the characters. In fact, the technique of stream of consciousness is differently used in *The Waves*. Unlike Woolf’s other novels where the characters’ consciousness is spontaneously and rapidly shifted, *The Waves* presents a set of interior monologues where each of the six characters’ thoughts are presented by turn. In her diary Woolf has reported that, “*The Waves* is I think resolving itself... into a series of dramatic soliloquies. The thing is to keep them running homogeneously in and out, in the rhythm of the waves.” (Woolf, 1982, p.312)

In this novel, soliloquy has served as a significant narrative technique which represents a logic combination between the characters’ stream of thought and the rhythmic flow of life and time.

Woolf's purpose behind using such a dramatic technique is to render the complicated rhythm of life into a kind of cyclical construction.

Woolf has used soliloquy in her play-poem novel to enable her characters to express the inner complexities and the traumatic experiences of their complicated lives and alienated souls. She has also implied this technique to allow her characters to speak out their life issues and intimacy in a silent way denying the existence of an implied reader or auditor outside the text. It is agreed that the dramatic soliloquies are narrative techniques spoken by characters who are talking to themselves with an assumed audience. Here is an example of soliloquy spoken by the character "Louis" revealing to the audience that he is alone and everyone has left him. The atmosphere of loneliness is supported by the form of the soliloquies.

*"Now they have all gone", said Louis. 'I am alone. They have gone into the house for breakfast, and I am left standing by the wall among the flowers. It is very early before lessons. Flower after flower is specked on the depths of green. The petals are harlequins. Stalks rise from the black hollows beneath. The flowers swim like fish made of light upon the dark, green waters. I hold a stalk in my hand. I am the stalk. My roots go down to the depths of the world...I am all fibre. All tremors shake me, and the weight of the earth is pressed to my ribs. Up here my eyes are green leaves, unseeing. I am a boy in grey flannels with a belt fastened by a brass snake up here. Down there my eyes are the lidless eyes of a stone figure in a desert by the Nile. I see women passing with red pitchers to the river; I see camels swaying and men in turbans. I hear trappings, tremblings, stirrings round me"*

(Woolf, 1931, pp.11-12)

This monologue describes the human's feelings of solitude and loneliness, which are presented directly from character to the reader. We notice here that Louis is speaking to himself with an assumed audience: "I am alone". "They have gone into the house for breakfast, and I am left standing by the wall among the flowers." (Woolf, 1931, p.11). His feeling of loneliness represents the essential idea of the story which is the plot. According to Humphrey, soliloquy is a successful technique that combines the inner consciousness of the character with the outside world. This fusion is clearly noticed in Louis' speech, where he reveals to the audience the fact of being alone. (Humphrey, 1954, p.35)

The nature of *The Waves*' dramatic soliloquies is bewildering and confusing which emphasizes Woolf's intent of creating an abstract and complex narrative. The mix between present thoughts and spontaneous memories is an example of the complex structure of the soliloquies which

are full of other confusing elements such as the use of metaphors and similes, the anticipation of the future, the use of fantasy and imaginative motifs in the character's minds...etc.

### **3.2.1.2. The Structure of the Nine Soliloquies**

*The Waves* is composed of nine sections presented by means of dramatic soliloquies, each of them depicts the characters' thoughts and feelings whose voices are interwoven together as one voice. These speaking sections are revealed by the six characters: Bernard, Neville Rhoda, Susan, Louis and Jinny. The structure of these narrative modes is formed by direct thought utterances, each time introduced by reporting clauses like "said Bernard", "said Neville." Their form differs from one to the other; some are long and others are short. The last section starts from the preceding ones. It is very long and is presented only by the character Bernard. The language of the soliloquies is fragmented and discontinuous which reflects the fragmented psyche of the author herself. In other words, each thought is different from the other in terms of feelings and perceptions which makes the communication between the six voices abstract and ambiguous.

### **3.2.2. Poetic Style**

Woolf's attempt to produce expressive works of real experiment is clearly shown in *The Waves*. She has tried to bridge between poetry and prose in order to present a rhythmic novel with a musical style. According to the different views of literary critics, *The Waves* is a unique novel with an experimental style in terms of genre fusion. This experimental text of poetic prose is a work that focuses more on rhythmic features and musical elements which has attracted the attention of different critics. Ralph Freedman (1963) assumes that Woolf's *The Waves* is a picture of lives, things and relationships which are presented through a poetic vision. (p.267).

#### **3.2.1. The Poetic Form of the Interludes**

*The Waves* is a charming novel which is told through two juxtaposed narratives: the interludes and the dramatic soliloquies. A part of the text is composed of nine italicized interludes that act as introductory passages to the soliloquy sections. They are written in a very rhythmic and poetic language, in the past tense, describing the circulation of the sun from dawn to sunset, illuminating the sea and the shore. They also provide a lyric description of natural scene of the waves "sighing like a sleeper whose breath comes and goes unconsciously." (Woolf, 1931, p.7). Each interlude delineates the flow of time and the passing of days according to the progression of the characters' life. They usually end with the same expression describing the waves that each time

“brake on the shore”. (ibid, p.297). The whole portrayal is narrated through an omniscient voice. The story closes with a final short interlude, “The waves broke on the shore” (ibid) that brings the novel to its end.

### 3.2.2. Rhythm

Before writing *The Waves*, Woolf has declared in her book *Letters* that she will write a novel that focuses more on rhythm rather than on plot.

I am writing *The Waves* to a rhythm not to a plot...though the rhythmical is more natural to me than the narrative, it is completely opposed to the tradition of fiction and I am casting about all the time for some rope to throw to the reader.

(Woolf 1978, p.204)

Indeed the whole unity of *The Waves* is achieved by rhythm through which Woolf has chosen to capture the basic nature and essence of the different changes of the text. Rhythm is the most influential stylistic feature that characterizes *The Waves* and that evokes the sense of its title. For Woolf rhythm is a very significant poetic device and it is more important than plot, she says: “ The rise and fall of the sentence soothes us to a mood and removes us to a distance in which the near fades and detail is extinguished” (ibid)

The text of *The Waves* presents a natural rhythm which Virginia Woolf has expressed deliberately in the text cyclical structure, in the ordered presentation of the characters’ soliloquies, in the rhythmic flux of the characters’ inner complexities and in the movement of the sun and the waves.

### 3.2.3. Music

*The waves* is Woolf’s most experimental novel that has fascinated different literary critics and scholars due to its rhythmic style and poetic structure. Majumdar and Mclaurin (2009) have accounted for Goldsworthy Lowes Dickinson’s compliment on Woolf’s *The Waves* in which he says “ The beauty of it is almost incredible. Such prose has never been written and ... dealing also with a theme that is perpetual and universal... for there is throbbing under it the mystery which all the poets and philosophers worth mentioning have left.” (Majumdar & Mclaurin, 2009, p.271).

Before her death, Virginia Woolf was planning to write a book where she would discuss the influence of music on literature. In her book *Beyond the Boundaries of Language* (2007), Emile Crapoulet explains the relationship which Virginia Woolf has noticed between fiction and music.



According to her, music was an inspirational art that has influenced most of Woolf's literary compositions and works.

*The Waves* is a novel that has remarkable intonation patterns which shape the structure of the its text. Woolf's literary work is unique in its form and is characterized by an attractive musicality. She has tried to present life as a musical flow which is manifested in the language of the text specifically in the interludes which act as introductory passages to the nine sections of the text.

### **3.2.3. Literary Style**

#### **3.2.3.1. Figurative Language**

Woolf's creative influx of meaning in the text of *The Waves* is considered as an important literary achievement. Through the use of puzzling language and abstract poetic structures, Woolf has succeeded in breaking the code of language and has gone beyond the limits of the traditional norms of prose. This deviation is manifested in her use of different foregrounding features such as fragmentation, unpredictable conjugation of lexical elements and complex structures.

The text of *The Waves* is full of ambiguous expressions and has a kind of inaccessibility of context for its lexical elements. The nature of the text is woven out of many different genres and discourses which make it somehow allusive and make its meaning plural. This kind of ambiguity usually make Woolf's literary works in general, and *The Waves* in particular, polyphonic pieces of prose that present the human life and the world in a disoriented way.

The language of *The Waves* is highly poetic and it is characterized by features of deviation and foregrounding. Imagery is one of the powerful figurative devices that is used in this text. The flux of time, the life of the six characters, their thoughts and perceptions are all presented through imagery. Woolf has used this creative technique as a means of self-expression and as a mode that enables readers to exercise their sensory perceptions so that to experience the characters' different thoughts and inner complexities.

#### **3.2.3.2. Symbolism**

Virginia Woolf's *The Waves* is a symbolic novel that represents the author's artistic vision and literary talent. Woolf had the idea of *The Waves* when she was finishing her novel *To the Lighthouse*. She wrote about it in her diary saying, "that fin in the waste of water which appeared to me over the marshes out of my window at Rodmell". What is meant by "fin" for Woolf is the abstract feeling of reality which cannot be complete until it is conveyed by different images. Woolf's use of imagery in *The Waves* is purposefully done in order to evoke the sense of reality

through the complex lives of the characters. The literary critic Jung has assumed that “an image can be symbolic when it implies something more than its obvious and immediate meaning.” ( Jung 1968, p. 4).

In this text, the six characters are metaphorically attached to specific symbols and each one of them is characterized by his own point of view. Bernard is symbolically tied to his literary curiosity and eagerness of learning, Susan is a natural wife who is tied to her jealousy, Rhoda is a woman who is described as a psychological blank and whose interest in life is symbolically linked to her need for love and affection, Jinny is a lover whose objective is associated with love, Neville is homosexual who is tied to his need for stability and intellectual clarity. Louis, the Australian outsider, is tied to his fears.

The flux of time is a representative image of the text’s different interludes that act as introductory passages to the nine sections of the novel. These interludes are themselves symbolic in terms of language structure, verb tense, rhythm and other literary elements. The interludes describe the passing of the day from sunrise to sunset. The sun in this text is one of the symbolic elements whose movement brings about changes in the world and in the life of the six characters. Woolf symbolically relates the life of her characters to a wave which keeps moving on making a natural rotation. Generally, people experience childhood memories, then pass through adolescence, adulthood, old age and then die. Their life keeps moving from birth to death.

*The Waves* according to Freedman (1963), is a novel which clearly emphasizes Woolf’s endeavour to present a fragmented narrative where the characters’ thoughts and experiences are depicted through symbolic images rather than through external action.

### **3.2.3.3. Characterization**

In *The Waves*, Virginia Woolf has changed the methods of characterization she used in her previous works, and turned her focus to use innovative narration techniques that best express the characters’ perceptions and feelings. In this novel Woolf has attempted to give a new shape to her literary characters. According to Woolf the major duty of a professional writer is the ability of turning inwards to explore the inner complexities of the individual’s psyche. Instead of focusing on external actions or conversational scenes, she uses an impressive conventional device of the dramatic soliloquy, a mode of expression, which serves as a means of depicting the characters’ different thoughts and perceptions. Along with this thought presentation technique, she opts for an omniscient, third-person narrator whose presence is noticed only in the introductory reporting clauses. The following examples are good illustrations from the opening scene of the soliloquy.

*“I see a ring,” said Bernard, “hanging above me. It quivers and hangs in a loop of light.”*

*“I see a slab of pale yellow,” said Susan, “spreading away until it meets a purple stripe.”*

*“I hear a sound,” said Rhoda, “cheep, chirp; cheep, chirp; going up and down.”*

*“I see a globe,” said Neville, “ hanging down in a drop against the enormous flanks of some hill.”*

*“I see a crimson tassel,” said Jinny, “twisted with gold threads.”*

*“I hear something stamping,” said Louis, “a great beast’s foot is chained. It stamps, and stamps, and stamps.”*

(Woolf, 1931, p. 9)

These internal speeches represent six different persons whose perceptions and thoughts are totally different. Each of them tries to recount his/her inner complexities and experiences. The utterances are fragmented in a way that makes them not linked to one another and the narrator doesn't provide the readers with explanations about what is going on in the story. His only role is restricted only to introduce the characters' thoughts with reporting clauses which creates the impression that there is no interaction between the six speaking voices. As the story progresses the direct thoughts or the speeches take a longer form depending on the depicted situation, but the soliloquy mode and the poetic form of the language remain present until the end of the novel.

### **3.3. *The Waves* as a Novel of Blurred Genres**

Most of modern literary works tend to have specific forms and structures which makes them different from the traditional novels. *The Waves* is an experimental interdisciplinary novel where Woolf has succeeded to bridge between poetry, drama and prose. The fusion of different genres in literary works breaks through the traditional limits between fiction and non-fiction. Stories can be lyrical, emotional and rhythmic just like poems, and the latter can take the form of a story. What is charming in Woolf's *The Waves* is the beauty of language and the aesthetic form that characterizes the style of the text. The following poetic lines show the fusion that Woolf has created in her play-poem novel. This poem is presented by the character Bernard at the end of the novel which has added a certain beauty to overall structure of the narrative.

*O western wind, when wilt thou blow,  
that the small rain down can rain?*

*Christ! That my love were in my arms,  
And I in my bed again!*

(Woolf, 1931, p. 203)

In her book *From Mrs. Dalloway to The Waves: New elegy and lyric experimentalism* (2010), Jane Goldman wrote about Woolf's *The Waves* saying that it is a lyrical novel "representing for many the culmination of her experimental technique". She also confirms that this novel is "a tour de force in her high modernist poetic fiction." (ibid)

Woolf, as a modernist writer, has used an experimental style, which has contributed to the success of *The Waves* as a controversial and questionable novel as far as its literary category is concerned. Its genre as a novel has been often questioned by literary critics and scholarly researchers. Louis Kronenberger is one of the critics who has assumed that *The Waves*' structure is ambiguous and difficult to consider as a whole novel or a poem. He wrote in *New York Times Review* (25 October 1931) his view about the structure of this narrative saying:

. . . the real reason why *The Waves* comes close, as a novel, to going out of bounds is that its true interests are those of poetry. Mrs. Woolf has not only passed up superficial reality; she has also passed up psychological reality. She is not really concerned in *The Waves* with people, she is hardly concerned in the prosaic sense with humanity . . . . In spirit, in language, in effect *The Waves* is -- not a poetic novel but a poem, a kind of symphonic poem with themes and thematic development, in prose. It is as weak in genuine perceptiveness as it is rich in sensibility; and even when a character seems most skilful in penetration himself, it is the essence of a mood that he captures, not a truth. Mrs. Woolf does not give us her characters as men and women; she gives them to us clearly in seed . . . and in seed they remain throughout the book. . . . They are not six people but six imagist poets, six facets of the imagist poet that Mrs. Woolf is herself. . . . though rare and unique enough, it emerges as minor writing. It cannot satisfy the demands of either important fiction or of important poetry. . . . On an extensive scale she has written imagist poetry of the first order -- a very far cry from the 'biographic style.' But a very far cry, also, from greatness.

*New York Times Review* (25 October 1931)

This quote confirms the idea that *The Waves*' form cannot satisfy the demands of either important fiction or poetry. Kronenberger has praised the way Woolf has composed this piece of poetry presented in verse, and he has promoted Woolf's style as a prolific modernist writer.

## **Conclusion**

In this chapter we have tried to shed light on the stylistic features of Woolf's most controversial play-poem *The Waves* which has influenced a huge number of scholarly researchers as well as readers of literature. We have devoted much space to investigate the poetic structure of this

play-poem novel taking into account its stream of consciousness form and deviant structure. Our major aim was to explore the specific nature of Woolf's most controversial narrative and to confirm our hypothesis that states Virginia Woolf's *The Waves* is an embodiment and an epitomic work of her poetic style presented in the modern context.

***Chapter Four:***  
***Psycho-Linguistic Analysis***  
***of Woolf's The Waves***

# Outline

## Introduction

### 4.2. Psychoanalytic Synopsis of Woolf's *The Waves*

#### 4.2.1. Woolf and Psychoanalysis

#### 4.2.2. psychoanalytic Analysis of *The Waves*

### 4.2. Linguistic Analysis of *The Waves*

#### 4.2.1. Woolf's Innovative Style and Impressive Language

#### 4.2.2. Linguistic Aspects of *The Waves*

##### 3.2.2.1. Fragmentations and Discontinuity

### 4.3. Linguistic Stylistic Analysis

#### 4.3.1. The Discourse Structure of *The Waves*

#### 4.3.2. Literary Stylistic Features of Woolf's Narrative Discourse

##### 4.3.2.1. Stream of Consciousness Technique

##### 4.3.2.2. Presentation of Direct Thought

##### 4.3.2.3. Soliloquy as a Narrative Mode

### 4.4. The Narrative Structure of *The Waves*

#### 4.4.1. The Narrative Voice

#### 4.4.2. The Narrative Mode

#### 4.4.3. Inner Speech and Focalization

## Conclusion

## **Introduction**

This chapter represents the second practical part of our research. It is devoted to analyse and study Woolf's *The Waves* from a psycholinguistic perspective. It is composed of two main parts. The first part attempts to analyse *The Waves* from a psychoanalytical view. The second presents a linguistic stylistic analysis in which we aim to shed light on the discourse structure of *The Waves* and on some stylistic features of its narrative discourse. The account of thought presentation given in this chapter is based on G. Leech and M. Short's critical views and theories of style. The last part will deal with Genette's concept of Narratology and Focalisation as a means to analyze the narrative form or structure of this corpus.

### **4.1. Psychoanalytic Synopsis of Woolf's *The Waves***

#### **4.1.1. Woolf and Psychoanalysis**

Virginia Woolf is best known for her exploration of the psychology of her characters' lives and consciousness. Throughout her novels she usually tackles themes related to personality, identity and the complexities of the individual's mind. She is deeply concerned with the psychic process of the soul and the mind of her characters. Her concern in psychology generally reflects her personality and inner complexities as a human being. Shirley Panken wrote in her book *Virginia Woolf and the Lust of Creation: A psycho Analytic Exploration* that "Woolf might be best described as possessing characterological traits of a "mixed" variety, that is "depressive", "obsessive", "masochistic", "psychosomatic". She designated these and other traits, her multiple "selves"." (Panken, 1987, p.7).

In fact Virginia Woolf, as a young child, has experienced and received many shocks and lived different traumatic scenes which is the fact that influenced her to explore psychological subjects of mental disorders, sexuality, identity and many other related themes in her novels.

#### **4.1.2. A Psychoanalytic Analysis of *The Waves***

In *The Waves*, Woolf has chosen to explore life in a homogenous way, following a psychological intuition and reflection, aiming to reveal and present the internal complicated side of her characters. Humphrey considered *The Waves* as " a different kind of accomplishment " he said that " in this novel there is no mystical quest after identity and



subjective essence; it is a representation of the purest psychological analysis in literature.” (Humphrey, 1954, p. 14).

The characters in *The Waves* struggle to construct their lost identity and to build their personality. Woolf has attempted to present the concept of the single self in this novel which reflects the idea of multiplicity. In other words, she has presented her six characters as one person with multiple facets. This single self represents the six characters and perhaps it reflects hers as well.

Woolf's *The Waves* is characterized by fragmentations and discontinuity. The flow of thoughts of the characters is presented by means of dramatic soliloquies, a literary technique of stream of consciousness, that enables authors as well as readers to delve in the characters' mind and share with them their different perceptions and feelings. The characters' internal speeches are discontinuous and fragmented which emphasizes the state of their fragmented psyche. When reading *The Waves* we notice that there is no unity that shapes the basis of the narrative. All the story or the characters' experiences are depicted directly from character to reader through the presentation mode of direct thought. The main focus of this narrative is related to the tracing of the growth of the spontaneous psychic life that the six characters experience from birth to death.

## **4.2. Linguistic Analysis of The Waves**

### **4.2.1. Woolf's Innovative style and Impressive Language**

*The Waves* is an impressive novelistic experiment which depicts life experiences focusing on the individual's consciousness. Woolf's writing style in this fictional play-poem narrative has a specific structure where different genres are mixed together. Her main focus in this work is the way in which she presents the inwards and consciousness of her six characters. She has adopted innovative narration techniques to depict the multiple complexities and experiences of life which are revealed by her characters in a silent way. She opted for the direct thought presentation mode which is employed through a set of dramatic soliloquies. These interior monologues are seen as self-presentations raising different issues such as the riddle of identity and the self.

In this novel, Virginia Woolf has used language as an individualizing device through which she provides each of her characters with specific characteristics that make them distinguishable from one another, but in the meanwhile she tries to connect them aiming to construct a representative image of a single character or in other words a unified picture of a

single mind. Though the characters are presented like separate individuals, but in fact they represent multiple sides or facets of one self.

## 4.2.2. Linguistic Aspects of Woolf's Language

Woolf's language in *The Waves* designates the affluence of her linguistic cleverness and ingenuity in multiple levels. It also expresses her creative literary talent as a modernist writer. This narrative is characterized by an overflowing variety of syntax and lexicon which provide the text with an impressive style. Woolf has used language as a medium of recording life experiences and inner thoughts through her characters' consciousness. Her language has a specific linguistic structure which adds to the text an overwhelming variety of meanings and interpretations. The linguistic invention in this novel is seen as a significant feature and a key element of Woolf's most experimental work.

### 4.2.2.1. Fragmentation and Discontinuity

In *The Waves*, Woolf has replaced the order and unity of the narrative by fragmentations. The characters' flow of thoughts is characterized by a discontinuous form because their stream of thoughts is interrupted each time by the other characters' utterances. In addition to this, the content of their thoughts and their inner consciousness is presented according to different stages of the day, the year or the human life which breaks down the unity of the characters' consciousness and thus, makes the narrative ambiguous and allusive. The following examples from the text illustrate Woolf's use of fragmentations:

*"When the smoke rises, sleep curls off the roof like a mist" said Louis. (10)*

*"The birds sang in chorus first," said Rhoda. "Now the scullery door is unbarred. Off they fly. Off they fly like a fling of seed. But one sings by the bedroom window alone." (10-11)*

*"Bubbles form on the floor of the saucepan," said Jinny. "Then they rise, quicker and quicker in a silver chain to the top." (11)*

*"A swallow is perched on the lightning-conductor," said Susan. "And Bidy has smacked the bucket on the kitchen flags."*

*"Now they have all gone," said Louis. "I am alone. They have gone into the house for breakfast, and I am left standing by the wall among flowers. It is very early, before lessons. Flower after flower is specked on the depths of green. The petals are harlequins. Stalks rise from the black hollows. The flowers swim like fish made of light upon the dark, green waters. I hold a stalk in my hand. I am the stalk. My roots go down to the depths of the world, through earth dry with brick, and damp earth, through veins of lead and silver. I am all fibre. All the tremors shake me, and the weight of the earth is pressed to my ribs. Up here my eyes are green leaves,*

*unseeing. I am a boy in grey flannels with a belt fastened by a brass snake up here. Down there my eyes are the lidless eyes of a stone figure in a desert in the Nile. I see a woman passing with red pitchers to the river; I see camels swaying and men in turbans. I hear tramlings, trembling, stirrings round me” (11-12)*

(Woolf, 1931)

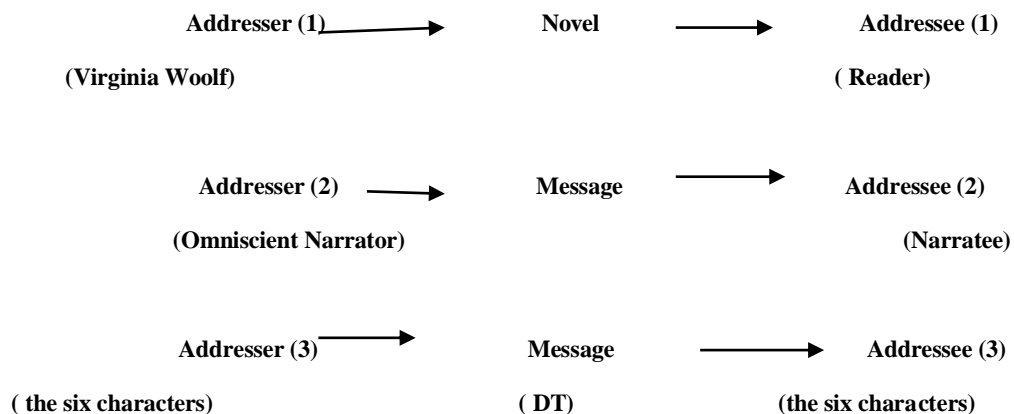
The characters’ monologues are disunited and discontinuous. Their language is characterized by fragmented thoughts and ideas which emphasizes and illustrates the idea of the fragmentation of the individual’s psyche, the absence of the absolute truth and the lack of social and cultural stability. Woolf’s objective behind exposing her characters’ life in such a way, is explained as her attempt to reflect the subjective nature of life and to show the struggle of these characters to become complete.

### 4.3. Linguistic Stylistic Analysis

In this part of the analysis, the thought presentation sample of Mick Short is used to analyse the complex structure of Woolf’s stream of consciousness novel. The main focus is study is to show how Woolf has used DT through a set of dramatic soliloquies to present the inner workings of her characters’ psyche.

#### 4.3.1. Discourse Structure of *The Waves*

According to Leech and Short (2007), “language is a vehicle of communication whereby one person conveys messages to another for a range of different purposes, e.g., informing, ordering, persuading, reassuring.” (p. 206). The structure of the novel, as Short has explained in his book *Style in Fiction*, is made of at least three layers. This discourse structure is comprised of six participants which form the form of a novel. They change according narrative’s different situations.



### **Figure 3: The Discourse Structure of *The Waves***

According to Short's model of the narrative discourse and discourse situation, we notice that *The Waves* discourse structure is comprised of six participations as explained above. In the first layer, the addresser or the author and the addressee or the reader along with the message, shape the form of the novel. The second layer is composed of a narrator who is omniscient in this novel and the narratee who is the reader, and the message is the story or the revealed thoughts. In the last layer, the addresser and the addressee are identical. The six friends: Bernard, Neville, Rhoda, Susan, Louis and Jinny speak their thoughts in chorus. In other words, Woolf tries to present them as a unified self which represents one voice. There is no communication among the characters; their thoughts are presented as one idea though their internal speeches are different from one another. The message is revealed to the reader or to the supposed to be the reader through the direct thought mode which is manifested by means of dramatic soliloquies or monologues.

## **4.3.2. Literary Stylistic Features of Woolf's Narrative Discourse**

### **4.3.2.1. Stream of Consciousness Technique**

Stream of consciousness, according to Mick Short (1996), is a technique that is used by twentieth-century writers to describe the free association of ideas and impressions in the character's mind.

According to different literary critics, *The Waves* is an experimental narrative that represents the new form of the twentieth-century modern novel. It is written in an innovative style that is very attractive to readers. In this novel, the inner workings of the six characters' minds are presented through the mode of thought-presentation which is one of the important techniques of narrative discourse. The presentation of speech and thought has been extensively analysed and investigated by the literary critics G. Leech and M. Short whose main focus in literature is the analysis of fiction and drama using pragmatic analysis, discourse presentation theory, and the study of style in fiction.

### **4.3.2.2. Presentation of Direct Thought**

Most of modern writers have been concerned with the presentation of 'inner speech' or 'inner thought'. Their major aim was linked to the portrayal of the flow of thought through

the character's mind.. Yet, the presentation of thought has become associated with what is often known as stream of consciousness writing.

As a twentieth- century writer, Virginia Woolf has moved the narrative focus of her novels from plot to consciousness. In other words, she has rejected the traditional way of narration ,that focuses more on story and actions, and put her emphasis on the characters' inner psychic. This kind of writing is clearly noticed in the works of Henry James and James Joyce. An example of this is Woolf's novel *The Waves*, the most challenging exploration of consciousness, where she tries to communicate the unfiltered and complex thoughts of the characters' mind.

The mode of presentation used in this novel to portray the flow of the characters' thoughts is the direct thought technique whose features are clearly manifested in the introductory or parenthetical clauses and inverted commas such as; 'said Bernard', 'said Rhoda', in the first person pronoun, and in the use of the present tense like " *I* see a ring," said Bernard, " The back of my hand *burns* ," said Jinny, " but the palm *is* clammy and damp with dew," (Woolf, 1931, pp. 9-10). The italicized words represent the use of DT with the present tense, the first person pronoun, the introductory clauses and the inverted commas. According to G. Leech and M. Short, "a writer who decides to let us know the thoughts of a character at all, even by the mere use of thought act reporting, is inviting us to see things from that character's point of view". (Leech & Short, 2007, p. 271)

The following techniques are the different thought categories which are similar to those of the presentation of speech that writers use to present the internal thoughts and feelings of their characters.

### **Thought presentation categories:**

- f) Does she still love me? (Free Direct Thought: FDT )
- g) He wondered, ' Does still love me?' (Direct Thought: DT )
- h) Did she still love me? (Free Indirect Thought: FIT )
- i) He wondered if she still loved him. (Indirect Thought: IT )
- j) He wondered about her love for him. (Narrative Report of Thought Act: NRTA )

(Leech & Short, 2007, p. 270)

In the categories above, the example of FDT resembles to the one of DT, but with the introductory reporting clause deleted. The FIT sample differs from that of DT by virtue of the back-shift of the tense and the conversion of the first-person pronoun to the third person, and

by the deletion of the introductory reporting clause. The IT example has an introductory reporting clause, explicit subordination, and a declarative form for the reported clause. The NRTA sentence incorporates what minimal report there is within the main clause by nominalising the reported clause (Leech, Short, 2007, p. 271). It is clear from these examples that the thought presentation modes, like those for speech, can be distinguished by features from any of the three levels of grammar, lexis and graphology (ibid).

#### 4.3.2.3. Soliloquy as a Narrative Mode

In this novel, Woolf has chosen to explore her characters' inner psychic by means of soliloquies which is considered by critics as a relevant mode of narration as far as consciousness is concerned. The following passage is an example of direct thought presented through the mode of soliloquy.

*“Let us crawl,” said Bernard, “under the canopy of the currant leaves, and tell stories. Let us inhabit the underworld. Let us take possession of our secret territory, which is lit by pendant currants like candelabra, shining red on one side, black on the other. Here, Jinny, if we curl up close, we can sit under the canopy of the currant leaves and watch the censers swing. This is our universe. The others pass down the carriage-drive. The skirts of Miss Hudson and Miss Curry sweep by like candle extinguishers. Those are Susan’s white socks. Those are Louis’ neat sand-shoes firmly printing the gravel. Here come warm gusts of decomposing leaves, of rotting vegetation. We are in a swamp now; in a malarial jungle. There is an elephant white maggots, killed by an arrow shot dead in its eyes. The bright eyes of hopping birds---eagles, vultures ---are apparent. They takes us for fallen trees. They pick at a worm --- that is hooded cobra---and leave it with a festering brown scar to be mauled by lions. This is our world, lit with crescents and stars of light; and great half transparent block the openings like purple windows. Everything is strange. Things are huge and very small. The stalks of flowers are thick as oak trees. Leaves are high as the domes of vast cathedrals. We are giants, lying here, who can make forests quiver.”*

(Woolf, 1931, pp. 22-23)

According to Leech and Short (2007), In the presentation of speech, when DS or FDS are applied, the reader gets closer to the characters and feels their presences because they speak directly without being interrupted by the author. The same explanation can be applied to DT and FDT. After analysing the example above, we notice that Bernard is talking to himself revealing his thoughts and impressions. The author does not intervene in his internal speech, he/she only introduces him through the reporting clauses.(ibid)

## **4.4. The Narrative Structure of the Novel**

In this part of research, we will rely on Genette's concept of Narratology to analyze the narrative structure of *The Waves* in order to sort out the narrative voice and perspective of the novel and to determine the type of focalization used.

### **4.4.1. The Narrative Voice**

In this novel, all the characters' perceptions and their flow of thoughts are spoken only by themselves. Bernard, Louis, Neville, Rhoda, Jinny and Susan represent the narrative voice of the novel. Their inner complexities and workings of the mind are all revealed by means of dramatic soliloquies and through the mode of direct thought presentation. These characters are referred to as homodiegetic-narrators because the whole narrative is told from their own perspectives; they are characters and speakers at the same time. "Autodiegetic" is another term that can be associated with the six characters because they represent the protagonists of the story, the whole story is built around them. There is also a third-person narrator whose presence is noticed only in the introductory reporting clauses and in the descriptions of the interludes. This narrator is omniscient and according to Gérard Genette (1983), he/she can be referred to as a heterodiegetic narrator because he/is not a character in the story, but only an objective observer who reports the characters' direct thoughts without intervening in their internal speeches.

### **4.4.2. The Narrative Mode**

After determining the narrative voice of this novel, the inferred idea is that the narrative of *The Waves* is composed of two perspectives or two narrative voices. The first one is the autodiegetic narrator or the six characters who represent the speaking voice of the novel. All of them speak and reveal their thoughts from their own perspectives. The second narrative voice is the heterodiegetic narrator whose job in this novel is to show or to report objectively and through the direct thought presentation mode the stream of thoughts of the six characters.

### **4.4.3. Inner Speech and Focalisation**

Woolf's *The Waves* is considered, according to literary critics as "the most daring exploration of consciousness". The different thoughts and perceptions presented in this narrative are revealed from the perspectives of the six characters. Gérard Genette has made a distinction between the narrative voice (who speaks) and point of view (who perceives) or the

narrative perspective. According to his concept of Focalization, we notice that the entire narrative is focalized and perceived through the characters' inner consciousness and awareness. Thus, we conclude and assume that focalization in this narrative is internal since it is no more than a work of consciousness. If we consider the third- person omniscient narrator as the focaliser of the narrative, we should say that he/she is reliable and reflects truthful thoughts for the reader because he/she has reported directly and objectively the thoughts of the characters.

## **Conclusion**

*The Waves* is a novel which is presented through the mode of DT. Due to her literary talent, Woolf has succeeded to a great extent in exposing the life of six characters in synchrony with the flow of time and the cycle of nature. Through the technique of DT which is used by means of dramatic soliloquies, Woolf could get into the characters' minds and reveal their inner thoughts and perceptions. Her intent behind exploring this innovative literary style and using such an impressive language in this novel is to represent the subjective nature of the individual who undergoes and experiences psychic conflicts and inner struggles aiming to prove his presence and existence.



# *General Conclusion*

## General Conclusion

This study aimed to explore the poetic discourse and the innovative literary style of Virginia Woolf's *The Waves*. The main objective was to investigate the ways in which Woolf has chosen to present the inner complexities of her characters' fragmented psyche. Relying on some of the stream of consciousness techniques, she has succeeded in unveiling the inward side of her characters' lives.

The analysis of this probe was divided into two parts: a theoretical section, in which we attempted to introduce a general overview of the different modernist features of the twentieth century novel and to account for some linguistic and literary definitions concerning discourse, style, psychoanalysis and narratology that are relevant to our research. The second part is mainly practical. It was undertaken to investigate the different stylistic features and the discourse structure of *The Waves* adopting Leech and Short's model of thought and speech presentation, along with a psycholinguistic analysis, in which we discussed the subjective nature and essence of the characters' fragmented identity. This part has also accounted for Genette's typology of narratology, a literary theory that helped us to sort out the narrative mode and perspective of the novel.

This study was conducted for different literary reasons such as Woolf's peculiar way of using dramatic soliloquies in fiction, and her intensive use of the direct thought mode as a means to present and explore the inner dark corners of her characters' soul and personality. The poetic structure of this play-poem novel is very alluring and appealing to readers. It is considered, according to many critics, as unique and with no precedent in fiction. Woolf's endeavour to amalgamate and merge different literary genres into one artistic composition, has made of *The Waves* an attractive work that fascinates many readers of literature.

In this novel, Woolf has attempted to compose a piece of a literary art that focuses more on rhythm and music rather than on plot and actions. Her aim was to represent the subjective nature of her characters' which in fact reflects the realities of the corrupted world she was living in. The purpose of this investigation was to prove that this experimental narrative discourse was used, whether intentionally or unconsciously, by Woolf as a means to present her characters' inner workings of the mind and stream of thoughts.

It is hoped that this modest literary exploration of Virginia Woolf's most challenging style and poetic discourse has been a productive study which would hopefully become a source of inspiration and knowledge for future readers and students of literature.

# *List of References*

# References

- Abrams, M. H. (1999). *A glossary of literary terms*. (7th ed.). Massachusetts: Heinle & Heinle, a division of Thomson Learning.
- Booth, W. C. (1961/1983). *The Rhetoric of Fiction*. Penguin Books.
- Bradbury, M., & McFarlane, J. W. (1976). *Modernism: 1890-1930*. Harmondsworth: Penguin.
- Chatman, S. (1978). *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press.
- Crystal, D., & Davy, D. (1969). *Investigating English Style*. Bloomington: London, Indiana University Press.
- Cudden, J.A., Habib, R., & Birchwood, M. (2013). *A Dictionary of Literary Terms and Literary Theory*. Hoboken, NJ: John Wiley & Sons.
- Celce-Murcia, M., & Olshtain, E. (2000). *Discourse and context in language teaching: a guide for language teachers*. Cambridge, UK: Cambridge University Press.
- Crapoulet, E. (2007). *Musical forms and aesthetics in the works of Virginia Woolf*. Guildford: University of Surrey.
- Drabble, M. (2006). *The Oxford companion to English literature*. USA: Oxford University Press.
- Freedman, R. (1963). *The Lyrical Novel: Studies in Hermann Hesse, Andre Gide, and Virginia Woolf*. New Jersey: Princeton University Press.
- Galens, D. (2009). *Literary Movement for Students*. London and New York: Gale.
- Genette, G. (1988). *Narrative discourse revisited*. Ithaca: Cornell University Press.

- Genette, G. (1976). *Figure*. Torino: Einaudi.
- Goldman, J. (2010). *From Mrs Dalloway to The Waves : New Elegy and Lyric Experimentalism*. Susan Sellers, University of ST Andrews, Scotland: Cambridge University Press.
- Humphrey, R. (1954). *Stream of consciousness in the modern novel*. California: University of California Press.
- Jung, C. G. (1968). *The collected works of C.G. Jung*. London: Routledge & Kegan Paul.
- Jung, C. G., & Franz, M. V. (1968). *Man and his symbols: illustrated*. New York: Laurel.
- James, W. (1890). *The Principles of Psychology*. Holt. New York. (Reprint, 1983, Harvard University Press.
- Leech, G. Short, M. (2007). *Style in Fiction. A Linguistic Introduction to English Fictional Prose*. Great Britain. Pearson Education Limited.
- Levin, G. (1986). *The Musical Style of The Waves. Modern Critical Views: Virginia Woolf*. Ed. Harold Bloom. New York. Chelsea House.
- Lončar-Vujnović, M. (2013). *Stream Of Consciousness Technique and Modern Novel: Psychological and Methodological Perspectives on Language Learning*. *IOSR Journal of Research & Method in Education (IOSRJRME)*,2(2), 69-76. doi:10.9790/7388-0226976
- Majumdar, R., & McLaurin, A. (2009). *Virginia Woolf: the critical heritage*. London: Routledge.
- Panken, S. (1987). *Virginia Woolf and the "Lust of creation": a psychoanalytic exploration*. Albany: State University of New York Press.

- Short, M. (1996). *Exploring the language of poems, plays and prose*. London & New York: Longman
- Trappes-Lomax, H. (2004). Discourse Analysis. In A. Davies & C. Elder (Eds), *The Handbook of Applied Linguistics*. UK: Blackwell.
- Woolf, V. (1931). *The Waves: Virginia Woolf*. London: Leonard and Virginia Woolf at the Hogarth Press.
- Woolf, V., Nicolson, N., & Banks, J. T. (1978). *The letters of Virginia Woolf*. New York: Harvest/HBJ Books.
- Woolf, V., & Woolf, L. (1953). *A writer's diary*. London: Hogarth.
- Woolf, V., Bell, Q., Bell, A. O., & McNeillie, A. (1982). *The Diary*. London: The Hogarth Press.