



**Arab American University
Faculty of Graduate Studies**

**The Perception and Conception of Écriture
Féminine: Self- Realization Attainment through
Stream of Consciousness Technique in the Novels of
Virginia Woolf and Sahar Khalifeh**

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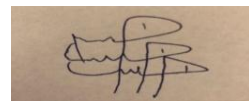
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Declaration

I declare that the content of this thesis is my own research work, unless otherwise referenced. I certify that this thesis does not contain any material published before by another person or has been submitted elsewhere for any degree or qualification.

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All praise and gratitude belong to Allah who enlightens my way and eases my task for me each time I invoke Him: “My Lord! Increase me in knowledge”. *Surah Taha. Verse: 114.*

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Abstract

This study aims to delineate the track for revealing the other self-inside the fictional character and attaining self-realization through stream of consciousness narration in Virginia Woolf's modern English novel *The Waves* and Sahar Khalifeh's contemporary Palestinian novel *Wild Thorns*. This comparative study strives to answer how stream of consciousness narration in the two novels fulfils the characters' self-realization and how écriture féminine ascertains the two female novelists' self-realization. To answer these questions, this study postulates an existence of another self behind the ego voice in the two novels and it also hypothesizes that the fictional character's self-realization is merely ascertained when the conscious ego converges the unconscious id. This study also argues that feminism writing is able to explore the female real entity apart from male misrepresentation of the female traits according to Hélène Cixous' claim: "I write woman: woman must write woman. And man, man" (Cixous, 1976, p. 310). To prove these assumptions, this study relies on Sigmund Freud's and Jacques Lacan's theories of psychoanalysis as the bedrock for analysing the two novels, Jean-Paul Sartre's existential philosophy to investigate the character's existential quest for life purpose besides Hélène Cixous' and Luce Irigaray's feminist criticism to explore how writing empowers women writers to stand on the same footing as men in capturing the spirit of the modern and contemporary periods. This study deduces that stream of consciousness is a forceful narrative technique for self-realization and it also elicits that the more the character is free associating, the more the ego converges the suppressed id and attains self-realization. This study recommends further studies of self-revelation narration and phenomenological re-reading of some modern literary texts in other genres such as poetry and drama.

Keywords: perception, conception, écriture féminine, self-realization, the self, the other self, existentialism, stream of consciousness, interior monologue, free association.

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Chapter One: Introduction

1.1 Introduction

Stream of consciousness writing marked modern English literature which portrays how man perceives the world through senses and how the human mind formulates a mental conception of ideas, images and thoughts to understand the world around and the truth of human existence. When the sense of individuality escalated in the nineteenth century, the issues of human subjective mind and self-identity became the prime focus of theorists in the fields of psychology and neurology. Psychoanalytic theories dissect the components of the human mind and examine the role of the human consciousness, language and unconsciousness in shaping the self. The profound illustration of the essence of the human psyche in these theories eases the task for the twentieth century writers such as James Joyce, Joseph Conrad, Virginia Woolf, Ezra Pound, D. H. Lawrence and William Faulkner to elicit the inner world of the fictional character in their narrative works through stream of consciousness as a modernistic narrative device. In this regard, Virginia Woolf insists that “twentieth century novelist could evolve a new fictional form out of a representation of the ‘myriad impressions’ which daily impose themselves on the human consciousness” (Sanders, 1994, p. 515). The new fictional writing that unfolds the inner world of the character labels the modern narrative genre as self-conscious or self-awareness literature.

It is not surprising to discover that modern English literature shifts from the outside political, social and cultural concerns into the individual inner disquietude in the time when fear and uncertainty of the unknown future pervaded the European society. The ramifications of the Industrial Revolution continued till the end of the nineteenth century and the beginning of the twentieth century so that the invention of machines not

only led to the increase of production, but also to a clear change in human's morals and convictions. Human attitudes and perception were also affected by the ramifications of the scientific inventions and discoveries which facilitated the human life on one hand and destroyed the human civilization on the two World Wars on the other hand. In the twentieth century, people became more isolated, surrounded by a sense of confusion, absurdity and spiritual emptiness. In "The Routledge History of Literature in English: Britain and Ireland" some historians such as Ronald Carter and John McRae define the Modern era through the worldwide effects of the two global wars. The momentous transformations of these wars concurred with the change in human perspective of life. The First World War, which started in Europe then pervaded the countries worldwide, effaced the sense of community and gave rise to the individual seclusion. The individual identity became more fluid and fragmented (Carter and McRae, 2001). It was the time when religion lost its spiritual importance and the individuals re-adjusted their convictions of the purpose of life. Moreover, the radical existential questions proposed in different modern philosophical thoughts made people suspect the existence of God and renounce their faith. Amid an atmosphere of pessimism and doubts, liberal beliefs emerged to call for a better world; a new world that surpasses all cultural and ideological intricacies. When literature reflects this period's bleak, melancholic atmosphere, it delves into the inner concerns of the individual to emulate his rummage for an answer for the complex, riven identity and the purpose of his existence through stream of consciousness narration.

Stream of consciousness as a modern narrative technique has been characterized in this study as a forceful modern literary device that divulges the boundaries of the self of the fictional character and ascertains self- realization. The title of this study hints to

its comparative nature between Virginia Woolf's modern English novel *The Waves* and Sahar Khalifeh's contemporary Palestinian novel *Wild Thorns*. The comparison between these two novels has a prominent significance to disclose the impact of the modern English literature on the evolution of the modern and contemporary Palestinian literature. More importantly, the researcher intends to conduct a cross-cultural study in order to magnify the Palestinian literature and the Palestinian writers' endeavors to build bridges of a national and international understanding to the Palestinians' culture, identity and the historical, socio-political crisis under the Israeli occupation. While reviewing the previous studies, the researcher found out that the Palestinian literature does not receive enough attention worldwide. It is noticeable that literary masterpieces produced by Mahmoud Darwish, Ghassan Kanafani, Sahar Khalifeh, Lyana Badr, Jabra Ibrahim Jabra and Samira Azzam are almost ignored comparing to the interest the critics show in Western literature in English language (Mir, 2013). In her study "Exile, Identity and Resistance: Palestinian Realities in the Works of Sahar Khalifeh" Priyanka (2017) emphasizes that "Palestinian literature, like the literatures of other cultures marginalized within the dominant version of world history, by virtue of its current historical situation and determination [...]fated either to rejection or admission for the very fact of being Palestinian" (p. 3). Through this study, the researcher pursues to unearth the anguish of the oppressed Palestinian nation under the Israeli occupation in Khalifeh's novel *Wild Thorns* and cherishes Khalifeh's venture to resist the Israeli enemy through documenting the Palestinian suffering in her pen.

The other reason behind conducting a comparative study between Woolf's *The Waves* and Khalifeh's *Wild Thorns* is the fact that both novels employ the techniques of stream of consciousness in order to fathom the inner psyche of the fictional characters.

As a cardinal subject matter for this study, stream of consciousness and its techniques are analyzed in both novels through two contradictory approaches: stylistic versus thematic. *The Waves* is a technique-based novel in which Woolf allows her six characters reveal their inner perception and conception through free association and polyphonic narration filled with sensory and allegorical language. Woolf's technique of narration in *The Waves* complies with Viktor Shklovsky's perspective of art in his article *Art as Technique* (1986): "The technique of art is to make objects 'unfamiliar', to make forms different to increase the difficulty and length of perception, because the process of perception is an aesthetic end in itself and must be prolonged" (p. 274). The literary analysis of *The Waves* in the third chapter of this study elucidates the aesthetic side of the stylistic structure of the unconventional plot to portray the inner perception and conception of the characters and reveal how they attain self-realization. However, *Wild Thorns* is a theme-based novel that revolves around the outside social and political conflict and the inside psychological conflict. This novel demonstrates how the external influences shape the character's identity and raise their individual and collective awareness. The thematic and stylistic interpretations in the two novels provide a significant insight how to extrapolate the themes from the narrative techniques and how to induce the techniques from the themes. Such antithetical analysis also makes room for an extensive discussion about the cultural and ideological differences between the English and Palestinian cultures.

More appreciably, this study strives to honor the female writers' efforts in discarding the social stereotypical housewifely image. The focal impetus behind considering these two female novels is to accentuate how *écriture féminine* 'feminine writing' establishes a counter-canon literature that departs from the male-dominated

tenets and enables women writers to attain self-realization. In her essay “The Laugh of the Medusa” (1976) Hélène Cixous urges women to write about their concerns and sexuality: “Write yourself. Your body must be heard. Only then will the immense resources of the unconscious spring forth. [...] To write. An act which will not only “realize” the decensored relation of woman to her sexuality, to her womanly being, giving her access to her native strength” (p. 312). The analysis of the two novels in this study demonstrates how Woolf thrives to leave her identifiable fingerprints in modern fiction through inventing new ways of mapping out the plot which reflects an unprecedented aesthetic of realism and how Khalifeh exploits the act of writing to challenge the political constraints imposed by Israeli occupation and the social constraints imposed by the patriarchal hegemony over Palestinian women. The comparison between these two female writers explores that feminine writing advocates women’s rights to enunciate their suppression, distress and personal affairs in both English and Arabic-Palestinian cultures.

1.2 The Hypotheses of the Study

This study proposes that stream of consciousness is a forceful literary technique that divulges the existence of the other self behind the inner voice of the character. The character in stream of consciousness narration is not only presented through the behaviors and words, but also through the inner voice which reveals the character’s attitudes, beliefs, sensual perception, the mental representations of objects, feelings, values, self-esteem, latent instincts and suppressed memories. Based on the German romantic author, Jean Paul Richter’s saying: “Man is never alone: self-consciousness means that there are always two of you in the room” (qtd. Felicissimus, 2014), this

study also postulates that the content of the character's inner speech unearths the character's conscious ego voice and the other self which resides in the voice of the unconscious id and the preconscious mind. This study hypothesizes that the more the ego converges the id, the more the individual fulfills self-realization. This assumption, in fact, rectifies Sigmund Freud's psychoanalytic theory of defense mechanisms that the role of the ego is only to mediate between the suppressed desires in the unconscious id and the real world in the conscious superego to avoid the psychological conflict. Thus, this study argues that it is not enough for the ego to play a mediator role; rather the ego's uppermost goal must be to draw near to the other self in the id part and the preconscious mind in order to understand the other self and ascertain self-realization. Moreover, this study puts forward that women's writing is the noble road for the female writer to attain self-realization and prove her ability to depict the individual and collective concerns as proficiently as male writers.

1.3 The Objectives of the Study

This study aims to:

- Demonstrate the underpinnings of feminist literary criticism in Woolf's novel *The Waves* and Khalifeh's novel *Wild Thorns*.
- Explore the differences between the history of the modern English literature and contemporary Palestinian literature.
- Expound the nature of the human psyche and human mind from a psychoanalytic point of view.
- Define the modern narrative introspective styles that explore the subjective mind of characters in a modernistic and contemporary literary text.

- Examine the modern thematic and stylistic structure in Woolf's *The Waves* and Khalifeh's *Wild Thorns*.
- Expound how *The Waves* and *Wild Thorns* as feminine novels ensure Woolf's and Khalifeh's self- realization.
- Investigate the role of stream of consciousness as a forceful literary narrative technique in revealing the other self of the character and boosting the fictional character to attain self-realization.
- Discuss the similarities and differences between the two novels.

1.4 The Questions of the Study

This study strives to answer the following questions:

- How is the stream of consciousness technique employed in Woolf's *The Waves* and Khalifeh's *Wild Thorns* thematically and stylistically?
- What are the main characteristics of modern English literature and contemporary Palestinian literature?
- How did the modern and contemporary Palestinian novel reach a parallel maturation to the modern English novel?
- How do modern English novel and contemporary Palestinian novel make use of theories of psychoanalysis, conscious mind, existential philosophy and feminist theory?
- How do *The Waves* and *Wild Thorns* as feminine novels ensure Woolf's and Khalifeh's self- realization?

- How does stream of consciousness as a forceful literary narrative technique reveal the other self of the character and consolidate the fictional character to attain self-realization?
- What are the similarities and the differences between the thematic structure and stylistic techniques in *The Waves* and *Wild Thorns*?

1.5 The Significance of the Study

This study is significant for various reasons. Firstly, its comparative nature sheds light on the historical influences behind the emergence of stream of consciousness novel in modern English and contemporary Palestinian literature. That is, the two novels that are tackled in this study had never been compared or contracted previously. Secondly, this study provides a profound illustration of how modern stream of consciousness novels are written through explaining the external cultural and social factors behind generating the two novels and analysing the techniques employed in them to understand the characters' inner and outer conflict. Thirdly, this study expounds how literature empowers woman to defy the social constraints and affirms her pivotal role in social, cultural and political fields in life. Fourthly, this comparative study is deemed to be a good reference to any reader interested in analyzing and criticizing a modern or contemporary literary work due to the researcher's intensive analysis of the two novels that divulges the characters' psyche, perception, conception and the thorough inspection of the other self in the layers of characters' unconsciousness. Finally, the findings of this study cognizes the reader how to confront the external world through understanding his /her inner suppressed world and how to approach it in order to obtain self-realization. With all the theories and critical debates that enrich the literary analysis of

this study, this study holds the reader's attention and probably will develop his / her literary gustatory ability.

1.6 Scope of the Study

The core subject of this study is stream of consciousness as a modern literary narrative technique that uncovers the fictional character's subjective mind. This study investigates the employment of this modernistic technique in the novel as a narrative genre. The modern and contemporary eras are the temporal limitation of this study which analyzes Woolf's modern English novel *The Waves* written in 1931 in the interwar period and Khalifeh's contemporary novel *Wild Thorns* written in 1976 under the Israeli Occupation. The spatial limitation of this study is Woolf's Western- English novel and Khalifeh's Arabic- Palestinian novel. The researcher depends on theories in psychoanalysis, existential philosophy, and feminist theory besides relevant critical points of view in linguistics, sociology, literature and politics as constructive theoretical instruments to scrutinize the two novels. The focal significance of this theoretical debate is to examine the boundaries of the self and how the fictional character attains self-realization through stream of consciousness narration. The psychoanalytic interpretation of the two novels just focuses on Freudian psychoanalytic theories besides Lacanian theory of the unconscious mind, while the feminist explication of the two novels depends mainly on Luce Irigaray's and Hélène Cixous' feminist doctrines to illustrate the significance of women's writing in vocalizing women's suppressed voice. This study, however, does not throw light on the autobiography of the two novelists or their personal experiences. Rather, it discusses their critical opinions directly in the analysis of the two novels and elucidates the historical conditions that led to generating these

two novels. This study also does not illustrate every incident or interior monologue in the two novels. It just strives to delineate the thematic and stylistic structure of the two novels through specific subheadings that draw a roadmap for the analysis of each novel.

1.7 Methodology

This study is based on Woolf's novel *The Waves* and Khalifeh's novel *Wild Thorns* tackled in chapters three and four respectively as primary resources. It makes use of psychoanalytic theories and previous scholars' endeavors in analyzing the two novels thematically and stylistically through various notable critics' opinions. This study establishes its hypotheses according to Freudian principles of psychoanalysis and it bases the assumption of the existence of the other inner self on the findings of the previous scholarly studies related to the themes of human nature, the self, human mind, the relation between language and the unconscious mind as well as memory and consciousness as secondary resources.

1.8 Review of the Related Literature

This section casts a light on some related studies to the theme of stream of consciousness, psychoanalysis, the influence of psychoanalysis on modern Western and Eastern literature on the one hand and it presents some previous studies related to the modern English literature and its influence on the development of the modern and contemporary Arabic and Palestinian fiction on the other hand. In doing so, this section introduces vital summaries of some previous studies that are emblematic and umbilical to this research in the area of the emergence of the psychoanalytic novel in the twentieth century. The following reviewed studies are a cornerstone for a thorough understanding

of the debate, hypothesis and analysis in the next chapters of this research in terms of how stream of consciousness narration is employed in Woolf's and Khalifeh's novels. The related studies are divided into three sections according to the three trajectories that this study explores. The first section tackles the studies related to the stream of consciousness narration, psychoanalytic theories and feminist theory as the main subject matter of this study. The second section presents the studies related to the main features of modern English literature. Whereas the third propounds previous studies related to the modern Arabic and contemporary Palestinian literature.

1.8.1 Stream of Consciousness, Psychoanalysis and Feminism

1- Strohminger, Knobe and Newman (2017) investigate "The True Self: A Psychological Concept Distinct from the Self". This study aims to introduce the concept of the true self and identity features that distinguishes people's understanding of the true self from their understanding of the self in general. This study depends on the recent findings that the true self is perceived as positive and moral. This study finds out that one way of discovering what the true self consists of is to test what kinds of changes to the self-alter a person's identity the most. This study concludes that people attribute emotions, desires, and hidden states of the true self.

2- Michaud (2009) analyzes "Literature and Psychoanalysis". This study aims to break off from the oversimplifications which Freud himself dreaded, and which stem from a second-hand knowledge of his writing. This study brings out at the central place given to imagination in Freud's works and the similarities of his approach at that of comparative literature. This study finds out that psychoanalysis is a universal instrument for understanding the human psyche and a form of therapy. This study concludes that

Freud's rigorous attempts in psychoanalysis serve an in-depth understanding of literature.

3- Ahmadifar (2018) explores the "Relationship between Stream of Consciousness and Disintegration in 20th Century Literature". This study aims to study the ways of people's life in modern society, the real meaning of stream of consciousness and disintegration in 20th century, and how they are shown in English Literature. This study focuses on different aspects of social, historical, economical, and literary events and their effects on themes and characteristics of English literature and examines the interplay between people's lives on the Modern period and the literature of that era, and the reasons for the spiritual and the psychological disintegration of people from the society, depression, and creation of stream of consciousness. To achieve these meanings, this study tackles the Victorian period and finally ended with this subject by examining the relationship between the stream of consciousness and this disintegration in Modern period. This study concludes that the historical changes in the 20th century and the concept of modernity show a new way of perceiving the world.

4- Singer (2003) scrutinizes "Daydreaming, Consciousness, and Self-Representations: Empirical Approaches to Theories of William James and Sigmund Freud". This study aims to expound a series of research approaches to examining the concepts of William James and Sigmund Freud relating to waking fantasy, ongoing thought, and beliefs about the self. This study depends on providing empirical tests of psychoanalytic theories. The findings of this study point to the value of James's conception of conscious thought as an important basis along with cognitive unconscious processes for studying clinical phenomena, personality, and even the metaphors of dreams.

5- Droege (2013) expounds the relation between “Memory and Consciousness”. This study aims to explain the three philosophical theories of different sorts of memory: procedural, semantic and episodic. This study explains why episodic memory is often the only form of memory philosophers take to be of any interest. Through a comparison between the three types of memory, this study highlights the importance of past experience in all three form of memory. This study concludes that episodic memory is unique in being and the only form of memory that explicitly represents the past and the only form of memory that is conscious.

6- Bilik, Hekimoğlu and Gençöz, (2021) discuss “Traces of the Unconscious in Language”. This study explores its authors’ clinical experiences to demonstrate clues of the unconscious in language. This study relies on Lacan’s theory of the relationship between unconscious and language. This study demonstrates that the subjective truth is pushed to the unconscious due to the parental metaphor and the subjective truth surfaces through the subject’s speech. This study points out that during the subject’s speech, the unconscious and conscious minds manifest themselves as slips of tongue, metaphors, metonymies, negations and equivoques.

7- Devardhi (2009) investigates “Application of Freudian Concepts to the Explication of Literary Texts: A Case Study of Walt Whitman’s *The Sleepers*”. This study aims to emphasize the importance of using the method of psychoanalysis to interpret literature and how literature has also used psychoanalysis for creative purposes. This study discusses the age old relationship between psychology and literature together with the application of Freudian concepts to the explication of literary texts. The researcher has selected case study approach to study Walt Whitman’s poem “The Sleepers” which has been considered one of Whitman’s most haunting and most accomplished poems. This

study concludes that dreams are an expression of our unconscious mind and that they fulfilled the function of safeguarding our sleep through the fulfillment of wishes that were ignored by the conscious mind. This study also finds out that “The Sleepers” revealed that sleep allows us to move into the deepest possible levels of psychic territory enabling us to comprehend the depths of human emotion.

8- Worell (2000) inspects “Feminism in Psychology: Revolution or Evolution?” This study aims to discuss the major contributions of feminism to the discipline of psychology in the areas of theory, research, and practice. This study tackles women in the context of their lived experiences; integrating multiple diversities into all areas of the discipline; developing innovative approaches to therapeutic practice; transforming institutions toward being more inclusive and collaborative; and advocating for social action and public policies that benefit the health and well-being of both women and men. This study concludes that Feminist psychology remains active and will continue to insist on the visibility of women in all its sectors and practices and on a discipline that values and promotes equality and social justice for all.

9- Raina (2017) surveys “Feminism: An Overview”. This study attempts to outline some basic assumptions and tenets of feminism and trace the theoretical origin of the movement by exploring few trend setter works in the field of feminist literary theory. This study defines feminism and explores the basic beliefs behind feminist theory that from the beginning of human civilization. In a thorough discussion, this study goes on to explore the three waves that the history of the modern Western feminist movement passed through, pointing out that all the three feminist waves deal with different aspects of the same feminist issues. This study argues that in order to explore their own unique identity, women have to define themselves against the male informed ideals and beliefs

that are passed down from generation to generation. These beliefs have produced dominant system by creating female subjects who are conditioned to accept the values of the system. Thus, this study concludes that literary text produced in the second half of Modern era by women writers empowered women to establish not only their own unique and autonomous identity but also establish a literary canon of their own.

10- Varino (2018) elucidates “Liminal Politics: Performing Feminine Difference with Hélène Cixous”. This article investigates how Hélène Cixous uses the concept of the ‘feminine’ in her plays as a container for heterogeneity, liminality and difference, mobilizing it to animate feminist strategies that interrupt male, white and/or hegemonic forms of subjectivity. This article examines Cixous’s anti-realist postdramatic works, from her first produced play *Portrait of Dora* (1976) to her works for Ariane Mnouchkine’s Théâtre du Soleil, in the context of a feminist aesthetics of estrangement, and considers how her plays enact feminist theory’s own movement away from the psychoanalytical discourses of the 1970s and 1980s to postcolonial and materialist critiques. The article employs a range of intersectional critical methodologies for situating Cixous’s dramatic writing within a broader feminist praxis, using the work of feminist performance scholars like Elin Diamond, Rebecca Schneider and Jill Dolan to consider the liminal Other as a precarious feminine figure that Cixous re-inscribes into discourse. Feminine writing, the progressive movement away from realism towards postdramatic theatre, and Cixous’s artistic collaboration with Mnouchkine are each considered as feminist strategies towards a rendition of the subject that can reiterate its otherness on stage. This article finds out that it is the enactment of these strategies in live performance that makes Hélène Cixous’s concept of femininity as liminal difference so relevant for feminist politics today.

11- Hekman (2019) characterizes “Divine Women? Irigaray, God, and the Subject”. This article examines one aspect of Irigaray’s work on the feminine subject, her discussion of divine women. Irigaray argues that in order to achieve full subjectivity women must worship a female god that will give them the divinity that they lack, the divinity that the patriarchal god provides for men. This article perpetuates the male-female binarism that is at the root of patriarchy. This article, however, fails to define the concept of a female god which is at the centre of Irigaray’s argument. This article concludes that the approach of process theology is much more successful in removing the maleness of God and providing women with a deity compatible with feminist beliefs.

1.8.2 Modern English Literature

1- Hossain (2017) explores “Psychoanalytic Theory used in English Literature: A Descriptive Study”. This study aims to explore where psychoanalysis has been used by the author in his/ her literary works in English literature. This study highlights the application of Freudian concepts to the explication of literary texts to get a profound insight into the unconsciousness of the writer. This study proves that literature uses psychoanalysis for creative purposes which, in turn, enrich the quality value and legitimacy of the literary text.

2- Ouahani (2020) investigates the “Aesthetics of Modernist Literature: a Style Analysis of Three Texts from T. S. Eliot, S. Beckett and V. Woolf’s Writings as Sample”. This study aims to explore analytical and stylistic tools in the discourse of modernist literature as epitomized in three canonical works of three influential modernist literary figures: Virginia Woolf, T.S. Eliot and Samuel Beckett. This study shows how, upon

meditation on the lived reality of Europe in the second half of the nineteenth century and the first half of the twentieth century, modernist literature writers resort to fragmented language, mythical usages, and nonlinear structures to respond to the much ravaging and grotesque events witnessed by the world in general and Europe in particular in this epoch. This study comes up with the result that modernist literature sought to shock audiences, to lead bare the inconsistency of the human condition.

3- Larbi (2019) goes into “A Literary Voyage into the Unconscious: A Philosophical Approach to the Psychological Novel on Woolf’s *Mrs. Dalloway* (1925)”. This study aims to reawaken the avant-gardism of the literary stream of consciousness; a twentieth-century psychological concept that has been accommodated into fictional exertion through the interior monologue. This study addresses the philosophical background of the stream of consciousness and its use within fictional exertion and how the latter is deployed in Woolf’s *Mrs. Dalloway* (1925) to express the anxieties of the Great War and the disillusionment towards the modern enterprise. Through the literary analysis, this study concludes that Woolf’s fiction is the prototypical example of the exertion of the stream of consciousness since her fiction overlaps the inner working of the psyche with regard to the aftermaths of modernization, not only this, but it also uncovers the absurd human condition with all that it entails.

4- Shen and Dong (2016) examine “The Modernistic Feature in Joyce’s *Dubliners*”. This study aims to make an exploration of Joyce’s *Dubliners* modernistic themes of paralysis, loneliness and to analyze Joyce’s modernistic writing technique of epiphany, symbolism, dilution of plots and shifts of narrative perspectives through which the characters’ narrative subtleties and social complexities are revealed. This study finds out that these modernistic writing techniques highlight that characters’ confusion,

depression and resignation in modern Dublin and Joyce thus presents a chaotic social panorama of Ireland.

5- Hooti (2011) explores the “Oscillation between Modernism to Postmodernism in Shakespeare's *Hamlet*”. This study aims to show the dominant traits of modernism and postmodernism in *Hamlet*. The focal point of this study is to unfold the shift of modern and postmodern traits of the characters and as well as their oscillation between modern and postmodern world. By spotlighting Shakespeare’s modern and postmodern notions in his *Hamlet*, the study wants to put on show the affinity of Shakespeare with the 20th and 21st century generations, who vacillate between modern and postmodern world. This study concludes that the alienation of modern man and his exposure to scientific development and new physiological theories based on humanism which made man wonder what the truth is and how he can achieve knowledge based on his limitations.

1.8.3 Modern Arabic and Contemporary Palestinian Literature

1- Abedin (2013) discusses “Arabic Short Story: Origin and Development”. This study aims to explain the origin and development of Arabic short story. This study argues that the short story has become the most popular modes of literary expression during the course of the twentieth century. Through referring back to the historical influences of the European literature on the Arabic short story at the beginning of the nineteenth century, this study finds out that Arab intellectualism was Westernized by the introduction of European culture.

2- Alkodimi (2013) investigates how “Arabic Novel Born Satirical”. This study aims to explore the emergence and development of Arabic fiction. This study traces and analyzes the interrelation of society and fiction and how themes and narrative

techniques of the genre develop accordingly. This study proposes that a critical concern for social affairs constitutes as essential aspect of the Arabic novel. This study finds out that satire appears to be an essential feature of this genre, as the novel intended to teach and enlighten the public rather than merely to entertain them.

3- Mir (2013) scrutinizes “Palestinian Literature: Occupation and Exile”. This study explores the origins of Palestinian literature vis-à-vis the historical, political and literary backgrounds of Palestine. It argues that understanding the forces that informed Palestinian writers is necessary to appreciate this literature. The study looks at major themes as writers search for imaginative forms to reconstruct their history and voice their identity. This study expounds that the emergence of “Poetry of Resistance” in the 1950s and thereafter is a witness to the resilience of Palestinians inside Israel. This study concludes that Palestinian literature is at the heart of the Palestinian struggle.

4- Priyanka (2017) inspects “Exile, Identity and Resistance: Palestinian Realities in the works of Sahar Khalifeh”. This study aims to examine the literary works of Khalifeh in order to know the contemporary Palestinian situation through the literary prism. This research attempts to understand the circumstances of the Palestinian struggle, through the literary narratives of Sahar Khalifeh. Depending on literary analysis of reader-response theory, this research sets the background for the study in building a historical backdrop and introducing the areas of Arab Women’s Literature, Arab-Israeli Wars, Palestinian Literature and Israeli Censorship. This research finds out that Sahar Khalifeh effectively represents the burden inflicted on the Palestinian women who suffer doubly, under colonial rule and patriarchal domination.

5- Hanish (2018) analyses “The Reality of Palestinian Prisoners in Israeli Jails: Haytham Jaber's Novel *The Captive* as a Model”. This study aims to examine and analyze Haytham Jaber's novel *The Captive* in order to find out and shed light on the reality of Palestinian prisoners in the prisons of the Israeli occupation and the way they manage their life including daily routines, politics and struggle against their jailors in addition to the ugly image of the prison and prisons. This study is based on a qualitative, descriptive and interpretative approach to identify the world of Palestinian prisoners in Israeli jails. It aims at analyzing the novel *Prisoner* written by a Palestinian writer Haytham Jaber, while serving a twenty-eight-year sentence in the Israeli jails. This study finds out that despite the weakness of its linguistic structures and complexity and the large number of spelling and typographical mistakes, the novel is still an important addition to the prison literature for its detailed information about the lives of Palestinian prisoners in Israeli jails.

1.8.4 Summary

The reviewed studies enrich this research significantly. They pave the way for a thorough understanding of the modern theories of psychology, psychoanalysis, the conscious mind and feminist theory and they also contribute to formulate the hypotheses of this study regarding the presentation of the content of unconscious mind through stream of consciousness narration and the supposition of the existence of another self behind the ego besides the importance of the feminine writing to attain self-realization for the female author. Moreover, the studies related to the history of English literature explore how the it reached maturation in the twentieth century. They also expound the new themes and styles of writing emerged as a response to the historical

changes in Modern era. Correspondingly, the studies related to the Arabic- Palestinian literature show how modern and contemporary Arabic literature developed as a result to the influential role of the translated Western literature into Arabic. The topics tackled in the studies related to the modern English and contemporary Palestinian literature delineate the route map of the most important themes this study tackles including; self-realization for the fictional characters and the female writers, self-perception, existential quest for identification, struggle against occupation, exile and imprisonment which are mostly presented through stream of consciousness narrative technique. Therefore, this study provides a considerable contribution in showing how the contemporary Palestinian novel evolved in employing stream of consciousness narration comparing to the modern English novel. More importantly, this study represents a literary radical overhaul in stating the importance of ego-id convergence to attain self- realization and exploring the pivotal role these two feminine novels play in attaining self- realization for Woolf and Khalifeh.

1.9 Chapterisation

This study is composed of five chapters:

The first chapter is an introductory part with general information about the main domain of this cross-cultural study, hypotheses of the study, the significance of the study, its objectives, the questions this study answers, its scope, the methodology and literature review of some of the previous related studies.

The second chapter provides a historical, theoretical and literary background of the modern English literature and contemporary Arabic literature. This chapter tackles the major historical stages in both types of literature to explore the historical changes

behind the emergence of stream of consciousness literary genre. In the theoretical background, this chapter exposes the main psychoanalytic theories of human mind and consciousness, investigates the meaning of the self in existential thought and the feminist literary theory and it identifies the constituents of the self and the other self. This chapter also discusses the meaning of stream of consciousness, its characteristics and explains its techniques with appropriate examples from Western and Arabic literary works.

The third chapter tackles Virginia Woolf's novel *The Waves* as a prominent example of the modern stream of consciousness novel. This chapter explains the novel from two theoretical-stylistic aspects: Bakhtinian heteroglossia and Freudian free association narrative techniques. The analyses of these two aspects are cemented by Lacanian contribution in psychoanalysis, modern philosophical thoughts of existentialism, absurdism, human mind, and some theories in linguistics besides debating some critical point of views on this novel. The analyses of this novel also comprise the reflection of Woolf's novel as a female literary work on attaining self- realization and sovereign identity.

The fourth chapter illustrates Sahar Khalifeh's novel *Wild Thorns* as a contemporaneous Palestinian novel portraying the Palestinian ruthless situations after 1967 Setback. This chapter explains the thematic structure of the novel from two aspects: the political and national aspect and the psychological and social aspect. The analysis is reinforced through the theories of psychoanalysis and the feminist theory besides the critical discussion of Sahar Khalifeh's points of view along with some other critics' opinions that elucidate the novel. The analyses of this novel also expound how

writing such novel reflects Khalifeh's national identity, political views, social criticism and her literary taste which all assure fulfilling her self-realization.

The fifth chapter commences with an overview of the whole study, concludes with the main findings and offers some recommendations for further studies.

Chapter Two: The Revolutionization and Revitalization of Stream of Consciousness: The Historical, Theoretical and Literary

2.1 Introduction

Modern literature witnessed a stark shift in the themes tackled and the styles of writing that correspond to the historical and cultural changes at the end of 19th century and the beginning of 20th century. Modern literature reached the peak of maturation as a result of the modern theories in psychology that divulge the subjective life of the individual. In this period, modern literary text stepped away from the outside cultural and social concerns and turned towards understanding human mind and the psychic structure of the individual. As George Sampson (1970) states “the twentieth century witnessed growing awareness of the instability of the relationship between the viewer and the viewed object, the reader and the text”. (p. 511). The type of literature in this period had been labelled as ‘self- conscious’ or ‘self-awareness’. It is based on new patterns of writing and new narrative styles that help to portray the human psyche in fictional works through stream of consciousness technique. Thus, this chapter casts light on the emergence of stream of consciousness fiction through three trajectories: the first expounds the historical shift towards modern narration in English literature and illustrates the historical influences behind the development of the modern and contemporary Palestinian novel. The second revolutionizes the conception of the self, the other self and self- realization in modern theories of psychoanalysis, existentialism, and the feminist theory. The purpose behind illustrating these theories is to revitalize the meaning of the self as a psychological and social construct and also to explore the role of literature to empower women writers and enable them attain self-realization. At last,

the third part dissects stream of consciousness narration in terms of its definitions, characteristics and techniques employed in fiction.

2.2 A Brief Overview of the History of Modern English and Palestinian Literature

2.2.1 The History of Modern English Literature

Literature of the nineteenth century paved the way for an abundant literary production in the twentieth century. There were many types of literary writing that reflect the Victorian zeitgeist. The historical novel framed real historical events and influences in Victorian literary texts. Meanwhile the political and social novel made its way to depict the dialectical struggle over the materialistic needs in the industrial period such as Sir Walter Scott and Charles Dickens' novels. Another important type of literature appeared in the early nineteenth century was the detective literature. It was not surprising for Victorian writers to generate crime stories in the era that witnessed lack of safe, stable and satisfactory living conditions, besides a degeneration of moral values that impelled people to commit crimes of robbery or murder (Carter and McRae, 2001). These situations were reflected in the detective literature whose pioneer writer was the American writer Edgar Allan Poe in his stories "The Fall of the House of Usher" (1839) and "The Tell-Tale Heart" (1843).

Readers of this type of literature did not only pursue to find solutions for cryptic mysteries, but they also intended to understand the psychology of the criminal and the psychological influences behind committing a crime which indicates the appearance of the psychological novel in the hands of the Victorian reader. In fact, the nineteenth-century psychological literary works were the cornerstone for the modern literary masterpieces (Ouahani, 2020). Modern writers traced the realistic exemplification in the

dramatic monologues of the Victorian psychological novel. Through this technique, modern writers strove for a more profound writing that uncovers the inner side of the characters which was the first step towards the flourish of modern literature.

Modern literary movements such as Dadaism and Surrealism emerged in the interwar period rejecting war outbreak and the traditional socio-cultural norms forming a new escapist literary movement presented in the experimental fiction (Sampson, 1970). The two World Wars made the world more exotic and convoluted. Anarchy and political crisis made individuals more secluded so that the human identity became fragile and fragmented. “The isolation of the individual consciousness steadily became the most important psychological fact in a world from which public value seemed to have departed” (Daiches, 1969, p. 1154). These modernistic changes became the pivotal themes in the twentieth-century literature. Modern literature developed as a result of theorists’ endeavors in the fields of psychology, human consciousness and identity formation and identity crisis. Renowned psychoanalysts like Sigmund Freud, Jacques Lacan, Willian James, Eric Erikson and many others enabled modern writers and poets like James Joyce, Marcel Proust, Virginia Woolf, Samuel Beckett, T.S. Eliot and Sylvia Plath to create a new type of literature that fathoms the inner psyche of the character so that they could sketch the reality of human consciousness and the subjective life of the individual.

Due to the fact that the modernistic literature reflects intangible matters, i.e., individual’s spiritual alienation and psychic fragmentation, a need for a new writing style came out. Modern poets and novelists found their quest in stream of consciousness narration that revokes the traditional omniscient narration and allows the character’s self-revelation (Sanders, 1994). Modern literature has become concerned with the

reflection of the external world on the inner world of the character so that modern writers applied stream of consciousness narration to divulge the fluidity of the modern individual identity. However, before continuing the discussion about the emergence of stream of consciousness in Western literature, this study will shed the light on the effect of the evolution of the Western literature on the historical changes took place in Palestinian literature during the twentieth century in the coming section.

2.2.2 The History of Modern Palestinian Literature

Like the Arabic literature, the Palestinian literature reached maturation in narrative genres from the translated Western literary works into Arabic language. The Palestinian literature remained under the Arabic literature umbrella till 1940s. After the First World War the Palestinian literary works shared with the Arabic literature the same political revolutionary ideas and themes against the European colonization – British Mandate. As Faisal Darraj points out, after 1948 Nakba, the Palestinian literature becomes widely opened to different definitions. It was not only related to the pieces of literary writings produced by Palestinian writers in Palestine, rather it was related to the diasporic authors and poets of Palestinian origin (Darraj, 2006). This prominent notion indicates that the Palestinian literature after 1948 Nakba witnessed an emersion to four types of literature: Literature of Resistance, Literature of Return, Literature of Prison and Literature of Diaspora. The nuances between these four types assure a unified historical and political motivation behind their emergence: the Israeli occupation. Depending on this reason, some studies opt to classify the stages of the Palestinian literature differently according to the four main historical stages of the Palestinian-Israeli struggle since 1948 till today: 1920s-1948, 1948-1967, 1967-1987 and 1978- the

Second Uprising (Al- Aqsa Intifada 2000) (Aburish, 1998). Since this study is not interested in the chronological order of the historical events during the Israeli occupation, this section discusses the Palestinian literature in terms of its themes, styles of writing and major intellectual pioneers.

After 1948 Nakba, the Palestinian literature was no longer defined within geographical or spatial boundaries. The enormous numbers of Palestinian immigrants who were forced to leave their home besides the ones who withstood to protect their homeland from the policy of ‘Judaization’ brought the Palestinian cause to light. This disaster that displaced thousands of Palestinians and demolished their homes for establishing a State for Jews was the main concern in the four types of the Palestinian literature. Palestinian intellectuals like Najib Nassar and Khalil al- Sakaakini persevered to embody the Palestinian Cause in their writings and essays (Darraj, 2006). Edward Said, the Palestinian- American intellectual and theorist, is believed to have the most powerful voice in defending the Palestinians’ authentic national identity and their right to retrieve their land and their right to return. Said published many essays and books in this domain besides refuting the Zionist’s claims of the ‘Promised Land’ through his academic lectures at Colombia University- New York. In his book *The Question of Palestine* 1979, he expounds the pretensions of Zionism and the critical ramifications of its ideology on the land of Palestine in particular and the Arab area in general.

The Palestinian Cause has a huge presence in the literary works of Palestinian writers inside Palestine and in the diaspora. Mir states that “In order to express the existing historic circumstances and to promote change, writers felt that new literary modes were needed” (Mir, 2013, p. 110). The most salient literary genre emerged in this period is the ‘Poetry of Resistance’ presented mostly in the poetry collections of Abdul-

Karim al- Karmi (Abu- Salma), Abdel Rahim Mahmoud, Ibrahim Tuqan, Samih al-Qasim and Tawfiq Zayyad. Ibrahim Tuqan is known as “Palestine’s First Poet” and his famous poem *Mautini* (My Country 1934) portrays his expectations of to live in a free independent land from the occupier’s tyranny. One of the most conspicuous contemporary Palestinian figures is Mahmoud Darwish who had a proficient poetic and rhetorical ability to depict the Palestinians’ status which gave him a title “The Poet of Palestinian Resistance”. Through his poems and essays, Darwish resisted the Zionist-Israeli policy aiming at Judaification of Palestine and displacing the Palestinian entity. “Darwish is skillful in setting up the classic 'us-them' dichotomy in which the Israelis are Western, global, intellectual, detail-oriented, and foreign while the Palestinians are rooted, local, earthy, natural, and authentic” (Parmenter, 1994, p. 112). However, the most important notion of the Palestinian literature is the involvement of female poets and writers to depict themes of struggle, stone-resistance, loss and national identity and martyrdom. In her poem *Shuhada’ al-Intifada* (Martyrs of Intifada 1987), Fadwa Tuqan, the sister of Ibrahim Tuqan, glorifies the heroic resistance of young Palestinians who passed away confronting the Israeli enemy’s fatal weapons with stones. Moreover, Samira Azzam is another female short- story writer whose stories “revolve around the Palestine experience in the diaspora, are characterized by precision and control and stem from a realistic modern experience” (Jayyusi, 2004, p. 210). In fact, women’s contribution in the literary field assures that the Palestinian cause is a real national concern that reinforces women to obtain footing to raise their voice against the Israeli brute aggression and convey a message to the silent world to intervene and take actions against the Israeli occupation.

The Israeli oppression and elimination of the Palestinian resistance covers the pages of the Prison Literature's novels. This type of the Palestinian literature describes the exact moments of painful tortures the Palestinian prisoners face in the Israeli jails. These novels exemplify the prisoner's (protagonist's) suffering through psychological depiction of the impact of this agonizing experience on the protagonist and his family outside the prison (Hanish, 2018). These novels are a considerable literary production that tells the story of espionage; of those patriot traitors to trap the prisoners in jails after being interrogated directly by Israeli inspectors. Prison Literature is full of stories of 'spy prisoners' who are known as 'prison's birds' (Asafeesr al- sijn). The novels of prison are written while the protagonist in the prison or after his release. For example, Waleed al- Houdali wrote his novel *Sata'r al- Atma* (The Curtains of Darkness 2001) after his release and he explains in a flashback technique the Israeli cruel methods of torment against the so-called a 'terrorist' (Mukharib) Palestinian. The melancholic tone that surrounds this type of literature is a call to sympathize with the oppressed tyrannized party, whose wish to live in an independent homeland, is in itself a supreme purpose of life. With similar purpose of life, Literature of Diaspora and Literature of Return express the writer's wish to return to his homeland in a nostalgic distressing tone. This type of literature depends mainly on the past memories of the protagonists that connect with their blissful past in Palestine. This type of literature is manifested in the literary works produced in the Diaspora: Ghassan Kanafani in Kuwait, Samira Azzam in Lebanon and Jabra Ibrahim Jabra in Iraq (Mir, 2013).

The four types of Palestinian literature have the same peculiarities and impetus that there is no clear cut between their thematic scope of political and historical narrative. Palestinian writers have almost employed the same techniques of writing that

serve their need to convey their message to the world and raise their voices against the tyrannical occupation. “Those stories addressed social and political concerns and they were packed with guidance, and ethical lessons and instructions” (Assadi and Abu Saleh, 2016, p. 49). Through condensed realistic illustration to the external historical influences the narrative style varies between omniscient narrator and the first-person point of view through the interior monologues. Moreover, the Palestinian literature is replete with symbolic presentations which stand for the Palestinian-Israeli struggle, freedom, the right to return and the dream of two-state solution in signifiers like stone, key and sun, dawn, dove and land. In this aspect, Palestinian writers and poets generated very creative literary masterpieces reflecting their Cause and their sufferings in Palestine and in exile. In reality, proficient Palestinian poets like: Samih al- Qasim, Tawfiq al-Sa’gh and Abu Salma, Abd al-Kareem al- Karmi and the prominent writers such as: Jabra Ibrahim Jabra, Samira Azzam, Lyana Bader, Ahmad Harb and Emile Habibi have contributed to building bridges of a national and international understanding to the Palestinians’ culture, identity and the historical socio-political crisis of the Israeli occupation.

2.3 Theoretical Background: The Self and the Other Self in Psychoanalysis, the Self in Existential Philosophy, Memory and Consciousness, the Self in Feminist Theory and Self- Realization

2.3.1 The Self in Psychanalysis

The nature of self and its inner components became a focal purview in the field of psychology. The developments in life science and social sciences encouraged physicians and scientists to rely on advanced medical sciences and neurology and concentrate on scrutinizing the inner world of the individual (Hossain, 2017). This

branch of human sciences received much attention in the late nineteenth and early twentieth century in various psychological theories and human consciousness proposed by Sigmund Freud, the Austrian neurologist and the father of psychoanalysis, Jacques Lacan, the French psychoanalyst, and Carl Jung, the Swiss psychiatrist and the founder of analytical psychology besides many other psychologists and psychoanalysts. In fact, the therapeutic techniques employed in psychopathology such as Freudian free association or Lacan's term *talking cure* (Lacan, 2006) helped psychiatrics explore the subjective life of the patients through the entanglement between the rational and illogical mental process in their verbalization. Such introspective techniques provoked modern writers to simulate the inner psyche of the patient in the psychiatric clinic in their psychological fiction.

In his attempts to understand the psychic life and cure mental diseases, Freud admitted that he was influenced by salient literary masterpieces of prominent European poets and writers like Sophocles, William Shakespeare, Virgil and Johann Goethe who preceded him in the understanding of the human psyche (Michaud, 2009). Freud also made use of the psychological dimensions illustrated in the Victorian literary works especially those which immensely present the sense of individuality like George Meredith's works. Meredith's novels *The Ordeal of Richard Feverel* (1859), *Beauchamp's Career* (1876) and *The Egoist* (1879) are exemplary models for psychological novels which delve into self-discovery. Through his literary readings and dealing with his psychiatric patients, Freud inferred that "a certain psychic sexualized energy called "libido" permeated the three ranks of the human psyche: id, ego and super ego" (Freud, 1910, p. 200).

The id is the deepest inner part of the human psyche where the basic inherited biological and physiological instincts (sleep, food and reproduction) reside. The id represents the area of unconsciousness of the human mind; the area that does not distinguish between the mental image and the real presentation of things that satisfy human desires (Lucas, 1957). The other part of human psyche is the ego. It represents the conscious part of the mind and its role starts from the point the id ends in; transforming the hidden appetences into real attained desires. In other words, the ego is the link between the unconscious and conscious mind. When the ego supresses the id to fulfil the social norms (presented in the superego), “a kind of psychological ambivalence called “neurosis” becomes the result” (Ryan, 1999, p. 36). Thus, when satisfying the unconscious needs, the ego should accommodate between the inner suppressed instincts and the external cultural norms.

The superego is the third part of human psyche. This conscious part of the mind does not only reflect the outside social and cultural constraints, but it also draws the high standards of perfection for the individual to achieve. When the ego fails to pursue these standards, the human suffers from anxiety and disappointment (Freud, 1960) so that the individual faces internal and external constraints that prevent him from achieving his wholeness. Therefore, Freud proposed some defense mechanism to reduce the ego anxiety resulted from outside frustration. These mechanisms are necessary to find a balance between the ego and the external surroundings. According to Dr. Saul McLeod, “Defense mechanisms are psychological strategies that are unconsciously used to protect a person from anxiety arising from unacceptable thoughts or feelings” (qtd. McLeod, 2020). These mechanisms include; denial, repression, projection, regression, sublimation, reaction formation, regression,

replacement, condensation, rationalization...etc. It is important to point out that while verbalizing, the speaker does not notice the employment of any of these defense mechanisms as they are unconscious practices. In her book *The Ego and the Mechanisms of Defence* (1993) Anne Freud, Freud's daughter, argues "All the defensive measures of the ego against the id are carried out silently and invisibly [...]The ego knows nothing of it; we are aware of it only subsequently, when it becomes apparent that something is missing" (p. 32). This means that the speaker does not intend to deny a certain idea in his speech for example, but, through retrospection, the analyst infers that the speech suggests unconscious denial as a defense mechanism of a hidden idea or a suppressed feeling.

After exploring the three parts of the human mind from Freudian psychoanalytic point of view, this study observes that Freud's focus on the ego to accommodate the needs of the unconscious id and the external morals and values in the conscious superego is not a good solution to avoid the psychological conflict. The reason behind this inference resides in the unconscious employment of the defense mechanisms in the ego's speech which alludes to a feeble ego- awareness of the repressed needs and desires in the subconscious and preconscious levels of the human mind. As this study hypothesizes, the ego should have a more effectual, introspective function of uncovering the other self that inhabits the unconscious id and the preconscious mind to attain self-realization. Depending on Macias' and Nunez's view that "the "self" has traditionally been viewed as a substance or essence whose existence was prior to or independent of our social practices and the way in which we describe ourselves" (Macias and Nunez, 2011, pp. 1-2), the researcher of this study argues that the psychological entity of the self comes before the consideration of the self as a social

construct since the psychological dimension is the essence of the individual. In this regard, it is important to explain the meaning of the self as a social construct and look into the external factors that help shape the individual identity.

In the widest definition, self is a social construct as it “is shaped through an active social construal process. We create our social realities by choosing whom we interact with, the behaviors and demeanor we portray [...] by selecting the social groups we belong to (Koole and Morf 2018, p. 125). This definition reveals that the self is shaped according to the cultural exposures and is influenced by the norms of each culture the individual lives in. It is also influenced by the individual’s experiences, social interactions, other’s judgments and the social role a person plays. According to William James’ definition of the self “the self is not just a doer; the self also has a ‘being’ aspect, what James labelled the ‘me’. ‘Being’ refers to the descriptive or object aspect of the self” (Koole and Morf, 2018, pp. 125-126) it is clear that the object aspect of the self encompasses the individual’s feelings, beliefs, self- perception and self-esteem. These are acquired from the cultures and then settle in the preconscious mind to represent the self and the other self. In fact, this dual presence of the self and the other hidden self ascertains the individual identity.

Other psychoanalysts made use of Freud’s categorization of personal consciousness and move beyond to study the relationship between the spoken language and the unconscious. For example, Jacques Lacan points out that the content of unconscious mind becomes exposed through the language. According to Lacan, “the unconscious is structured like a language [...] in order to study the unconscious, one must focus on the structuring and surfacing of metaphors and metonymy” (Bilik, Hekimoğlu and Gençöz, 2012, p. 1-3). In this context, Lacan expanded Freud’s findings

in his book *The Interpretation of Dreams* (1899) and argued that condensation appears in the metaphorical speech while replacement is a metonymy. For further exploration, Lacan proposed that there are ‘unconscious elements’ which expose the unconscious mind through language. These elements include; “stumblings, slips of tongue, ambiguous phrases, slurs, pauses, spoonerisms, negations, double and triple entendres and grabled speech” (Bilik, Hekimoğlu and Gençöz, 2012, p. 6). Through these ‘unconscious elements’ the language of the speaker (patient) reveals his / her latent thoughts and emotions, and suppressed desires. According to Jacques Lacan “this phenomenon is referred to as a *return of the repressed* and these phenomena are all significant moments portraying the reverse of the unconscious in language and they can be studied during the analytic process” (Lacan, 2006, p. 235). In a similar point of view, John Dewey asserts that “We have, to speak metaphorically, to let events in” (Steiner, 2013, p. 6). Therefore, the metaphorical presentation of the latent thoughts is a condensation in which a word or an image refers to a group of associations of ideas or events while the metonymical presentation of the hidden content of the unconscious mind is a replacement in which the speaker redirects his / her emotions or ideas towards another notion or a trivial idea.

2.3.2 Memory and Consciousness

Psychoanalysts’ endeavours continued to understand the human mind. Some philosophers focus on studying the mental activity of the mind; thinking, contemplating, perceiving, memorising, analysing and intelligence such as Wilhelm Wundt and George Miller (Thagard, 2010), while others focus on how the information, acquired skills and previous experiences are being retrieved such as Endel Tulving and Bertrand Russel

(Droege, 2013). However, in this part of discussion, this study is interested in inspecting the role of memory in retrieving the emotional and the perceptive parts of the individual experience mainly in the episodic memory. As its name suggests, the theory of the episodic memory is related to the events that an individual passed through in the past so that the past experiences are represented explicitly in the present moment. In her study “Memory and Consciousness” (2013) Paula Droege stated that “the past experience is shorthand for the set or representations of a person at some time in the past, and ‘sensations, feelings, and thoughts’ are among the sensory and / or conceptual representations that constitute an ‘experience’ (p. 173). All these components of the individual consciousness are recalled in the present time through the explicit memory which “refers to the conscious recollection of previous experiences ... and recognition that require intentional retrieval of previously acquired information” (Slotnick and Schacter, 2007, p. 808).

The past experience comes out through the answers of what, when, and where that underlie the content of the episodic memory in which the “subject ‘re-experiences’ the past event” as Endel Tulving states (Tulving, 1983, p. 2002). Tulving’s phrase ‘re-experiences’ elucidates the presence of the past actions, emotions, thoughts, pains and moods from the conscious memory in the present moment in a sense resembles ‘feeling of pastness’ (Droege, 2013). More importantly, the episodic memory is not a present-oriented memory since it contains a presentation of self-reflection of the content of the conscious mind in the three tenses; past, present and future. It retrieves the past incidents to be lived again in the present moment besides anticipating future incidents. Thus, episodic memory extends through the individual’s time- span experiences forming self- perception and conception.

2.3.3 The Self in Existential Philosophy

The free human being became the central notion in the modern philosophy. As the theories of psychoanalysis tackle human inner concerns, existentialism focuses on human freedom and authenticity. Existential thought sprouted up in the Victorian Age promoted by the Danish philosopher Soren Kierkegaard's view that the meaning of life is not determined by philosophers and intellectuals or even God. Existential philosophy reckons that God created the Man without leading him to a definite purpose of life. Therefore, the meaning of life resides in the individuals' perceptive and behavioral development to attain a wider logical scope of ontology (Mart, 2012). This view was ubiquitous in the first half of the nineteenth century prompting the objective thinking that pursues the objective truth of the human purpose in life.

The existential philosophy was deemed to be a vital recourse for the European individual in the twentieth century mainly after the two World Wars; the time when humanity encountered the question of the main purpose of the human existence. In that period, the French philosopher and novelist Jean- Paul Sartre, who is the father of the existential philosophy, elucidated in his intellectual writings that humanism is the core of existentialism. That is, the 'self' is an essential element in the existential thought and humans should strive for self-realization amid the conditions that impose compliance to the cultural norms (Sartre, 1973). In this aspect, Sartre believed that the personal constants (sex, race, social class) for each individual are not obstructions for his absolute freedom and the way man perceives himself as Sartre declares "there is no human nature since there is no God to conceive of it. Man is not only that which he conceives himself to be, but that which he wills himself to be" (Sartre, 1973, p. 22). In his book *A New Handbook of literary Terms* Mikics ensures that "for existentialists, our

strange awareness of our existence challenges preconceived beliefs, forcing us to confront the fact that we are not at home in the world” (Mikics, 2007, p.113). This notion reveals that the human is in a perpetual self- discovery voyage for a purpose of life and for an existential meaning for human passion. Other existential philosophers like Gabriel Marcel and Friedrich Nietzsche believed that time is the essence of human existence, thus they emphasized the importance of the individual emotional and psychological lived experiences.

These principles of the existential philosophy overlap with two other existential trajectories: Absurdism and Nihilism. While the earlier philosophy points that the human existence is bare of meaning but the human’s pivotal role is to find a purpose for his life, the latter admits that life is meaningless and thus human endeavors to define a purpose of life are superfluous (Mart, 2012). These three types of philosophy found a huge prevalence in Western literature especially in the works of the French Algerian philosopher and writer Albert Camus’ *The Stranger* (1942) and the Russian novelist Fyodor Dostoevsky’s *Notes from Underground* (1864) besides Sartre’s novel *Nausea* (1938). The major themes of their works revolve around modern man’s quest of existential meaning of life, and self- perception, self-identity and the absurd pursue for a life purpose. Thus, the self and the individual’s fulfillment for existential adaptation become central themes among existential philosophers’ works (Camus, 2005). In fact, the core principle of existentialism which urges the individual to seek for self-realization amid cultural canons and standards reinforces the presence of the female self that asks for equal consideration in male-dominated society from a feminist point of view.

2.3.4 The Self in Feminist Theory

Feminism explores the different historical roles played by women and indicates the salient factors that help change women's status through history. "Feminism asks why women have played a subordinate role to men in human societies. It is concerned with how women's lives have changed throughout history" (Ryan, 1999, p. 101). Historically, women were considered inferior to men due to their function in nature as child bearers, providers of care and sick-nurse for all ill family members. Such physiological and social roles marginalized women from practicing their rights in the political and economic positions as men. Masculine and feminine traits were always used as binary oppositions; while men are related to logic, objectivity, reason and superiority, women are linked to materialistic matters related to the body and emotions (Jones and Budig, 2008). Thus, male-dominated societies tend to subordinate women, suppress them, treat them as objects and deprive them from standing on the same footing as men.

In patriarchal ideology, woman is considered the other; she is marginalized and excluded for being different from the male standards and values. Lois Tyson asserts that "while biology determines our sex (male or female), culture determines our gender (masculine or feminine)" (Tyson, 2014, p. 91). Throughout history, the portrayal of women is associated with the guilt and death, for example, Eve is portrayed in the Bible as the origin of sin and death in the world (Tyson, 2014). The social structure in Western and Eastern societies assures male domination over women and this, in turn, makes women inferior to men and dictates women to give to men in order to safeguard their bodies from any form of physical violation such as rape and battery. Several feminine movements and female activists aroused against sex inequality and unequal

working conditions. In fact, women's endeavors in the three waves of feminism (First Wave Feminism- late 1700s- early 1900s, Second Wave Feminism - early 1960s- late 1970s and Third Wave Feminism- early 1990s till the present time) have alleviated gender discrimination through merging women in male- dominated spheres and giving them recognition in public life in political and economic fields. Furthermore, various female theorists such as Luce Irigaray and Hélène Cixous proclaim that woman's writing is a constitutive instrument for women to overcome the patriarchal constraints and bring their private womanly concerns to the surface.

In her condemnation for associating knowledge and reason with masculinity in the western tradition, Luce Irigaray, the French feminist philosopher and psychoanalyst, rejects to associate women with the notions of indefinite materiality, inchoate and subordination. In her theory of "Sexual Difference", Irigaray refutes masculine perception of the woman as the nonsubject or the other who does not have a proper self-identity (Irigaray, 1977). She establishes her theory against Freudian and Lacanian psychological principles which consider the phallus as the pivotal constituent in the social structure and a signifier for sexual difference. She objects the ideology of phallogentrism in psychology which portrays man as active while woman is portrayed as passive as Irigaray confirms "it is true that a relation of the kind exists. For the male sex cell is actively mobile and searches out the female one and the latter, the ovum, is immobile and waits passively" (Irigaray, 1987, p. 15) so that Irigaray argues that the notion of heterosexuality is absent in Western societies as the Western culture celebrates the male mind at the expense of treating the female body as an object or a commodity. Irigaray also believes that men exploit women's reproductive power for their self-idealization since male reason depends on feminine subordination. In order to achieve

justice to both sexes in political, religious and social domains, Irigaray employs the term 'speculation' "in a double sense of mirroring (specularity) and conceptualizing (or rationally speculating) to describe the relation of male reason to female matter" (Ryan, 1999, p. 102). Irigaray calls for female autonomous identity through writing as she considers woman's writing as a poignant procedure which "evades male monopoly and the risk of appropriation into the existing system. "Women's writing" draws not upon the monolithic phallus, but upon the diversity, fluidity and multiple possibilities inherent in the structure and the functions of female sexual experiences" (qtd. Mambrol, 2016). Hence, the female writer should do justice for her 'slef' in addressing her own experiences, private suppressed thoughts and physical desires from her own feminine perceptive and in her own language.

The other female theorist is Hélène Cixous who discloses the urgency for women to write and elucidates the themes that women should write about and the new style of writing that women should innovate. Hélène Cixous is a French feminist writer and literary critic with whom the term 'écriture féminine' is coined. In her essay "The Laugh of the Medusa" she urges women vigorously to write about their own issues and express their experiences through a new unique language that dismantles the patriarchal canons and the phallogocentric ideology. Cixous motivates women to vocalize their physical concerns to be heard through writing "By writing her self, woman will return to the body which has been more than confiscated from her, which has been turned into the uncanny stranger on display-the ailing or dead figure, which so often turns out to be the nasty companion" (Cixous, 1976, pp. 311-12). Cixous argues that women's writing enables them to generate a feminine narrative and feminine authority that break free from the patriarchal language. Cixous certifies that misogyny is a salient reason behind

women's inferiority to men due to the self-hatred women have; hating her body, nature, social roles and self-identity and due to associating the female image with death and castration. Through the term "Logic of Antilove" Cixous explains how women historically faced misogynistic attitudes in androcentric societies: "Men have committed the greatest crime against women. Insidiously, violently, they have led them to hate women [...]. They have made for women an antinarcissism! A narcissism which loves itself only to be loved for what women haven't got! They have constructed the infamous logic of antilove" (Cixous, 1976, p. 310). In this essay, Cixous addresses female readers directly using the second person pronoun 'you' "And why don't you write? Writing is for you, you are for you; your body is yours, take it" (Cixous, 1976. P. 309) to instruct women how to use their body to achieve authorship and attain self-realization. Cixous uses the term 'white ink' to allude to the new feminine modes of writing which are filled with disruptions, allusions, puns and new images that exhume the female suppressed consciousness and social oppression (qtd. Mambrol, 2016). More importantly, Cixous confirms that the inner suppressed world of the female figure should be explored by every woman's efforts. That is, through feminine writing, women should get rid of the label that has been put on them as a 'dark continent'. Cixous declares that the 'dark continent' is still unexplored only because women believe that it is too dark to be plumbed so that, through this metaphorical term, Cixous encourages women to write themselves, to present their feminine reality and physicality to refute male dominance and authority.

Feminist theory empowers women to call for their right of gender equality and establish their identity against the norms and beliefs of the patriarchal society. However, feminism has extended its branches in literary and psychological fields. Following the

principles that feminist theory calls for, the feminist literary theory assures that writing is one of the ways that help women rebel against the social constraints. In his article “Feminism: An Overview”, Javeed Rania (2017) pointed out that “feminist literary theory is the extension of feminism into theoretical or philosophical frame work to analyze causes behind women’s inferior status and to explore the literary tradition of women” (p.3373). Through literary production, women create an independent identity and become vocalized to condemn the cultural repression. The supreme goal for women is to break free from male rhetoric misrepresentation of the female nature and women concerns according to Judith Butler who noticed that “the development of a language that fully or adequately represents women has seemed necessary to foster the political visibility of women. This has seemed obviously important considering the pervasive cultural condition in which women's lives were either misrepresented or not represented at all” (Butler, 2011, p. 22) when their issues are tackled by men writers. In this regard, autobiographies are considered the most expressive genre of self- writing which encompasses the author’s or the intellectual’s manifestation to his / her own lived experience throughout different life stages from a subjective point of view. Therefore, literary works such as; Helen Keller’s *The Story of My Life* (1902), Virginia Woolf’s autobiographical essays including *Reminiscences* (1908), *22 Hyde Park Gate* (1921) and *A Sketch of the Past* (1940), Fadwa Tuqan’s *A Mountain’s Journey* (1990) and *Love Is an Ex-Country* (2021) by Randa Jarrar give voice to women writers to talk about their life experiences and express their inner concerns and real identities from their own perspective away from the masculine discriminated representations.

Depending on the underpinnings of the feminist theory and psychology, there is an eminent relation between feminism and psychoanalysis. Whereas feminism investigates

the aspects which subordinate women in the patriarchal societies and explores how marginalizing women is a form of social repression, psychological theories study the consequences of this social repression that leads to deny the pivotal role for women on both familial and societal levels. Therefore, “psychoanalytic feminism applies Freudian theories to gender inequality. It seeks to correct the male bias in psychoanalytic theory, produce theories that explore women's experiences with their emotions, bodies and sexuality” (Jones and Budig, 2008, p. 2). Psychoanalysis would provide women with helpful means that insure the feminist inclusion in vital social and political positions so that it removes the hierarchal borders between the dominant males and the inferior females to have these two oppositions on the same footing.

2.3.5 Self- Realization

Self- realization is a broad term that modern Western philosophy. It points to the individual real identity of who he is / she is. The answer of this question is buried inside the inner world of each individual. In this study, this term includes an unconscious sensual and perceptual operation that turns human’s attention to the internal metaphysical world to explore the other self which is hidden in the unconscious and subconscious minds. Self- realization entails the convergence between the ego and the id in order to attain awareness, focus and realization of the other self. This study is interested in revealing the character’s realization thorough stream of consciousness narration that uncovers the self -awareness of each character and shows the awareness of both female novelists through the themes of their novels and the styles they employ. In this context, it is important to point out that the terms self- definition and self-actualization are different from the meaning of self- realization. Firstly, self- definition

indicates a conscious mental state in answering the question ‘who we are’ at any time. Koole and Morf state self- definition “the cognitive representation of our self-knowledge consisting of a sum total of all beliefs we have about ourselves” (Koole and Morf, 2018, p. 133) and this meaning show that self- definition is a conscious recall of our self-experiences, beliefs and evaluation of our actions and behaviors. Similarly, self-actualization is achieved when the individuals is consciously corresponds to the outside physical world, understands his / her potentials in order to attain appreciation of their life. In fact, self- actualization is related to the highest rank of Maslow’s hierarchy of human needs after fulfilling the individual ascertains his basic needs from the other below levels. In Maslow’s words self- actualization is described as “What a man can be, he must be. This need we may call “self-actualization” (qtd. Selva, 2021). Therefore, both self-definition and self- actualization are consciously directed unlike the unconscious operations of self-realization.

After exploring the principles of modern theories of psychoanalysis, existentialism and feminism, explaining how the self is conceived in each theory and stating a clear definition of self-realization, the rest of this chapter will move to the literary background to answer how the content of the human mind is being portrayed on the pages of a fictional text. In other words, how modern writers applied the findings of the psychoanalytic theories, existential philosophy and feminist literary theory to create a modern psychological novel based on stream of consciousness narration. Thus, the third part of this chapter will discuss stream of consciousness from three aspects: its definition, characteristics and its techniques.

2.4 Stream of Consciousness

2.4.1 Definition

There is a variety of definitions of this literary term depending on how literary critics and theorists perceived it differently. However, it is believed that the British author Henry James was the first novelist who employed stream of consciousness in his novels *The Wings of the Dove* (1902) and *The Ambassadors* (1903). For him, human consciousness emanates from the human experience “experience is never limited, and it is never complete... the chamber of consciousness is as the chamber of experience” (Humphrey, 2020, p. 7). His brother William James, the author of *Principles of Psychology* (1890) who is known as the “Founder of the American Psychology” defines this metaphorical term from a psychological perspective as “consciousness, then, does not appear to itself chopped up in bits... It is nothing; jointed; it flows... let us call it the stream of thought, of consciousness, or of subjective life” (Daiches, 1972, p. 1120). In this definition, the figurative word ‘stream’ indicates the continuous flux of human thoughts, while the word ‘consciousness’ indicates the chaotic and automatic presentation of mental perception, awareness, emotions, opinions, real and imaginary visions of the past, present and the future.

Another compatible point of view with the modern psychological definition of conscious and unconscious mind was put forward by the American author Robert Humphrey. He supposes that consciousness is “the entire area of mental attention, from precociousness on through the levels of the mind up to and including the highest one of rational communicable awareness” (Humphrey, 2020, p.2). Humphrey’s definition suggests two levels of consciousness: the prespeech level addressed by ‘precociousness’ and the speech level described as ‘rational communicable awareness’. It seems that

Humphrey explicates James' definition of consciousness in presenting the contents of human consciousness as chaotic, uncensored thoughts in the low preconscious level and as logical, communicative thoughts in the high conscious mind.

Many Western authors and critics have taken William James' definition as a core for their understanding of what the human mind contains and how the content could be presented through fictional characters on paper. Modern novelists and poets focus on the aesthetic effectiveness of the literary text. The shift from the outside real world into the inside spiritual world requires an unusual style of language; a language that materializes the abstract mental insensible ideographic conception. The aesthetic value of the modern literary text resides in the porous language that precisely describes the characters' emotional and perceptual experiences. For example, the influential British writer Dorothy Richardson used stream of consciousness in her novels such as *Pilgrimage* (1915) to “describe her groundbreaking style that influences many important twentieth century writers Her style has a direct inclination towards depicting the inner states of the characters in a realistic flow of their inner awareness, visions and impressions” (qtd. History. Com Editors, 2009).

Meanwhile, Virginia Woolf, the English writer and critic, expounds the reason behind employing stream of consciousness in modern narrative genres in her essay *Modern Fiction* (1919): “Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end” (Woolf, 1984, p. 160). This critical point of view reveals two important notions: Woolf's interest in the mental activities in the preconscious mind that most human beings are not conscious of in the first place and her call to rebel against the conventional plot structure which does not sketch the reality of human

consciousness in the second place. In fact, Woolf's notions reveal that the mental processes become the content of the modern literature which requires a new narrative style that overtakes the traditional narrative styles. This leads to a prominent question: Do stream of consciousness novelists focus on the content or on the form? The answer of this question will be the central point in the following discussion.

2.4.2 Stream of Consciousness: Content or Form?

It was a controversial issue for writers and critics whether to label stream of consciousness prose according to its subject or its narrative style. The salient dissension among critics of how to categorize this type of genre led to a variety of points of view. According to Robert Humphrey, stream of consciousness novel is specified with its subject matter rather than its techniques, purposes or themes. In Humphrey's opinion, stream of consciousness novels have proved "to be novels which have as their essential subject matter the consciousness of one or more characters; that is, the depicted consciousness serves as a screen on which the material in these novels is presented" (Humphrey, 2020, p. 7). Humphrey's definition considers the content of human precociousness of the prespeech level as the substance of stream of consciousness novels and this definition underlies many novels that expose the inner life of the characters and cannot be all labelled as stream of consciousness novels. Thus, this study refutes such narrow definition which puts aside two notions: the new narrative technique of depicting the thoughts and feelings of the characters employed in Richardson's novels and the endless, chopped flux of human consciousness in William James' words.

However, this study sees that it is important to reconsider the whole areas that human precociousness contains like the mind, self, memory, intelligence, feelings, ideas, knowledge, opinions and present and future visions which are all reside in Humphrey's term 'prespeech level'. The existence of all these mental processes in human consciousness leads to an everlasting disorganized, fragmented stream of consciousness which James' pointed to. That is, the way to present the chaos in the characters' inner world cannot be possibly separated from the content of the prespeech level and that is what made Humphrey change his first opinion to declare finally that "It is often impossible to separate the what from the how" (Ghanaym, 1992, p. 10). Hence, the presentation of the subject matter requires certain narrative techniques that uncover the inner side of the characters and address the reader immediately without the narrator's involvement.

On the contrary, the Egyptian author and critic Dr. Safi' al- Sayyed believes that stream of consciousness novel is distinguished by its form and technique rather than its content. In his opinion, al- Sayyed prefers form to content as he thinks that stream of consciousness novel "is an expressive narrative genre in its main role to express the unspoken thoughts and feelings in the character's subjective scope" (Ghanaym, 1992, p. 12). Thus, the role of the expressive, narrative technique is to let the reader listen directly to the thoughts and feelings of the characters in the literary text. Without any recantation to the importance of content in stream of consciousness narration, al- Sayyed's definition lacks a critical perspective of the essential integrity between the content and the form to create a stream of consciousness novel. In fact, there are many similar scholars and critics who define stream of consciousness novel according to its technique not content, such as: P.M. Kurpershoek, who analyzed the short stories of

Yusuf Idris. Kurpershoek reveals in his analysis that stream of consciousness is employed in Idris' stories as a technique not as a subject matter (Kurpershoek, 1981). In more extreme cases, some critics' opinions show their inability to distinguish between the content and the form of stream of consciousness genre. For example, Dr. Abdel-Hamid al- Qit, disagrees with Kurpershoek's conclusion on Idris' stories pointing out that they only focus on the interior monologue (Ghanaym, 1992). Indeed, the divergence of the critics' considerations of this content – form issue and the discrepancy between their analyses over literary texts unearth the unsettled debate of how to describe and analyze stream of consciousness novels.

The English author Lawrence Bowling points out that there is no consensus among critics of what stream of consciousness is or who the first author originated this method of narration: "The critics have failed to recognize different variations within the stream of consciousness technique, and they have failed also to distinguish this technique from another similar method with which it is often confused" (Bowling, 1950, p. 333-345). The terms that Bowling uses here (different variations, this technique, and similar method) indicate that Bowling also tends to deal with stream of consciousness as a technique or a style of writing rather than defining it as a term for the hidden content of the human consciousness. In fact, William James' term 'stream of consciousness' indicates a content of the latent unexpressed thoughts in the nonverbal area of the human mind and there should be a narrative technique and a special writing style that serve the writer's need to present the hidden content of the character's mind. Therefore, this study excludes any half-consideration of the actual two components of stream of consciousness novel: the content and the form.

This study deals with stream of consciousness narration as a modern genre that emerged as a reflection of the historical and cultural influences explained earlier. Like any type of genre, this modern narrative genre has its peculiarities that distinguish it from other type of prose genres thematically and stylistically. The equivalent consideration in this study of the theme and style in stream of consciousness genre demonstrates that stream of consciousness novel does not base on either content or form, but on both of them at the same time. Stream of consciousness depends on certain styles of writing to present the content of the characters' conscious and unconscious mind through: interior monologue, free association, dramatic monologue and soliloquy. These styles are important to enable the reader to fathom the inner self of the fictional character and differentiate between the prespeech level and the direct, well-organized speech level on one hand, and help the reader distinguish between the inner voice of character and the interfering voice of the narrator on the other hand (Devardhi, 2009). It is notable, however, that the distinction between these styles seems tenuous and confusing as they intermingle with each other; therefore, the coming section will precisely be illustrating these techniques in order to get a solid foundation for the stylistic analysis in the two novels tackled in the next chapters of this study.

2.4.3 Stream of Consciousness: Techniques

2.4.3.1 Interior Monologue

It is a term that is mostly related and bewildered with stream of consciousness. It was first used by Edouard Dujardin in his novel *Les Lauriers sont coupés* (1887; *We'll to the Woods No More*) as "the speech of a character in a scene, having for its object to introduce us directly into the interior life of that character, without author's intervention

through explanations or commentaries” (Humphrey, 2020, p. 24). This definition indicates that the interior monologue is the character’s inner speech in a certain moment in the literary text. Two important notions, however, can be deduced from Dujardin’s definition: the presentation of the psychic content of the character depends on the effect of the ‘internalized’ external actions in the novel in the first place, and the role of the author or narrator to guide the reader to the character’s inner levels of consciousness in the second place. The second notion reveals that there are two types of interior monologue; direct and indirect and they depend on the role the author plays in presenting the internal world of the character.

Direct interior monologue is a type of the interior monologue that “presents consciousness directly to the reader with negligible author interference; that is, there is either a complete or near- complete disappearance of the author from the page” (Humphrey, 2020, p. 25). This type of interior monologue is emptied of the author’s guiding words “he thought / he wondered / he said” and his explanatory notes. It is the type that Dujardin seems concerned with in his definition above which points out to the quasi- absence of the author’s or narrator’s voice, allowing the character’s inner speech to flow spontaneously as if there is no reader assumed for the fictional text. A famous example of the direct interior monologue is James Joyce’s *Ulysses* (1920) which delves into a deep level of Molly Bloom’s consciousness with its illogical, tangled content without narrator’s interferences or author’s commentaries (Shen and Dong, 2016). In so doing, Joyce’s *Ulysses* achieved a high degree of authorial objectivity in getting the reader closer to the text, keeping the assumed auditor in a direct contact with the psychic life of the characters in this novel.

Depending on investigating how the direct interior monologue is used in the novel, the researcher deduces that for a skillful employment of the direct interior monologue in a fictional scene, the writer should rely mostly on the first- person narration. In this type of narration, the language of the writer mingles with the language of the character. A common example of the indirect interior monologue is Hanna Mina's novel *Sun on a cloudy Day* (1973) where the narrator suddenly interpolates the reader in the character's inner speech without guiding words. The character's direct interior monologue in this novel is separated by two brackets and is filled with ellipses that show a discontinuity in the character's mental awareness and personal wonders.

The appearance of the authorial comments and the narrator's voice is the salient characteristic of the indirect interior monologue. To allow such interferences, the writer uses the third- person or the second- person in a wider descriptive and illustrative scope of narration. In the indirect monologue "an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description guides" (Humphrey, 2020, p. 29). The author in this type plays a mediator role between the reader and the character's mind through the guiding words that separate the outside action from the character's psyche. A notable example of indirect interior monologue is Virginia Woolf's novels *Mrs Dalloway* (1925) and *To the Lighthouse* (1927) where the reader is being guided by an omnipresent narrator to get a closer observation of the protagonists' inner divergent thoughts which sketch the reality of human consciousness.

2.4.3.2 Dramatic Monologue

Dramatic monologue is “a poem spoken by a character other than the poet: in contrast to the usual speaker of lyric, who tends to be more elusive and undefined” (Mikics, 2007, p. 94). The speaker in the dramatic monologue is a character that is known to the reader from previous historical or literary contexts. It is important in this study to define this poetic term since it had been employed in modern fiction which combines poetic- prose elements such as Woolf’s *The Waves* (1931), analyzed in chapter three. Unlike the interior monologue, the voice that appears in the dramatic monologue poem is the poet’s voice not a character’s internal monologue (Cohn, 1966). An eminent example of dramatic monologue in poetry is Robert Browning poem *My Last Duchess* (1842) which bestowed multi-point of view narration in dramatic monologues that “are not written in order to build up an atmosphere of languid sorrow or quiet determination or heavy beauty, but to project with an almost quizzical violence a certain kind of personality” (Daiches, 1972, p. 1003). Moreover, Alfred, Lord Tennyson’s poem *Mariana* (1830) employs the emotional and melancholic atmosphere with dramatic monologues of first-person voice to reflect his disturbance of life. In dramatic monologue poems an audience is implied to listen without having a dialogue with the speaker.

2.4.3.3 Soliloquy

The speech of the character which is presented in a formal pattern to the audience immediately is called soliloquy. It differs from the interior monologue in its coherent state that is meant to convey the character’s thoughts and emotions directly to the audience while the purpose of the interior monologue is to unmask the character’s

psychic entity (Sisakht, 2012). Soliloquy is mainly a theoretical technique appeared in the history of English literature in Shakespeare's time. In Shakespeare's play *The Tragedy of Hamlet, Prince of Denmark* (1599-1601), the protagonist Hamlet confronts his doubts and confusion on stage addressing himself in a loud catharsis: "To be, or not to be: that is the question: Whether 'tis nobler in the mind to suffer... And by opposing end them? To die: to sleep;" (Shakespeare, 1904, p. 63). Soliloquy in this play reveals that the notion of disclosing the internal psychological and emotional sides of the character is not concomitant only to the Modern era. It also shows that Shakespeare anticipated the modernistic and post-modernistic literary features in a time when Man was preoccupied with discovering the new world.

However, in modern stream of consciousness novel soliloquy can be defined as "the technique of presenting the psychic content and processes of a character directly from character to reader without the presence of an author, but an audience tacitly assumed" (Humphrey, 2020, p. 36). It is evident that the role of the author and narrator is minimalized in the character's soliloquy. William Faulkner's novel *As I Lay Dying* (1930) is a subtle English novel employing soliloquy in depicting the stream of consciousness of fifteen characters. This novel is based on the soliloquy of the dying mother, Addie Bundren, besides the soliloquies of the children who are preparing for their mother burial, the voices of the husband, farmer, doctor and neighbors and other narrators are also heard in their soliloquies. In this novel, the characters' soliloquies reflect their points of view about themselves and the other characters so that the reader conceives each characters selfishness, concerns, and hopes (Michaud, 2009). In fact, this study elicits that the most important point about applying soliloquy in stream of consciousness novel is that it joins the external actions with the interior flux of thoughts

of the characters. This method reflects more coherent speech, more unity in ideas as the character's soliloquy is just related to the surface of consciousness not the deeper levels that free direct discourse reveals.

2.5 Conclusion

This chapter discusses the historical developments in modern and contemporary Western and Arabic literature that led to the emergence of the stream of consciousness novel. The theoretical deliberations over the concept of self and the other self revitalizes a definition of the self that complies with William James' definition of the inseparable agent and object of the self. In a theoretical revolutionization, the researcher rebuts Freudian notion of the function of the defence mechanisms as psychological operations to avert the psychological conflict between the id and the superego because they expose the person's psychological ambivalence and intricacies so that they drive the ego away from attaining self- realization. The researcher's contrary point of view argues that the ego should have a sturdier function than just balances the id and the superego. The ego's proposed role is to leave the threshold of the conscious mind and move in to approach the deep unconscious level of the self. This potent convergence of the ego and the preconscious and the unconscious mind leads to self- realization of the other self which settles in the submerged levels of human mind. The principles of psychoanalytic theories, existential thought and feminist theory investigated in this chapter reflect a clear image of the self, the other self, gender- identity and the significance of women's writing in order to attain self- realization. These theories enabled modern writers to depict the human psychological world in their literary works and expose the inner arena of the fictional characters using stream of consciousness as a forceful narrative device

for self-realization. In this chapter, it is also stated that stream of consciousness is a modern literary genre in its subject matter and a modern narrative technique in its form. Therefore, this chapter elucidates the techniques modern writers use to create a stream of consciousness novel which also help the reader understand the character thoroughly and distinguish between the voice of the character and the voice of the narrator.

Chapter Three: The Artistic Play of Bakhtinian Heteroglossia and Freudian Free Association in Virginia Woolf's *The Waves*

3.1 Introduction

Virginia Woolf's *The Waves* (1931) is one of the renowned novels that depict the zeitgeist of the Modern era. In this novel of silence, Woolf allows the reader to fathom the inner worlds of six characters through their interior monologues. The interior monologues of the six narrators represent a stream of consciousness narration which reflects the modern individual fluid identity and search for integration. This novel is replete with figurative language that portrays how the flux of life in the interludes affects the characters' perception and identity development. The plot structure of this novel is recognized through the heteroglossic and free association narrative techniques. This chapter investigates the stylistic structure of *The Waves* through analyzing the cornerstones of Bakhtinian heteroglossia and Freudian free association narration. In these two aspects, this chapter pursues to answer how the stream of consciousness of the six narrators represents their individual quest for self- integration and existential meaning of life and fulfills their self- realization. Moreover, the literary analysis of this novel explores how the thematic and stylistic structure of *The Waves* reflects Woolf's self- realization.

3.2 Bakhtinian Heteroglossia

Heteroglossia is a literary term refers to the diversity of the voices in a literary text. Before giving a literary comprehensive definition of this term, it is important to clarify what *voice* is. For the American sociolinguist and anthropologist Dell Hymes the

term voice refers “to the distinctive speech patterns of minoritised communities” (Hymes, 1996, p. 64) while Jan Blommaert, a Belgian sociolinguist and linguistic anthropologist, defines voice as “the capacity to make oneself understood” (Blommaert, 2005, p. 255). Depending on the two definitions, this study considers voice as a discourse which brings an entity into existence and gives oneself presence in a certain context. In linguistics and sociology the term voice has a functional significance in expressing the discourse of social group and communities while in literature voice refers to the presence of the character or the narrator or even the author voice in a literary text. When the author uses the characters voice or the narrator voice to convey his ideas and conception of a certain topic, these voices compile together in a literary text forming a heteroglossic narration.

The Waves is a modernistic novel structured stylistically upon Woolf’s intention to create a play-novel free from the traditional plot structure through employing heteroglossic narration. According to Mikhail Bakhtin heteroglossia is “another’s speech in another’s language, serving to express authorial intentions but in a refracted way” (Bakhtin, 1981, p. 324) the ‘refracted way’ in Bakhtin’s definition alludes to the multi perspective narrative that associates various protagonists’ perspectives in the fictional text composing a diverse in the characters’ perception, thoughts and judgements. Heteroglossia in *The Waves* is employed through the voices of seven voices: the voice of the narrator that describes the external scenes of the waves from the sunrise to the sunset besides the voices of three male characters (Bernard, Louise and Neville) and three female characters (Susan, Jinny and Rhoda). The presence of these seven voices in the novel represents a polyphonic narration. As a concept derives from music, polyphony is employed in *The Waves* to delineate how each character’s

perspective simultaneously combines with other characters' points of view like the harmonious combination of single melodies in a musical phrase.

The Waves is characterized mainly by its polyphonic narration. The voices of the six characters integrate with the voice of the omniscient narrator in the interludes to tell the story of human life from childhood to old age. The importance of the six narrators throughout the novel is to reflect the discrepancy between the six characters' perceptions of their life stages through phenomenological interpretations of how the subjective mind of each character perceives the world around. Through the polyphonic narration, Woolf allows the reader to live each stage of life through six different perspectives reflecting each individual own experiences and impressions that are prone to others' judgements and criticism. Based on Tom Bartlett's clarification of polyphony: "the multifractal coherence that is achieved through the representation of multiple voices and worldviews within a single text" (Bartlett, 2012, p.14) this multi perspective narration serves Woolf's tendency to generate a unified identity from six different perspectives. To achieve this purpose, Woolf authorizes the six narrators to keep digressing in their contemplative thoughts in each life stage involving the reader as a listener and observer of what the characters perceive and conceive. Therefore, this section keeps track of the distinction between the six narrators' individual identities in the different life stages according to their perception and attitudes through a polyphonic narrative represented by the direct interior monologue of each character.

The heteroglossic narration in *The Waves* depends on the individual voice of each narrator separately. Although it seems that the characters' speeches intersected in a dialogue or even a conversational form, these speeches are actually unspoken and unshared; they just reside in each character's mind without intersection or interruption

by other characters (Nicolae, 2011). The multi-perspective narration sounds like dramatic monologues which make some critics as Arthur Symons describe *The Waves* as a play- novel which “was a revolt against exteriority, against rhetoric, against a materialistic tradition” (Symons, 2001, p. 146). The functional representation of the multi-perspective narrative is to define the characters’ personal qualities, attitudes and subjective mind. For example, from his childhood Louis realizes that his Australian accent makes him different from the others and he tries to prove his origins in each part of the world: “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” (Woolf, 1972, p.4). The ego voice of Louis shows his clinging to the English culture through emphasizing his strong presence in every place in the world and his superiority over others. Louis ego tries to conceal his feeling of inferiority as a stranger in London from a lower class. In order to prove his belonging to his friends’ from the English culture, Louis denies that he is not able to break free from his past and his fear of the future represented in the repeated notion of ‘beast stamping’. Since his ego voice expresses a denial of his discord with the other culture, his id conceals a deep psychological alienation as he feels inferior to his friends Bernard and Neville. However, Louis gets rid of his self- seclusion through his success in school, work and his artistic ambition of writing poetry in which he attains self- realization.

With a similar sense of alienation, Rhoda is chained to her fluid identity which makes her timid and even scared of making social relations. In the schooldays, Rhoda is observed to be marginalizing herself (Woolf, 1972):

That is my face,’ said Rhoda, ‘in the looking-glass behind Susan’s shoulder — that face is my face. But I will duck behind her to hide it, for

I am not here. I have no face. Other people have faces; Susan and Jinny have faces; they are here. Their world is the real world. (p. 23)

Rhoda does not recognize her wholeness in a fixed body and face as others. She feels that her world is hollow and meaningless. Throughout the novel, Rhoda tries to absent her existence “for I am not here. I have no face” through escaping from others. Her ego voice reveals her introverted personality that forgoes her from social interactions as she declares ‘other people have faces’. The notion of the ‘face’ in Rhoda’s interior monologue indicates a suppressed fear in her unconscious mind to confront life and a psychological conflict that she does not have a life purpose nor finds comfort in life. According to Lacan’s ‘unconscious elements’ (Lacan, 2002), ‘I have no face’ is one of the slips of tongue that conceals the hidden predicament in Rhoda’s identity formation. She considers herself to be living in an eternal fake world which she strives to escape from through her repetitive metaphorical images of the birds, the tiger and the ‘dark crests from the sea’ that symbolize her loneliness and despair and foreshadow her death.

On the contrary to Rhoda’s despondency, Jinny and Susan are eager to live and enjoy the moments of their life experiences. Jinny is sated with the sense of belonging to the world with her physical beauty and senses. She is aware of her bodily attractiveness and her pleasure is to find a man to enjoy her moments with under the notion of seizing the moment- *carpe diem*: “I am native here. I tread naturally on thick carpets. I slide easily on smooth-polished floors, I now begin to unfurl... I stop. I take stock of this world” (Woolf, 1972, p. 58) Jinny differs from Louis’ relation to his past; she lives her present time day by day without considering her past. Her sentence “I slide easily on smooth-polished floors” indicates her strong clinging to life and explains Rhoda’s notion that Jinny’s world is real because of her familiarization with surrounded

real world and her clear life purpose to rejoice herself. Moreover, her ego voice “I am native her” signalizes her potent feeling of belonging to the place she was born in. According to Abraham Maslow’s hierarchy of needs in his theory of *Human Motivation* (Maslow, 1943), the sense of belonging resides in the third rank of his hierarchy and underlies a psychological need of having strong relationships and feeling of pertinence among social groups. Jinny’s vigorous feeling of belonging to her native culture also alludes that the physiological needs e.g. shelter warmth, food and sex and the safety needs such as security and stability in the first two ranks of Maslow’s hierarchy are met and satisfied. Jinny interacts with the world through her bodily attractiveness and sexuality and thus she is the least character that would encounter psychological conflicts since her other self inside ascertains self-realization.

The third female character in the novel is Susan. She represents the sacrificing woman who escapes her inner suppression she faced in the past through marriage and reproduction. She is engaged with life through her senses and soul. Unlike Jinny, Susan distinguishes between physical and spiritual beauty and is aware that having typical female attitudes is the way to create her real happiness: “I like best the stare of shepherds met in the road; the stare of gipsy women beside a cart in a ditch suckling their children as I shall suckle my children” (Woolf, 1972, p. 56). Susan pursues happiness that resides in collective sense of the family and in her typical passionate female nature. Susan’s ego is aware that her beloved husband and children are the refuge from her painful past. According to Freud’s defense mechanisms, Susan compensates her distressing past experiences through marriage and reproduction (Freud, 1910). The phrases ‘shepherds/ gipsy women/ suckling my children’ represent the merits of being a typical woman that Susan dreams to have. Therefore, Susan’s

resolution to settle in a familial atmosphere contradicts both Rhoda's defeatist attitude and Jinny's instantaneous pleasure.

Neville is the knowledgeable character who spends his time reading literature, mainly classics, as Bernard says; "With Neville, let's discuss Hamlet" (Woolf, 1972, p. 199). Neville devotes his life for studying literature in which he believes he will attain perfection (Woolf, 1972):

I am one person — myself. I do not impersonate Catullus, whom I adore. I am the most slavish of students, with here a dictionary, there a notebook in which I enter curious uses of the past participle. But one cannot go on forever cutting these ancient inscriptions clearer with a knife... That would be a glorious life, to addict oneself to perfection; to follow the curve of the sentence wherever it might lead... But I am too nervous to end my sentence properly. I speak quickly, as I pace up and down, to conceal my agitation. (p. 50)

Unlike his other friends, Neville seems to be utterly aware of his personal qualities that solidify his existence in 'the globe of life'; the globe which is believed that Woolf uses "as a symbol for Neville's desire of idealized and ordered world" (Frigstad, 2008, p. 54). He tries to order his own world in the way he coherently formulates his ideas in poems and writings. The statement 'But I am too nervous to end my sentence properly' in this interior monologue reveals Neville's conscious ego when he sublimates his inner suppressed thoughts through writing. Moreover, his fast speed in speaking 'I speak quickly' uncovers his fear of exposing his psychic concerns in this affirmative statement which, according to Lacan's 'unconscious elements' (Lacan, 2002), indicates Neville's confession of his private flaw. Neville is the most ardent character to live away from external constraints. His literary passion, which is represented through the 'knife', is the

road to his happiness in life. In this novel the knife symbolizes Neville's intellect and his ability to self-control. Neville has a strong relation with Bernard who has similar interests in literature and writing.

Bernard is the narrator who is conscious of his language, and the proper phraseology. "He believes in the power of words, phrases and stories, and accordingly approaches life by gorging words, making up phrases, and telling stories" (Yuan, 2012, p. 728). Bernard keeps a thread in his hand to relate the parcels of the novel together from the age of childhood till maturity. The 'thread' is a motive for the polyphonic narration. The thread represents the collective existence of the six voices in the novel so that, in this way, Woolf materializes her characters' existence by giving them tangible presence in Bernard's thread. Moreover, Bernard's concentration on the 'spider's web on the corner of the balcony' alludes his ability to knot his friends' stories in one web that represents their collective entity.

Bernard's identity is labile and compound. It is a mix of his friends' identities: "I am not one person: I am many people. I do not altogether know who I am- Jinny, Susan, Neville, Rhoda, or Louis; or how to distinguish my life from theirs" (Woolf, 1972, p. 212). Bernard's (I) entity is not static; it keeps changing according to the influence of the surrounding people. The statements 'I am not one person: I am many people' indicate the heteroglossic narration embedded in one character. That is, Woolf selects Bernard with his curious focusing to be the storyteller of *The Waves* and the central narrator who acts like an omniscient narrator to tell his own story and reveal his friends' attitudes in different life stages. Andrew Robinson states that in heteroglossic narration "The author does not place his own narrative voice between the character and the reader, but rather, allows characters to shock and subvert" (qtd. Robinson, 2011). Woolf

sets Bernard to be the messenger of her own perspectives and ideologies in the novel. He is the observant and participant narrator in which the whole plot of the novel is knotted firmly by him. Although Bernard's compound identity confuses him which 'self' is his 'true-self', this many-sided identity implies the integration of the other selves in his 'self' and indicates Bernard's awareness that his self-identity is shaped through his social interactions with friends. As Sartre proclaims "the Humean picture of the self as a bundle of perceptions, an account of its unity. The unity of the ego is a product of conscious activity" (Sartre, 1973, p. 50). This bundle of perceptions takes part in Bernard's identity formation that through his collective consciousness the reader not only hears the story of the six characters, but also observes the transitional stages of the six characters' awareness growth during the span of life; from childhood to death.

The technique of heteroglossia Woolf employs in this novel has a personal significance on each of the six narrators to unveil their inner world. Through the six direct interior monologues, the reader gets to know each character directly and enjoys the sensation of being the central addressee for the flow of each narrator's speech about his/her conflict with the surrounded world. This technique also unearths the discrepancy between the ego awareness and the latent feelings in the unconscious mind and beliefs in the preconscious mind of each character. The heteroglossic narration in *The Waves* works "as if the books were written by multiple characters, not a single author's standpoint" (qtd. Robinson, 2011). This picturesque description of *The Waves* alludes to Woolf's ingenuity to generate a literary work that reflects her own identity and remarkable imprint. Besides the polyphonic narrative in this novel, the reader observes an objective authorial point of view as if the voices of the narrators compose the rhythm of the whole novel without Woolf's obtrusion. Hence, it is essential for Woolf to let the

reader hear the voices of the six narrators in each stage of life not only to understand each character separately, but also to indicate that the human identity is affected by the surrounding environment and the way individual perceives and conceives the world around. That is, Woolf intends to make the reader a witness of her characters' emotional and perceptual fluctuations in each stage of life.

On the other hand, the multi-perspective narration of *The Waves* indicates Woolf's tendency to create a united human entity as she declares in her reply to G. Lowes Dickinson's letter: "...I did mean in some vague way we are the same person, and not separate people. The six characters were supposed to be one" (Mujumdar and Allen, 1975, p.3). According to the feminist theory, Woolf's declaration that she presents a conventional notion 'we are the same person, and not separate people, in a 'vague way' evinces Woolf's artistry to defy the male-dominated literature criteria in an unpredictable novel structure. The six characters represent the multifarious identity of the individual which explains Bernard's dilemma of his heterogeneous identity that is mixed with other merits of his friends. As a novel produced in the interwar period, it is not surprising for Woolf to separate the one entity into six persons then combine the different perspectives in one entity. In so doing, Woolf touches on the notion of the individual identity atomization in the modern era especially after the First World War so that the multi-perspective narrative technique of *The Waves* is an essential means to reunite the fragmented parts of the human identity.

The polyphonic narration in the novel is also embodied in Woolf's description of *The Waves* as a novel-poem in the way she embellishes her narrative work with poetic elements of rhythms and musical elements related to repetition and variation. Woolf points out "I am writing *The Waves* to a rhythm not a plot... 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). In fact, the artistic conglomeration between the characteristics of the drama and poetry in this narrative novel enables Woolf to attain self-realization and wide influence in the literary milieu. In employing poetic and dramatic elements in *The Waves*, Woolf aims to entertain the reader through filling the narrators’ interior monologues with poetic acoustic elements and repetitive motives (Woolf, 1972):

‘In this silence’, said Susan, ‘it seems as if no leaf would ever fall, or fly.’

‘As if the miracle had happened,’ said Jinny, ‘and life were stayed here and now.’

‘And’ said Rhoda, ‘we had no more to live.’

‘But listen,’ said Louis, ‘to the world moving through the abysses of infinite space.’ (pp. 172-173).

The voices of the four narrators in this quotation seem as if they are talking to each other, but this telepathy is just expressed internally through their direct interior monologues not in a communicative conversation. However, this collective thinking of the same notion in the four narrators’ minds depicts the similar picture of the ebb and flow of the waves in the interludes. Therefore, the polyphonic narration in *The Waves* mingles the voices of the six characters with the voice of the nature in the interludes.

The rhyme of each sentence ‘fall, or fly... here and now... no more to live... of infinite space’ with its poetic symbolic representation resembles the flow of life with all its binary oppositions: death and life, day and night, space and time and warm and cold. The symbolic meanings of ‘no leaf/ life were stayed here and now/ the abysses of infinite space’ imply a replacement of the feeling of emptiness and purposeless

existence. These feelings are replaced by metonymical representation reflecting each character's subjective view of the absurdity of life. In this old stage of life the characters confront the bare meaning of their existence as Albert Camus clarifies "the essence of the concept of the absurd is a tension between human aspirations and a disappointing world" (Camus, 2005, pp. 28-29) that the characters' endeavours to find a meaning of life have become superfluous. More importantly, the researcher infers that revolving around the same notions of human existence, human pleasure, the continuity of life, the question of human identity and death through the repetitive poetic symbols not only indicates that these are the main concerns in the novels, but it also acts like the refrain as a musical element in a poem or a song. That is, repetition is an emphasis on the subject matter and a reminder of the past memories especially in the stream of consciousness narration where language itself is deficient to thoroughly express the inner feelings and psychological disconcertion of the characters. Hence, through a rhythmical form, the unconventional figurative relations of *The Waves* exemplify the rhythm of the inner life of each character.

The analysis of the divergence of the six characters' perception through their metafictional existence in the novel insinuates how Woolf nominates to characterize each narrator in his/her interior monologue independently. The 'authorial intentions' in Bakhtin's definition of heteroglossia expounds that Woolf achieves an artistic portrayal of the characters' collective realization of the human entity. The employment of heteroglossia in *The Waves* also corresponds to Vyacheslav Ivanov's point of view in his article "Heteroglossia" (1999) "a main hero usually speaks in a way that is differentiated from the other characters. Each of the heroes may have his or her own stylistic sphere" (p. 100). Thus, the reader of *The Waves* gets closer to the six characters

through their personal qualities depicted through the heteroglossic narration according to Woolf's perspective and through the polyphonic narration that reflects each character's point of view in every stage of life. The analysis of the heteroglossic and polyphonic narration extrapolates that the personal qualities of each character (Louis' tact in commerce, Rhoda's fantasy, Jinny's sensuality, Susan's maternity, Neville's intellect and Bernard's language) accommodate the psychological conflict and enhance each character to attain self-realization. It is also inferred that the direct interior monologues of the six characters, which are built on Freudian free association therapeutic approach, divulge the voice of the ego and the voice of the id so that the reader grasps the whole content of the inner psych of each character and the psychological conflict each character challenges. The coming section explores how Woolf employs the principles of Freudian free association therapeutic approach as a narrative device in *The Waves*.

3.3 Freudian Free Association

The most salient feature of *The Waves* is its deep concentration on the subjectivity of the six characters' perception. In order to show the reflection of the external world on the mind of each character, Woolf builds her novel on the stream of consciousness of the six characters. In fact, the lack of intersection between the six narrators' voices and the omniscient narrator makes the novel depend on the free association approach. As a Freudian psychoanalytic therapy, free association has been applied in literature as a narrative technique that presents the content of the character's consciousness without the narrator's interference. In psychiatric clinics, the patient is left free to express his/her feelings and thoughts in any subject matter in a random,

illogical sequence and away from self-censor (Freud, 1913). Whereas in the literary text, free association narrative premises the flux of thoughts, feelings and memories in the character's direct interior monologue without the narrator's or the author's mediation.

In his essay *On Beginning the Treatment*, Freud (1913) proposed a clear metaphor to describe the mechanisms of free association to his patients: "Act as though, for instance, you were a traveler sitting next to the window of a railway carriage and describing to someone inside the carriage the changing views which you see outside" (p. 135). This metaphorical description designates the main characteristic of free association which is releasing the influx of patients' psychic life presented in their perception, unconscious mind through stimulating their activity of thought. When the patient is free associating, the content of his / her consciousness is exposed through the psychiatric implicit and indirect access to the patient's unconscious mind (Bollas, 2002). The verbalizations of the patients contain words, ideas, signs associated to past lived memories, present moment, future expectations and fears which are latent in the unconscious mind and memory. When the patient verbalizes the content of consciousness, the tenor of the memory surfaces his / her language through Lacanian 'unconscious elements' "slips of tongue spoonerisms, pauses, stumbling, ambiguous phrasing slurs, mumblings, negation, and double or triple entendres" (Lacan, 2006, p. 200) so that the patient's free speech becomes replete with illogical sequence of ideas, intangible images, meaningless phrases or statements, unreasonable relations of thoughts or actions.

According to Freud, free associations therapy helps psychiatrics understand the patients' psychological conflict in a free flow of ideas that moves away from the

patients' projection, transference of feelings, denial of past incidents and resistance of hateful and painful memories (Freud, 1901). In the article entitled "Entropy, Free Energy, and Symbolization: Free Association at the Intersection of Psychoanalysis and Neuroscience" Raberyron and Massicotte (2020) point out that "Freud began to use this process with hypnosis and was asking his patients the first words that came to mind while he placed his hand on their forehead. He then conceptualized free association without hypnosis" (p.3). This therapeutic application of free association demonstrates that the defense mechanisms Freud proposed as a solution for the ego to neutralize between the suppressed id and the constraints in the superego to avoid neurosis have to be left aside when asking the patient to verbalize what comes to his / her mind immediately; without logical thinking, and freely; without a psychiatrics' stimulation or interrogative obtrusion. In doing so, the 'heard' voice of the patient becomes his / her 'id' voice which expresses the suppressed desires, sexual instincts, irrational wishes, painful feelings and shameful experiences in the unconscious mind, and the past memories in the conscious mind. Following this psychoanalytic explanation of Freudian free association psychoanalytic therapy, the modern novelists vocalize their fictional characters to portray the inner ambivalence between the conscious and unconscious mind. In fact, exposing all the prohibited desires in the character's free direct speech enables the ego to approach the id and ascertain self- realization of the other suppressed self in the dark place inside.

Besides *The Waves*, Woolf bestows the technique of free association in her novels *Mrs Dalloway* (1925) and *To The Lighthouse* (1927). In these novels, Woolf eliminates the chronological order of the conventional plot structure that is based on the sequence of the actions. Woolf rebels against this dogmatic structure because she thinks

that life “is not a series of gig lamps symmetrically arranged” (Woolf, 1984, p. 160) and thus the real literary text should reflect the myriad feelings, thoughts, impressions and even trivial matters the human mind receives every day. From Cixous’ and Irigaray’s points of view, this revolt against the sequential order of the plot represents Virginia Woolf as a potent female author who defies the patriarchal norms. Woolf calls for “the potential freedom of the novel from commonly understandings of plot, time, and identity...in order to reach out to a new aesthetic realism” (Tappan, 1936, pp. 514-515). In order to leave a room for free associating all the content of the character’s consciousness in her literary works, Woolf constricts the time in the story backgrounds and condenses the descriptions of the accumulative perceptual experiences through a digressive narration in the character’s consciousness so that “The equivalent of a “whole system of experiences” would be a “quasi-chaos” made by an indefinite combination of possibilities of stream paths and not an order” (qtd. Pires, 2011). The following example of *The Waves* exemplifies this notion (Woolf, 1972):

Bernard said: ‘Now they have returned, my inmates, my familiars. Now the stab, the rent in my defences that Neville made with his astonishing fine rapier, is repaired. I am almost whole now; and see how jubilant I am, bringing into play all that Neville ignores in me. I feel, as I look from the window, parting the curtains, “That would give him no pleasure; but it rejoices me.” (We use our friends to measure our own stature.) (p. 51)

The free association in Bernard’s speech resides in the parataxis in sentences. He addresses his friends and mainly specifies his friend Neville. The obvious indication of the free association is the abruptness of reference after the statement ‘Now they have returned’. The reader expects to read a following action sentence ‘of what happened

after the friends' return', but because this is a stream of consciousness novel the action itself has no value; it does not matter what happened with the friends. Instead, the value dwells in the speaker's inner impression about his friends after their coming. The meanings of the phrases 'Now the stab... I am almost whole now, and see how jubilant I am... I feel, as I look from the window, parting the curtains' cannot be fully understood because each phrase introduces a new idea related to Bernard's feelings towards Neville without giving sufficient explanations of the previous phrases. The inverted commas that surround the phrase 'I feel, as I look from the window, parting the curtains' separate the speaker's subjective state of mind (feel) from the moment this feeling comes to him through the explicit representation of the past feelings. The free association in Bernard's speech shows that Bernard is experiencing some past memories in the present moment through retrieving them in his episodic memory.

The commas that separate the statements in this quotation manifest an interruption of an idea related to Bernard's self-perception 'and see how jubilant I am... I feel' that the feeling itself is not completely represented in Bernard's free association. This inability to express the inner feelings leads to an unconscious communication from the reader's side to analyze the omitted, unspoken phrases. In this regard, Freud points out that: "It is a very remarkable thing that the consciousness of one human being can react upon that of another, without passing through the consciousness" (Freud, 1915, p. 194). Thus, the incomplete ideas in Bernard's interior monologue allude to other elated and beatific feelings Bernard feels at the moment of free associating his emotions. The continuous flow of ideas that is separated by commas, not full stops, with no sufficient information to understand Bernard's thoughts, gives the reader a chance to communicate with the unconscious mind of the narrator to

infer the absent idea from the uttered words. That is, the missed idea, thought or feeling behind the punctuations can be inferred from the presence of other related notions in the character's speech. In fact, punctuations in this indirect monologue are prominent separation between Bernard's inner perception and his outer verbal actions and they also urge the reader to deduce the influences behind the speaker's manifestations.

It takes a long time in Bernard's mind to deduce that "We use our friends to measure our own stature" (Woolf, 1972, p. 53) because he piles digressions in long contemplative interior monologues. On a similar occasion, a phrase that declares Bernard's engagement is just narrated suddenly and briefly between brackets: "...I feel strangely, persuasively, that because of my great happiness (being engaged to be married) I am become part of this speed..." (Woolf, 1972, p. 64). The free association in this interior monologue represents the manifestation of the past lived experience in the present moment of rumination through Bernard's episodic memory. The brackets around the phrase (being engaged to be married) separate the outside action from Bernard's inner thoughts about the effect of his engagement on his life. This particular interior monologue shows that the psychological time has unlimited extension unlike the long period of time of engagement and marriage that is measured by the time clock (Frigstad, 2008). This notion of time also explains that the inner world of the characters has an uppermost consideration in modern stream of consciousness literary text. That is, the presentation of the inner psychological concerns may fill several pages of the modern literary at the expense of diluting the time of the external action which is narrated through one phrase or statement like Bernard's incidental manifestation 'being engaged to be married'.

Moreover, in this particular interior monologue, Bernard's notion that 'we use our friends to measure our values' reminds the reader of Sartre's existential notion of human freedom as Sartre claims "We are aware, that the pressures and demands that the world presents to us are the result of the ways in which we see and engage with things" (Sartre, 1992, p. 439). Bernard is aware of the influence of his choices on his life and how his friends' personal qualities contribute to shape his perception and form his identity. Through the first person pronoun "we" 'we use our friends to measure our value' Bernard generalizes the fact that human identity formation is influenced by social interactions, other's perceptions and attitudes. The pronoun "we" also indicates the actual existence of another self or even multiple selves inside the single self. Similarly, the other characters in *The Waves* act according to their freedom of choice in each stage of life so that the values these friends have affect each other's behaviors, attitudes and perception and make them aware of the new social roles imposed on them in each life stage. From this point, this study deduces that the personal qualities of the six characters manifested through free association narration works as the plot of *The Waves*. This, in turn, answers E. M. Foster's wonder of Woolf's selected themes: "what of the subject that she regards as of the highest importance: human beings as a whole and as wholes?" (Foster, 1955, p. 113) yes, the six interior monologues throughout the novel flow with the tides of the waves on the beach in the external interludes to tell the story of the human question of self-identity, human cognition and human existential quest for integration, wholeness and life purpose.

It is apparent to the reader that the development of the six characters' perception and identity in each stage presented through a linear stream of consciousness narration which is analogous to the shifts of the sun's positions in the sky from dawn to sunset.

However, Mujumdar and Allen (1975) criticized this monotonous narration for its obfuscation to follow the plot in the narrators' speech: "all the six characters whose thoughts are communicated to us seem to think in the same tone, so that it is hard to remember which of whom is which" (p.6). Woolf herself rebuts this opinion pointing out that the six characters represent a human wholeness with a complex multi-sided identity revealing that the point behind the novel is not to distinguish the voices of the characters, but to illustrate the issue of identity confusion the modern individual confronts (Woolf, 1984). However, this study agrees with Mujumdar's and Allen's point of view that the piles of digressive free associations in each character's interior monologue sound boring; they leave a sense of detachment between the reader and the characters as if the characters live in their own private sphere that the reader has no role but to sit as an observant of the character's perceptual development. Furthermore, the absence of the outside actions undermines the sense of suspense and prevents any kind of sympathy between the reader and the characters' subjective life. On the other hand, such type of writing shows a kind of exchange between the reader and the author since "Woolf's (ideal) reader is not only receptive to fiction, a passive receptacle without any preconceptions" (qtd. Reynier, 2008) the researcher, thus, admits that this reader-text detachment alludes to Woolf's brilliant employment of narrative techniques that makes the reader experience the historical atmosphere of frustration, loss of faith, uncertainty and disillusionment modern individual encountered during the interwar period. From this point, this study derives that the story of human's identity formation during his inevitable fate from birth to death in *The Waves* is the existential issue that appeals to the reader. Moreover, according to the feminist criticism, the complexity to understand

the female literary work alludes to the female writer's proficiency to create abyssal masterpieces parallel to the male literary works or even outweigh them.

The free association narratology reached its pinnacle through Woolf's insertion of Percival character in a voiceless presence in the novel to reflect Woolf's quest for human integrity and wholeness. Generally in literature, the name of this silent character is analogous to the name of one of King Arthur's legendary *Knights of the Round Table* which first appeared in the mid-12th century literature. These knights play a vital role in ensuring peace in King Arthur's kingdom. Percival is the hero who is associated with his quest of the 'Holy Grail' which guarantees the eternal youth and symbolizes a tremendous significance of an elusive goal (Grigsby, 1991). However, this study infers that the name Percival is related to the verb 'perceive' which reflects how the six characters realize the world they live in and the life stages they pass through. In this novel, Percival is presented as an idealized figure; as a hero, as the sun in its peak, as the god according to Karin Riley "Percival, the god, the reflection of what they (the characters) all wanted to be... Nevertheless, they do not see the fall of the god, they only feel the loss, the emptiness this creates in their lives, it seems as if a part of each of them has died forever (qtd. Riley, 2010). Percival's presence in *The Waves* creates seven characters in the novel and this number alludes to the theme of perfection; human perfection of having a unified, labile and compound identity with six sides of their flaws and strengths and Percival is the one who leads them together to the seventh rank of their wholeness and perfectionism. Meanwhile Percival's sorrowful death affects the six characters greatly indicating a turning point in their perceptual, psychological and emotional maturation. That is, after Percival's death the six characters constantly face identity crisis and question the meaning of life especially that Woolf presents Percival's

death as a normal event without any sentimental empathy of losing a dear friend. This also explains the degree of pessimism and psychological emptiness in the modern individual life that the moment of pleasure does not differ from the moment of grief. Moreover, the philosophical representation of time in the interludes and the episodes impels the reader to follow the sequential development in the six narrator's life till they grow old. The alternations of the sun's positions in the sky foreshadow the development of the six character's awareness. The ironical discrepancy of time between the one-day time in the interludes and the human life cycle in the episodes implies that time is the essence of human existence. The characters journey in *The Waves* is an existential quest for a meaning of life which Sartre describes "life is absurd, it makes no sense and has no meaning or ultimate purpose, but human beings need it to make sense, to have meaning and purpose" (Mart, 2012, p. 54). Thus, the story of human existence is the main theme behind the novel which shows that man eventually has to confront its end while life itself keeps going on.

The omnipresent narrator of the interludes describes the scenes of the waves and the reflection of the sun's light on the beach, the deserted house and other natural elements in a free association narrative. Through the voice of this omniscient narrator, Woolf presents her experimental sense in describing the surrounding nature in a mystical rhetorical language creating a sense of defamiliarization as if the scenes she describes are unimaginable. The precise delicate descriptions of the natural scenes in the interludes bring to the mind every single detail of the world around (Woolf, 1972):

The sun fell in sharp wedges inside the room. Whatever the light touched became dowered with a fanatical existence. A plate was like a white lake. A knife looked like a dagger of ice. Suddenly tumblers revealed themselves upheld

by streaks of light. Tables and chairs rose to the surface as if they had been sunk under water and rose, filmed with red, orange, purple like the bloom on the skin of ripe fruit. The veins on the glaze of the china, the grain of the wood, the fibres of the matting became more and more finely engraved. Everything was without shadow. (p. 63).

The uncanny description of the reflection of the sun's light on the house and its furniture is a clear exemplification of Woolf's playfulness with stylistic language. As Hermione Lee points out that the similes and the metaphors 'A knife looked like a dagger of ice... The veins on the glaze of the china' are unrelated images to their real representation and thus they just reflect how the omniscient narrator perceives the world around through metaphorical associations (Lee, 1977). The strange connection between the two parts of the simile 'Tables and chairs rose to the surface...like the bloom on the skin of ripe fruit' is clear evidence that the modern literature specifies the individual unconscious mind to divulge the inner perception in a way resembles the automatic free writing which frees the expressed ideas from the logical thinking restrictions and recognizable relations.

On the other hand, one of the peculiarities of Woolf's *The Waves* is its metaphorical portrayal of the characters. "The voices of the six characters do not only outline the plot of the novel, but they themselves have also a metaphorical presence throughout their life stages" (Levin, 1986, p. 190). Each character is presented to the reader with specific metaphorical merits: Louis is portrayed as the stone-carved, in his grey flannel with a snake belt, the image of Rhoda in the reader's mind is associated with the image of the bird that sings alone. Jinny is presented through her vibrant sense in her dancing like a flame, hot over dry earth, while Susan's beauty is depicted through

her eyes which look like lumps of crystal. Neville's exactitude is portrayed as a scissor-cutting and Bernard's presence is linked to his proficiency of phrasemaking like rings of smoke. These symbolic merits can be interpreted as a condensation of the characters' suppressed desires in Lacan's theory of the relation between language and unconscious (Bilik, Hekimoğlu and Gençöz, 2021). That is, the allegorical description of the six characters reflects their mental conception of the other self in the unconscious level so that their metaphorical presence fulfills their self-realization. This metaphorical depiction of each character also shows Woolf as a connoisseur modern author who brilliantly casts the light on the inner conflicts of the six characters whose quest is the inner wholeness.

The prose-poetic structure of *The Waves* piles the figurative language in the metonymical and metaphorical expressions. This emblematic representation of the ideas conforms to the psychological state of the narrators. For example, the following interior monologues reveal the moments of sorrow after Percival's death in Rhoda's and Neville's interior monologues (Woolf, 1972):

‘Peaked clouds,’ said Rhoda, ‘voyage over a sky dark like polished whalebone.’
 ‘Now the agony begins; now the horror has seized me with its fangs,’ said
 Neville. ‘Now the cab comes; now Percival goes. What can we do to keep him?
 How bridge the distance between us? How fan the fire so that it blazes for ever?
 How signal to all time to come that we, who stand in the street, in the lamplight,
 loved Percival? Now Percival is gone.’ (p. 86)

The sigh on Rhoda's and Neville's monologues after their friend's death is expressed in an indirect, exquisite language through a metaphor ‘peaked clouds voyage over a sky dark like polished whalebone’ and a metonymy ‘How signal to all time to come’. The

metaphor in this free association is projected on the elements of nature (clouds, sky and fire) that represent the two narrators' delicate destitution to escape from their fears and solitudes. However, the formless metonymical relation in Neville's monologue 'How bridge the distance between us? / How signal to all time to come...?' indicates a kind of imbalance between a suppressed fear to accept their friend's inevitable fate in the id and the ego desire of eternal human unification. The employment of the symbolic figurative language which is replete with descriptions of nature in the interior monologues reflects the way each character perceives the world through. Thus, the illogical relations between the 'peaked clouds and the polished whalebones' and the 'horror has seized me with its fangs' are a reflection of the phenomenological conception of the external objects in each character's mind. Such metonymical representation acts like a replacement, as explained in Lacan's theory (Lacan, 2002), in which Rhoda and Neville replace their inner trepidation with metonymical language filled with intangible mental images of the outside materialistic objects.

The metaphorical and metonymical language of *The Waves* is used to express the characters' abstract thought. The divergence of thoughts, ideologies and feelings in the six characters' free association elucidates the flaw of language to reveal the complexity of the human mind. To solve this problem, Woolf adopts the artistic representation of metaphors and metonymy in the literary text to portray the intangible visual and auditory perception and the internal mental conception of the fictional character. Fredrick Nietzsche theorizes that language is an illusion for truth because language cannot be stable; it shifts from time to time; from past to present. The discrepancy between the signifier (the object) and the signified (the mental concept of that object) provokes Nietzsche to describe language as a 'moral lie' (Nietzsche, 1999)

that effaces the truth: “Truths are illusions about which one has forgotten that this is what they are; metaphors which are worn out and without sensuous power!” (Nietzsche, 1999, p. 141) In this regard, language for Nietzsche is said to be a means to pursue dissimulation and self-preservation so that the metaphorical and metonymical language in the free association narration divulges the nature of the phenomenological representation of the signifiers in the character’s consciousness. Hence, both psychiatric and psychoanalysts confront the hidden mental representations of the external world in the patient’s or the fictional character’s free talking and thus understand the psychological intricacies that the speaker encounters and also recognize the other self in the covert territory of the human psyche.

3.4 Conclusion

This chapter illustrates the employment of stream of consciousness narration in Woolf’s *The Waves* from two aspects: Bakhtinian heteroglossia and Freudian free association approach. Heteroglossic narrative in *The Waves* demonstrates Woolf’s proficiency to portray the subjective mind of the modern individual in the era witnessed the individual existential quest for self-realization and identity formation. The heteroglossic narration in this novel has transmitted the traditional plot from its conventional structure into a stylistic-based plot through the coexistence of the collective consciousness of six characters. The literary analysis of *The Waves* in this chapter shows that Bakhtinian definition of heteroglossia serves Woolf intention to create a play novel that is based on the dramatic monologues of the six characters throughout the life stages from childhood to old age. The plot structure of this novel is observed compatible with Aristotle’s definition of plot “Plot is a “probable” and or

necessary arrangement of incidents where all parts are so closely connected that the transposal or withdrawal of any of them will disjoint and disclose the whole” (Butcher and Gassner, 1951, p. 3). The plot in this novel is depicted through the inner psychological conflicts of the characters’ life in their polyphonic narration. This study deduces that Woolf employed the heteroglossic narration to project her universal points of view through six different perspectives while the six characters present their collective consciousness through the polyphonic narration. In fact, the employment of heteroglossia and polyphony narration in the novel conforms to Aristotle’s good plot characteristics “unity, wholeness, completeness and magnitude” (Butcher and Gassner, 195, p. 3). Such an unorthodox plot organization in this complex novel ascertains Woolf self-realization is a pioneer modern female writer who employs unprecedented modern narrative techniques.

On the other hand, the polyphonic narration embellishes the poetic elements of sensory and allegorical language in *The Waves*. It gives the novel an aesthetic sense of the collective voices of the six narrators and the omniscient narrator of the waves’ scenes along with the sound of the nature around. This study elicits that this rhythmic atmosphere in the novel alludes to Woolf tendency to create a human wholeness through three aspects: Firstly, the equal presence of the male and female characters shows a unified symphony that tells the story of human life on one hand and refutes any kind of male hegemony or subordination over women on the other hand. That is, Woolf does not classify her six characters according to their gender; she deals with each character as a protagonist to explore how each protagonist’s self-identity is influenced by other’s identities and affects others. Secondly, the ongoing movements and the sounds in the natural scenes in the interludes correspond to the psychological and

perceptual fluctuations in the voices of the six characters in this rhythmical prose-poetic novel. Finally, the combination of the metafictional and existential quest for self-identity and self-realization throughout the life stages creates an integral self with a multi-sided identity.

Free association is the other literary narrative technique that this chapter investigates its importance in *The Waves*. The literary analysis besides the psychoanalysis in this chapter demonstrated that the dramatic monologues of the six characters are built on the free association narration in which “a sequence of thought is revealed through a chain of seemingly unconnected ideas” (Bollas, 2002, p. 15). The analysis of this chapter affirms that free association narrative technique attains the characters’ self-realization since the characters’ inner direct speech is free from the omnipresent narrator’s knowledge and judgments. It is argued in this chapter that the analyst can understand the unconscious life of the speaker through the presented explicit notions and ideas in the speech so that the role of the analyst of the literary text is equivalent to the role of the psychiatrist in dealing with the patient in the clinic. However, in the literary text the author relies on certain techniques when free associating the fictional characters. Such techniques include the proper employment of punctuation marks that separate the level of speech in the conscious mind from the prespeech level in the unconscious mind. The inverted commas indicate the speaker’s inner voice away from the narrator’s or the author’s involvement while the ellipses reveal a discontinuity in an idea or suppressed painful feelings and experiences that the character hesitates to manifest. Indeed, the presence of a certain notion points out to its absent counterpart so that from the deleted phrases the analyst can conceal the hidden elements in the character’s speech. It is also demonstrated in this chapter that digression

and repetition play an important part in revealing the content of the conscious mind of the character in the free association narration. Through analyzing *The Waves*, the researcher reached at a conclusion that digression is employed to unearth the identity formation of the character through the character's perceptual development and growing awareness of the psychological conflict. Whereas repeating the same ideas, motives, signs, images or feelings in the character's free association divulges the identity crises that the character encounters and the character's journey towards fulfilling self-realization.

**Chapter Four: The Interplay of the Stream of Consciousness Trilogy:
The Political, The Psychological and The Social in Sahar Khalifeh's
*Wild Thorns***

4.1 Introduction

Al- Subbar (Wild Thorns 1976) is one of the Palestinian novels that espouses the political developments in the Palestinian issue and the Palestinian national struggle against the usurping Israeli statehood mainly after the 1948 Nakba and the 1967 Setback. It tells the story of the Palestinians who aim to ensure their everyday living under the Israeli occupation. It depicts the Palestinian-Israeli struggle, the Palestinian fission towards resistance or acquiescence, the social relations between Palestinians, the role of educated and combatant woman in popular resistance besides the psychological effect of this risqué stage on Palestinians. In analyzing *Wild Thorns*, this study depends on the English translated version of Khalifeh's *Al- Subbar* (Wild Thorns 1976) translated by Trevor LeGassick and Elizabeth Fernea, second printing edition 1991. This chapter analyzes this novel from two aspects: the political and national aspect and the social and psychological aspect. The aim behind this thematic division is to explore how the historical incidents in *Wild Thorns* are reflected through modern techniques of narration and expound the reasons that impede *Wild Thorns*' characters' attain self-realization. Moreover, the literary discussion in this chapter elucidates how Khalifeh attains self-realization from generating this pompous novel.

4.2 The Political and National Aspect

Wild Thorns depicts the tragic Palestinian history after the 1967 Setback when Palestinians were displaced for the second time from West Bank areas. The incidents of the novel take place in the city of Nablus reflecting the sense of frustration and defeat permeated the Palestinian milieu, besides the Palestinian hope of the Arab national movement to liberate the Palestinian land from the Israeli clutches. The political and national concerns predominate the novel through the two controversy solutions to confront the Israeli enemy; either resist the idea of the binational state or submit to the Judaization policy. In this period, “Israel’s military occupation is in full force as Israeli settlements are still being constructed and Israeli Prime Minister Benjamin Netanyahu promises his people that Israel will annex Palestine” (Asia, 2019, p. 2). This ideological conflict is portrayed in each scene of the novel through dialogues and interior monologues to reflect the oppression against Palestinians, loss of direction and Palestinian resentment against the Arabs’ silence. The political and national issues frame *Wild Thorns* with realistic and symbolic representations of how the Palestinian’s profaned dignity transforms the compass of the Palestinian-Israeli dichotomous struggle to a monocular Palestinian’s struggle to make a living. Thus, this political-national predicament in *Wild Thorns* is reflected through two main themes: resistance versus submission and the imprisonment of the Palestinian national militants. These two notions will be explored thoroughly in the following sections.

4.2.1 Resistance or Submission?

The dilemma of resisting the Israeli policy or surrendering is represented after Usama’s reunion with his family in Nablus. After five years of working in the Gulf

countries as a translator, Usama returns to Palestine as a recruit to blast the buses that carry the Palestinian workers to their work in Israel. Usama is motivated by the revolutionary movements in the neighboring countries that the armed struggle is the way to resist the Israeli brute entity (Khalifeh, 1991):

I'm here. I've returned. To this rock. To this hollow. And this hand, stained with blood, is still a bridge of freedom over a river of pain. Now I raise it, now I let it drop, it's an eagle's wing, swift enough to cut the sound barrier with its edge. My voice thunders; the Katyushas and the napalm roar. May the earth shake when I walk. May unheeding eyes watch me if I sleep. I'm moving towards the light along the dark paths of anger. (p. 163)

This quotation exemplifies Usama's feeling of triumph after stabbing an Israeli military officer till death. In this interior monologue, Usama rationalizes that his revolutionary act as the right track of resistance "Now I raise it, now I let it drop, it's an eagle's wing". This metaphorical description of his elation alludes to the mission he accomplished in his land, his keen spirit of resistance ignites the sense of freedom after valiantly confronting his enemy. This high self-appreciation means an uppermost existential purpose for Usama and other similar national insurgents whatever the cost of this sacrifice is. The best explanation of this hasty physical sacrifice resides as Michael Foucault's point of view "[t]he body is directly involved in a political field; power relations have an immediate hold upon it; they invent it, make it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs" (Foucault, 1979, p. 25). According to Foucault's notion, political and national concerns ignite the ideology of martyrdom and devotion for the national issue's sake. However, Usama's physical resistance conceals the absence of any hope ahead and the dim insight among

revolutionaries who always associate the idea of body resistance with politics and national issues.

The first-person narration in Usama's interior monologue reflects the metonymical representation of the hidden thoughts in Usama's conscious memories which are "characterized by different degrees of 'retrieval content' i.e. sensory or contextual detail" (Slotnick and Schacter, 2007, p. 807). The relation between the language and the hidden desire represents a replacement which, according to Lacan's theory of the traces of the unconsciousness in language (Lacan, 2002), Usama replaces the feelings of being oppressed and defeated by the sense of ornament behind his valiant national resistance. The metonymy in Usama's inner speech "And this hand, stained with blood, is still a bridge of freedom over a river of pain" reveals a kind of replacing the feel of defeat for a feel of triumph. On the linguistic level, the denotative meaning of the metaphor and metonymy employed in this direct interior monologue shows the power of language to convey the innermost sensations in the individual consciousness.

According to the Swiss linguist Ferdinand de Saussure's theory of semiotics, each substantial sign observed through senses of hearing, seeing, touching, tasting or smelling is called the 'signifier' interpreted through a psychological, abstract and mental concept called the 'signified' (Eco, 1986) so that the phrases: 'this hand / bridge of freedom / a river of pain' in Usama's interior monologue are signifiers with an abstract dull meaning, and they get a connotative meaning through the signified psychological, mental representation of the symbolic significance of the 'hand, freedom, and pains'. The mental conception of these signifiers is associated with the notion of victory over oppression. Therefore, Usama's inner voice reflects his ego satisfaction of his honorable achievement in the time no other character in this novel has a courage to commit such

an act. The voice of Usama's ego in this interior monologue also reflects the id and ego congregation in a moment Usama achieves a realization of the other self inside; the other self that is eager to fight, to resist, and to prove the Palestinian determination to expel the Zionist project from the Palestinian land.

The national tendency towards an individual- group resistance pervades this period especially because of the failure of the popular resistance in 1948 to put an end to the vast Jewish immigrations. Thus, the aim of liberating the usurped land becomes a Palestinian dream which cannot be achieved without Arab's unity and solidarity. However, Palestinians realize that their liberal dream does not make a living especially in the time when they become subordinates for Israel and depend on sufficient means of living. The feudal system has almost vanished when farmers left the farmlands and went to work in the Israeli factories and thus contributed to establish the Israeli state. As a result, many prestigious families like Adil al-Karmi's family lost lands and wealth. In these circumstances, the Palestinians' acceptance to work for their enemy is a part of their bitter destiny to struggle for survival under the new Imperialist colonization. In fact, the oppression from the Israeli occupation and colonization alludes to Karl Marx's remark "the human history repeats itself first as a tragedy, then a farce" (qtd. Grenier, 2010) and the Palestinian situation depicted in this novel is a tragedy resulted from 1948 Nakba, Palestinian immigration, exile, dislocation, confiscation of land and replacement by Israeli settlers and it is a farce since the owners of the land are deprived from their properties and the right to defend their existence on their native land. Thus, directing the compass towards resisting the Israeli usurper entity is a natural ideological reaction among Palestinian revolutionaries.

Adil al- Karmi, who is Usama's cousin, represents the contradictory perspective of the Palestinian's persistence to survive under harsh, inevitable conditions. He is the main protagonist and the central character that the title of the novel *Wild Thorns* is associated with the pains he has to endure from his family, his father's kidney machine, his cousin, friends and other acquaintances. As the eldest son who is responsible for making a living to support his parents and nine siblings, he is forced to leave working in his family's land and join in the queues of workers in the Israeli factories. This choice indicates his submissiveness to the new life conditions imposed by the Israeli existence on the land of Palestine. Throughout the novel, the reader observes Adil's perplexity of his expensive decisions (Khalifeh, 1991):

Adil had had a couple of drinks, and he felt the ground beginning to sway. And when the ground sways beneath you, everything around you seems to be in motion. You try to hang on to something stable, but even that begins to move. You drown, you sink into the depths, overwhelmed by the trivia of everyday life: like being submerged beneath a mass of seaweed, slimy, viscous and with a taste that makes you sick. Yes, turn on the radio. Envelop me in legends, in glories of old, and in the worship of heroes. An entire nation's drowning while the radio goes on spewing out of songs of hope and fervour, freedom, rebirth, the happiness of man. (p. 61)

The voice of the omniscient narrator precedes Adil's voice in this interior monologue to illustrate the context in which these ideas spurt. The overlapping between the narrator's voice and Adil's voice has a pivotal significance; it separates the external influences from the speaker inner stream of consciousness. The speaker, Adil, reveals his inner concerns through addressing himself indirectly using the second-person pronoun (you)

“And when the ground sways beneath you, everything around you seems to be in motion”. Adil’s words in this quotation reflect the sense of individual delusion and national loss “You try to hang on to something stable, but even that begins to move/ an entire nation’s drowning” due to the state of weakness and resignation that surround Palestinians. This quotation alludes to the sense of absurdity in which the vital purposes for Palestinians ‘hope and fervour, freedom, rebirth, the happiness of man’ are impossible to achieve. The best description of this strenuous situation resides in Khalifeh’s comment “Our life under Occupation cannot be described in one word. But, if I were to do so, I think that no word would serve so well as “tension.” Tension inside, tension outside” (Khalifeh, 1984, p. 26). That is, Palestinians struggle for attaining felicity in life, but their endeavours seem incompetent. The speaker uses the pronoun (you) in addressing himself as an attempt to extricate himself from this political-national dilemma on one hand, and through (you), Adil projects his disappointment on the reader to sympathize with his pains as a victim for the Israeli occupation and the Arabs renounce to defend the Palestinian land on the other hand.

The structure of this interior monologue serves the speaker’s aim to outlet his suppressed desire to free himself from all life intricacies. The dilation of Adil’s thoughts is an indication of the flow of the content of his unconscious mind as asserts “In the stream of thoughts it is possible to identify psychic processes where short thoughts, or concepts and ideas, operate by substitution of other more complex thoughts” (qtd. Pires, 2011). Adil’s ego voice reflects his suspicion of any helpful solution to his misery and his frustration that no hope is looming ahead. The figurative language portrays Adil’s despair ‘overwhelmed by the trivia of everyday life: like being submerged beneath a mass of seaweed, slimy, viscous and with a taste that makes you sick’ reflects the

employment of condensation as a Freudian defense mechanism to weed out his worries and disappointment. According to Roman Jakobson's theory of metaphoric and metonymic poles "metaphor means that there must be similarity in meaning and dissimilarity in the species the two things belong to" (Jakobson, 1956, p. 58) the allegorical interpretation of Adil's interior monologue expounds his mental conception of the obstacles he encounters throughout a drastic life experience. Furthermore, the intangible metaphorical relation in this quotation resembles Woolf's form and formless figurative relations. But, unlike Woolf's introspection of her characters' inner perception of the outside world, Khalifeh's figurative language reflects the characters' incompetence to adapt with the outside world; to accept their inevitable fate of being exiled on their land. Thus, the psychological conflict in *Wild Thorn's* indicates a detachment between the ego and the id as the ego of each character is preoccupied with confronting the real external plights and this, in turn, obstructs the characters from attaining self-realization. However, according to the feminist criticism, the figurative language employed in this novel portrays a sagacious female writer who challenges the normative description of the characters' physical and mental qualities in a shallow language. This also reflects that Khalifeh attains self-realization as a broad-minded writer.

In Reality, the problems that Adil encounters portray the real situation the Palestinians faced during that historical period of time. Palestinians faced the trauma of being victimized on their native land. In this case "Trauma can be regarded as a single event which has actually occurred and has fundamentally changed life of society, has shifted self-perception people had and greatly changed the potential future for these people" (Artemenko, 2018, p. 136). The Palestinian Nakba and its ramifications have

affected the Palestinians future plans and hopes, but the major consequence of Nakba is the fragmentation of the Palestinian identity especially when they undergo to the new life styles imposed by the existence of the state of Israel (Khalifeh, 1991):

people dressed fashionably, they bought things without haggling, there seems to be a lot of money, more sources of employment and wages had gone up, the class ladder was less steep Israeli- made goods were stacked in front of the shops and everyone seemed well fed” (pp. 26-27).

Such characteristics of a new life point to the Palestinian subjection to the enemy besides the blurred vision to any near resolution of the Palestinian-Israeli conflict. A venerable solution for this new colonial situation is a real daunting task on every Palestinian propounded by the renowned Palestinian critic Edward Said “These changes cannot occur without the willingness of men and women to resist the pressure of colonial rule, to take up arms, to project ideas of liberation, [...] to take the final plunge” (Said, 1994a, p. 241). Resistance is the royal route to change. In this context, the popular resistance is not the mere solution for this change since various forms of resistance such as economic and cultural resistance are actually required to diminish the Israeli hegemony and the Palestinian subordination. However, the uppermost resistance strategy is the resistance through writing about the Palestinian catastrophe and its ramifications on the Palestinian nation. In this regard, *Wild Thorns*, as many other Palestinian literary works, is deemed to be a creative mode of non-violent resistance in which “Khalifeh’s novels portray multiple resistance strategies carried out by Palestinians on Israeli settler colonial rule. Her writings talk about but never propagandize the armed resistance to resist Israeli settler colonial oppression” (Priyanka, 2017, p. 85). Therefore, neither Usama’s passion in political resistance nor

Adil's sense of submissiveness affords a proper solution for the Palestinian national issue since the proper solution resides in the Palestinians' willingness to change through a collective rejection to subordination and the existence of the Israeli state which would create a difference in the Palestinian- Israeli struggle.

4.2.2 The Experience of Imprisonment

Wild Thorns mirrors the period of time when Palestinians were segregated in two trajectories: the national resistance to free the land or the Palestinian struggle for existence. In both cases the Palestinian's struggle is threatened by oppression and evanescence either by killing or imprisoning. The imprisonment experience depicted in *Wild Thorns* provides "important insight into the inner workings of the Zionist project and the lifestyles and experiences of Palestinians living in the Occupied West Bank after the war in 1967" (Asia, 2019, p. 9). With this in mind, this section illustrates Basil's, Salih's, Zuhdi's and Lina's experiences of imprisonment to explore how the prison reshapes the prisoner's identity and self-awareness.

The prison is a place with definite geographical location designed to restrain any revolutionary act against the political authority. In Israeli prisons, the national strugglers are put under surveillance and exposed to cruel punishment for their political incitement. Khalifeh portrays the prison in *Wild Thorns* as "People's School". As Foucault states in *Discipline and Punish* "the school also acts as an enclosed space, an apparatus, in which discipline is enforced and this system collaborates with other systems to create a disciplinary society" (Foucault, 1979, p. 218). This repugnant place is also portrayed in *Wild Thorns* as "a place for affinity, education, hope and tolerance not for shame or defeat. Thus, the Palestinian prisoner learns more lessons in life and

gets more in determination” (Al-Haj, 2016, p. 377). The stories of Basil al-Karmi, Salih al-Safadi and Zuhdi exemplify the trauma of the imprisonment on the Palestinian’s national and existential perspectives.

When Basil is detained in the Israeli prison, he receives a huge welcome from the other prisoners who share him their meals and painful stories. As a first experience in prison, Basil feels how bitter it is to stay away from home and family. He misses the blessings in the outside world and his mother’s caring. The new title he gets ‘Abu al-Izz’, which means “father of glory”, reshapes his identity of pride for his youthful national practice to defy the Israeli soldiers (Khalifeh, 1991):

Basil’s Adam apple rose and fell visibly, but he forced himself to say, ‘I’m not sad. But...oh, I just don’t know.’

The name Abu al-Izz wasn’t so glorious after all. In fact, it was terrifying. I’ll never come back here, he thought. I’ll never get involved in any guerrilla action.
(p. 118)

This quotation reveals Basil’s bewilderment if the new title identifies his personality or he should modify his attitudes to emulate the new pompous title. He feels that it is a burden to comply with the implications of the name ‘Abu al-Izz’. The voice of the narrator introduces the psychological state of Basil who seems hesitant to accept the huge liability associated to the new name ‘I’m not sad. But...oh I just don’t know’. The ellipses in this quotation reveal the content of Basil’s unconscious mind which reveals a regression of the shock and fear in the moment he is labelled as ‘Abu al- Izz’. Since the content of the unconscious mind is written on the page of a literary text, the punctuations here work as the verbalized ‘unconscious elements’ which Lacan relies on to get through the patient’s unconsciousness in his psychiatric clinic (Lacan, 2002).

Hence, the ellipses in Basil's reply indicate the collision of divergent answers of accepting the new identification or rejecting it. However, Basil's indirect interior monologue is a self-revelation that prison life takes his freedom of choice away. The voice of the omnipresent narrator intervenes in Basil's interior monologue through the tag words 'he thought'. The assertion of this guiding word shows the narrator's exploration of what is going on Basil's mind during the few moments of silence. Therefore, the narrator's interference is an obvious technique of narration in *Wild Thorns* to reflect the climax of the inner psychological conflict with adapting to the external influences.

In this novel Khalifeh shows how prison reshapes the identity of the prisoners and reinforce their knowledge about their history, their stolen land and the political-economic nature of the Palestinian- Israeli struggle in the 'Prison School' which is deemed to be 'the People's School'. "This school is organized and taught by Palestinian prisoners and offers Palestinian detainees a refashioned education which can be used to help undermine systems of oppression as opposed to fortify them" (Asia, 2019, p. 13). In his imprisonment experience, Basil receives education about the principles of socialism, pragmatism, compradorism and socialism. This political and ideological education enhances Basil pride to learn more to become the leader who holds the title 'Abu al-Izz' and to boast of his broad knowledge of theories and ideologies in front of his peers in Haj Abdallah's shop. He also grasps the opportunity to explain the information he learnt in front of Haj Abdallah who is considered as a comprador in Nablus.

The title 'Abu al-Izz' is an allusion to Basil's identity transformation from an ignorant political activist to a knowledgeable prisoner who develops a constant

conviction of every merit this new title underlies. “His experience as a student of the People’s School inspires him to seek the glory and knowledge of his instructor, and so he plans to join and support the resistance as soon as he is finished serving his time” (Asia, 2019, 14). The new title ‘Abu al- Izz’ also expounds the social stereotypical image of the heroic prisoner who endured the drastic, cruel treatment in the Israeli prisons. This social and cultural consideration of the prisoner’s identity refutes Shakespeare’s claim that names are not important in his well-known quotation from *Romeo and Juliet* play “What’s in a name? That which we call a rose By any other name would smell as sweet” (Levenson and Shakespeare, 1987, p. 62). The researcher argues that in the Palestinian context depicted in *Wild Thorns* the name of the prisoner is associated with the hero image and the new identity acquired from the ruthless prison experience. Hence, Basil’s portrayal in this novel is almost associated with the Belgian surrealist artist René Magritte’s saying “This is Not a Pipe” which reveals that Basil’s name no longer presents his entity, rather his presence is linked to the symbolic representation of the other self hidden behind the new title ‘Abu- al Izz’.

The educated Salih Al- Safadi is the other character that portrays the disciplinary role of the prison in creating a vigorous ideologist who calls for freedom. He is the one who welcomes Basil, educates him and calls him ‘Abu- al Izz’. Salih constantly lectures the prisoners about Western ideologies, political issues and the economic subordination in the People’s School (Khalifeh, 1991):

Who’s responsible for the country’s lack of industrialization? Who’s to blame for the backwardness of the workers? They lack confidence and technical skills; they have no true sense of national identity. And who’s responsible? . . . But it’s not enough just to admit ‘I’m responsible’ to expiate your guilt and find peace.

The problem goes deeper than that. We must read, plan, act. We must turn our backs on the past and look to the future! . . . We must industrialize before time runs out. (p. 125)

In this part of the lesson Salih problematizes the issue of the lack of local industrialization in the Palestinian market. He suggests that the Palestinian workers are not competent to build their own economy in the time they are forced to leave their lands to work in the Israeli factories. He compares the potent Israeli existence on the land of Palestine with the dim sense of belonging among Palestinian workers who ‘have no true sense of national identity’. Salih envisages that the Palestinian’s national identity should be deterrent against serving the Israeli enemy to build their alleged state. His use of the third-person pronoun ‘they’ to address the Palestinian workers in the Israeli factories alludes to his resentment and inability to propound an alternative convenient solution to end the economic subordination. However, the repetition of the first- person pronoun ‘We’ stresses the collective national responsibility to learn from the previous past experiences of resistance and adopt new strategies to resist the Israeli usurper entity. As Asia (2019) explains “the pronoun “we” welcomes those who are listening to follow his lead and work together to achieve this future in which they are no longer subject to economic and colonial oppression” (p. 15). Moreover, Salih’s statement ‘I’m responsible’ to expiate your guilt and find peace’ reveals that “the “I” is the active part of the self; the power we have to shape our functioning and life circumstances” as William James asserts (Koole and Morf, 2018, pp. 125-126). Thus, specifying his responsibility through the first- person pronoun shows Salih’s potent feeling to steer his fellows’ mentality towards collective resistance through education and his belief in his

ability as a freedom fighter to lead the mission with his nation towards economic development.

On the other hand, Salih's criticism on the situation 'the country's lack of industrialization / the workers' backwardness and their lack of confidence and sense of national identity' indicates a lack of fulfillment of the basic needs in the first two ranks in Maslow's hierarchy of needs (Maslow, 1943). That is, the physiological needs of food and warmth in the first rank besides the safety and security needs such as; employment, health, property in the second rank are not satisfied in this context. Palestinians cannot fully develop their psychological needs such as confidence and the sense of belonging in the third rank of Maslow's hierarchy unless their needs in the first two ranks are fulfilled and this impedes the Palestinian from approaching to top of the hierarchy of needs to achieve self-actualization. In this regard, the Palestinian history is repeated itself 'as a farce' in Marx's words as the Palestinian national identity fragmentizes, the collective hope for freedom fades away and the individual Palestinian becomes a stranger on his native land. As a Marxist, Khalifeh admits in an interview that the Marxist thought pervades her novel *Wild Thorns* in a way it resembles the conditions the proletariat were exposed to during the Industrial Revolution (Nazareth and Khalifeh, 1980):

...I began to read about the ideology of the proletariat—Marxism. I discovered that this was the solution, this was the solution to the whole sickness that covers the Arab world—the class stratification that makes it so unbalanced, so confused, the interests so conflicting. (p. 76)

Khalifeh points to the class stratification as a major ramification of the colonization on the Arab world. The classification of Palestinians according to their social class has

expanded under the Israeli occupation. Throughout the novel the characters are seen either as breadwinners like Adil, Zuhdi and Abu Sabir or wealthy compradors like Shehada and Haj Abdallah. Thus, through a proficient female writer's pen, *Wild Thorns* sketches the real everyday troubles the Palestinians encounter in their existential quest for survival.

The other experience of imprisonment depicts the story of the courageous Zuhdi who has been imprisoned because of a fierce confrontation with Shlomo, a Jewish employee in the factory. Unlike Basil's experience, at the beginning of his imprisonment period, Zuhdi complains of an intentional marginalization from the prisoners who suspect his espionage since he works in Israel. In these moments, Zuhdi expresses his anger through a series of piled thoughts showing his deplorable situation (Khalifeh, 1991):

Well, who did I leave Saadiyya and the children for then? And who did I split Shlomo's head open for? Who did I suffer their beatings for? They put me in a strait-jacket that practically made my eyes pop out! Prison may be bad, but you guys are worse. I'm sick of the whole of it-Jews, Arabs, the factory, the work permit I lost, the sandstorms of Kuwait!"

(p. 133)

The quotation contains a long list of Zuhdi's worries and summarizes the conditions that led to his imprisonment as well as his impression about the prison life. Zuhdi's discontent reflects his feelings that the prison is not just the place where he gets to be punished. Rather he feels that all his life experiences in Kuwait, a taxi-driver in Nablus, a worker in Israel and being the breadwinner for his wife and children are all a prison at large. This direct interior monologue reflects Zuhdi's stream of consciousness in the

moment he retrieves all the past painful experiences ‘the whole of it-Jews, Arabs, the factory, the work permit I lost, the sandstorms of Kuwait’ through his conscious ego voice. According to Freudian free association approach (Freud, 1913), the aggregation of all these notions in Zuhdi’s interior monologue alludes to suppressed hateful memories of each experience he passed through. In this interior monologue, Zuhdi feels that a prison is the place where he is deprived from the free will and where the political constraints obstruct him from the good life. In prison, Zuhdi faces the existential-absurd question of how the Palestinian can achieve a goal on his land while he is being dispossessed from the basic necessities of life “Food, a bed, a woman. Saadiyya’s thighs shine in my memory like the sands of Haifa harbor. And here I sit in prison, [...] squirming with desire for a dish of hot lentil soup” (Khalifeh, 1991, p. 140).

However, after Zuhdi gets on well with the other prisoners, he becomes interested in reading books and self-education in topics related to modern ideologies of communism, socialism and capitalism; the topics that the prisoners are complying with as one of the prisoners declares: “But you know the rules in this cell – Adil gets everything and distributes it to everyone else, mouthful by mouthful... He is after us with his socialism and capitalism” (Khalifeh, 1991, 141). The prisoners’ self- education of the modern Western theories and ideologies in the Peoples’ School become part of the prisoner’s principles and beliefs. Through these ideologies the prisoner attains self-development and national awareness. In his book *The Palestinian Feminist Novel* (2016) Bassam Al- Haj sates “The prison is a home for the prisoner where he meets his new family that after his release he feels lonely and alienated” (p. 378). In this regard, this study observes that the prison can be traumatic experience in a positive way as it represents “a unifying event, an event that create us” (Artemenko, 2018, p. 136). This

kind of experience reshapes the detainees' identity and expands their ideological and existential awareness. Thus, this united family of revolutionaries graduates dauntless strugglers who are agitated with manliness and faith of the right of self-determination.

In addition to the imprisonment stories of the three male characters, Khalifeh calls attention to the Palestinian woman's involvement in the national resistance. Lina is the female character in *Wild Thorns* who confronts the experience of imprisonment for joining other male revolutionaries. She was arrested at one of the Israeli checkpoints for hiding a coded message beneath her wig. *Wild Thorns* depicts this incident in declarative statements through the omniscient narrator's voice without exploring Lina's inner speech of the ramifications of her participation in revolutionary acts with male companions. In fact, the inclusion of the image of the combatant woman in this novel divulges that "increasing numbers of Palestinian women taking up the fight not just against the Israeli occupation, but also against the restrictive norms of their own societies" (Priyanka, 2017, p.91). The omniscient narration of this incident in the novel alludes to Khalifeh's empowerment for the courageous Palestinian woman who is responsible for her decisions and actions and does not hesitate to take part in all fields of life besides the man.

4.3 The Psychological and Social Aspect

Wild Thorns depicts the problems the Palestinians face after the dereliction of their lands and moving to work in Israel. The economic boom of the bounties of the agricultural lands has vanished due to dumping the Palestinian markets with the Israeli productions. Living expense and poverty mark the Palestinian life and affect the social relations and social ranks. The loaf of bread becomes uppermost purpose of the

Palestinian's toil. Therefore, *Wild Thorns* is a realistic portrayal of the issues of financial indigence and hunger especially under the Israeli measurements of confiscating the Palestinians' lands and curfews. This section explores the psychological and social consequences of the economic subordination to Israel and the nature of the social relations between Palestinians.

The subordination for the Israeli policy to build its state leads to social stratification based on wealth accumulation in the hands of the compradors that have allied with the occupation while the other social ranks lived on subsistence. *Wild Thorns* shows a discrepancy in the social considerations of accepting the idea of working in Israel; for the needy rank it is essential and justified and for the wealthy it is an exploitive intent for the national market. Adil, Zuhdi and Abu Sabir are among those who are forced to work in Israel due to the desperate destitute for fixed high wages. As Priyanka (2017) states "These workers were condemned and accused as traitors throughout the Arab world since they worked in Israeli establishments. Lack of livelihood options drove these workers to the factories of their oppressors" (p. 58). It should be noted that workers in the Israeli factories are not content with this act especially since they have to do rigorous tasks and they are mistreated and underpaid in return.

The wealth has filled the rich Palestinians with arrogance and pride. Shahada is the opportunist character in the novel that is proud of the wealth he gains from his alliance with the occupation. Through Usama's bewilderment: "It was Shahada! Impossible! What had he done to himself? What had Israel's 'civilization' done to him?" (Khalifeh, 1991, p. 90) the reader grasps the huge shift in Palestinians' national attitudes that, without any sense of shame, Shahada denies in public his origin as a son

of a peasant in the land of Adil's feudal family. Through his appearance, clothes (leather jacket with a fur collar/ expensive gold ring/ the pipe) and the way of speech "spoke out of the corner of his mouth... his pipe still clenched in his teeth" (Khalifeh, 1991, p. 91), Shahada mocks Adil, the son of the prestigious family for becoming a worker in the factories of the enemy. This part of the novel portrays the poor Palestinian's suffering from racial discrimination from the Israeli side and class persecution from the Palestinians side. In fact, "the Israeli occupation exploited Palestinians physically, economically, politically and psychologically [...] Even though Palestinian laborers are aware of these issues, they have no right to question this discrimination" (Priyanka, 2017, p. 59). Thus, this social and psychological agony effaces the Palestinian's national quest of his freedom and replaces it with alienation and disappointment.

On the other hand, the good health is the capital of the worker to make a living. As one of the guys in the coffee shop explains: "Good health is like wages – it varies from day to day. And it's not the Jews we fear most. What we're really scared of is getting sick or disabled and losing our jobs" (Khalifeh, 1991, 89). The accident Abu Sabir had illustrates the disaster of losing his job in the Israeli factory and its effect on his family. He immediately proposes to let his son, Sabir, quit the school and go to work on his father's behalf in Israel "If I die, Adil, I entrust my children to you. Let Sabir leave school and work in my place... Israeli cash is better than starvation" (Khalifeh, 1991, 52). The scenes of this misery are presented through dialogues between Um Sabir and Adil (Khalifeh, 1991):

Beating her breast in a frenzy, Um Sabir screamed, 'His right hand? Oh no, I can't stand it!'

Adil tried to console her. God will provide, Um Sabir.'

Um Sabir: ‘We couldn’t believe it when he found a job that gave us enough to live on. You’ve been struck by the evil eye, Abu Sabir! Yes, it’s the evil eye all right! Oh Abu Sabir, if only it was my hand and not yours!’

‘God will provide, Um Sabir,’ Adil repeated, ashamed. (p. 54)

The dialogue in this scene reveals the sense of social solidarity between the Palestinian family members and friends. It also reveals that Abu Sabir’s distress is a collective Palestinian worry to have an accident and lose the job without any compensation. In this context, the same misery the working-class faced in the Industrial Revolution is being repeated in post-colonial period in Palestine. That is, the working conditions in the Israeli factories resemble the working conditions in urban factories in England during the Industrial Revolution in terms of the lack of job security, safety working environment and safety insurance, but the farce in the Palestinian context is the fact that the Palestinians work for Israel and for establishing its state. In this regard, Harlow affirms that *Wild Thorns* “. . . traces the proletarianization of the Palestinian peasantry and the dissolution of the family farm and its traditional order” (Harlow, 2002, p.115). The tragedy in this dialogue indicates the powerless solutions for the issue of Palestine. All these events are all amassed in Adil’s interior monologues which seem to be expanded, developed and repeated in each chapter. That is, the repetition of the same notions in the interior monologues of the characters throughout the novel with more digressive thoughts reflects the aggravation of the Palestinian crisis and its ramifications on the individual and collective levels. Repetition in *Wild Thorns* is an emphasis on the Palestinians’ everyday concerns and a historical record for the story of the Palestinian’s struggle to survive in compelling conditions to be preserved in the Palestinians’ collective memory.

The language in this dialogue is narrated in colloquial Arabic, in the Arabic version, to depict the real life of the Palestinian life. Khalifeh's also employs ideas related to the traditional cultural beliefs like the 'the evil eye' to provide the reader with a precise portrayal of the Palestinian society norms. 'The evil eye' is considered as a pun which makes the text hard to interpret without recognizing its cultural connotation. It is evident in Um Sabir's speech that the bad fortune is a consequence of envy of her husband from any of the relative or neighbors addressed allegorically in 'the evil eye'. This particular dialogue is replete with the voices of the two characters (Um Sabir and Adil) with intersection of the voice of the omnipresent narrator who shows the direction of the speech. In fact, Adil's voice overlaps with the omnipresent narrator to push the plot into the climax. The repetition of the phrase "God will provide" alludes also to a religious conviction that the Palestinian destiny is in the hand of Allah. While trying to calm Um Sabir down, Adil repeated the same phrase "God will provide" several times expressing his sorrow and resentment towards such inevitable incident. This scene of the novel emphasizes Albert Camus philosophy of absurdism as the feeling of absurd derives from characters' failure to achieve meaning in life (Camus, 2005). In this particular dialogue the voice of the omnipresent narrator participates the voice of the protagonist, Adil, in his comment "Adil repeated, ashamed" so that the intervention from the narrator dilutes the psychological burden Adil confronts after his friend's misery. Indeed, the overlapping of the voices of the narrator and the characters in this dialogue reflects the narrator's desperate tone and the protagonists' deep despair.

Another prominent stylistic feature of *Wild Thorns* is the fully- explained external influences through the voice of the omnipresent narrator who expounds the effect of the outside action on the inner perception of the character. Khalifeh employs the

omnipresent narrator to explain certain notions related to the themes or motives of the novel with intersection with the voice of the character as in the following excerpt (Khalifeh, 1991):

The voice of the radio sounded faint, as if coming from the bottom of a deep valley: ‘Those sad northern nights!’

Why do these sad songs hurt us so much? Is it because we are a romantic people? He’s never been romantic himself. At least he wasn’t any longer, or so he believed. How had he come to that conclusion? Training. Bullets. Crawling on all fours. Pulling in your stomach. Such things make you unromantic in thought and deed. Personal dreams evaporate, the individual becomes a single shot in a fusillade. You can be honed by experience to become a rocket, a guided missile. That was the logic of it all (p. 5-6)

This quotation expresses the inner thoughts in Usama’s consciousness in his way back to the West Bank from the Gulf countries through the voice of the first-person narrator. In fact, the transition from the guiding voice of the omnipresent narrator ‘the voice of the radio... nights’, to unfold Usama’s stream of consciousness, has some significant indications. First, the author’s tendency to disclose Usama’s character to the reader through recalling the previous lived experiences in his episodic memory in an expansive digression in the present time. As the Canadian psychologist Endel Tulving clarifies in his article “*Memory and Consciousness*” that retrieving past memories in any present moment is associated with mental time travel in the episodic memory (Tulving, 1985). Second, the clipping of the whole ideas through a word, song, symbol, or motive related to a certain lived experience in the past ‘sad songs. Training. Bullets. Crawling on all fours. Pulling in your stomach. You can be honed by experience to become a rocket, a

guided missile'. The insertion of the second person pronoun in this quotation implies that the speaker addresses an audience while, in reality, Usama delves in the indirect interior monologue to expose all his inner concerns related to the national collective identity that unifies the Palestinian society. The use of (you) indicates the speaker's need to sympathy for the notorious past experience he came upon. Thus, the reader realizes that the voice of the omnipresent narrator stops after illustrating the external influence that ignites all past memories in Usama's digressive stream of consciousness. Such unforeseen transition from the third-person narration to the first-person narration reflects a high degree of suspense of the unstable actions in the novel which moves back and forth in the episodic memory of the protagonists.

Wild Thorns also expounds how the harsh political and economic situations create a unified Palestinian entity surrounded by strong social relations of brotherhood and synergy. The fact that Palestinians face a common destiny and are exposed to the same cruel Israeli policy revives their collective national identity to resist the Israeli enemy through a solid social structure. For example, during the curfew, women depend on bartering food and domestic basic needs (Al-Haj, 2016). Besides, when the family house of Adil's al-Karmi was demolished all neighbors and friends gave a hand to remove the furniture to a safe place and offered to rebuild the original house. The social cohesion is also embodied in Um Sadiq's consolations and sympathy to Um Usama: "Thank God you're all right, my dear!...Don't get so upset...Don't worry, it's a difficulty moment, but it will pass" (Khalifeh, 1991, p. 170). These scenes explore aspects of social reapproachments that show the necessity for Palestinians to support each other in prosperity and distress to strengthen their stance against the Israeli existence on their land.

The role of the Palestinian woman in supporting her family is another form of the social unity. The familial struggle for survival urges women to take role in making a living. *Wild Thorns* shows a wife's willingness to ensure her family's basic needs especially in the cases her husband's illness, or imprisonment, or death. Um Sabir is a good example of a woman who supports her family after her husband's sever injury by selling her gold bracelets to pay for food. Nuwar, Adil's sister, is another example of the grown up daughter whose plan to work after graduation in order to help her family to make a living is deemed to be a rejection to the traditional stereotyped woman. According to the feminist literary theory, the portrayal of women role in *Wild Thorns* is a direct rejection of any kind of male hegemony and social inequality. Giacaman and Johnson (1989) argue "Women, and particularly those not already originally identified with a political movement or group, have enlarged or extended their traditional role[. . .] particularly defense of family" (p. 161). In this novel, Sahar Khalifeh empowers women through depicting the active roles they play on the familial and social levels on the one hand and she assures her feminist ability to convey the voice of the female character in an equal presentation of the male character in this wonderful literary work on the other hand.

Through Nuwar's silent love to the prisoner Salih al-Safadi, Khalifeh portrays Nuwar as the Palestinian woman struggler against the patriarchal compliance for the traditional norms, including marriage. The following excerpt from the novel expounds this idea (Khalifeh, 1991):

'Then, without warning, he (Basil) heard himself speaking solemnly. Slowly. As though reading a formal statement, he said,' Nuwar al-Karmi loves Salih al-Safadi, but won't admit it. She's promised to wait for him as long as he's in

prison. That's assuming the occupation continues, of course. If the occupation ends, she plans to marry him no matter what all of you say. And most of all, no matter what her father says.'

Nuwar moaned, from the depths of her soul. 'Basil ...' she cried out in anguish. But her brother merely looked back at her steadily and continued: 'Nuwar al-Karmi loves Salih al-Safadi and will marry no one else. But she's a coward. Too much of a coward to stand up to other people.' (p. 199)

This part of the novel elucidates Basil's courage to reveal Nuwar's hidden love feelings to Salih al-Safadi in front of the father. In this red-hot confrontation, the voice of the omniscient narrator permeates Basil's speech to describe Basil's mood, his dauntless manner of declaring the news and the impact of his words on the sister and the family. The narrator's interference seems important in such contexts to explain the situation that the speech takes place in and then give voice to the characters through the dialogue. For example, the narrator's comment 'she cried out in anguish' fills the ellipses 'Basil ...' after Nuwar's shock of Basil's speech. The narrator's movement between the external influences and the dialogues or interior monologues dilutes the psychological conflict in the moment Nuwar is coward to express her inner concerns and confront the family with her sincere love to Salih. According to Cixous' point of view, when the female style of writing encompasses puns and disruptions it definitely reveals a suppressed female voice in a patriarchal society (Cixous, 1976).

In fact, Khalifeh's portrayal of the female characters in *Wild Thorns* (Nuwar, Saadiyya, Um Usama and Um Sabir) exemplifies her tendency to let her "women characters independently choose their way of resistance in order to support her families

and communities. This independence also gives them the necessary morale to fight the patriarchy in their society” (Priyanka, 2017, p.91). In a recent interview with Khalifeh entitled Sahar Khalifeh: ‘I Am A Committed Writer, Or Maybe I Am An Obsessed Writer’ (2021) Khalifeh asserts that “a feminist woman writer like me usually focusses on female characters with strong personalities” so that Khalifeh’s empowerment for the female characters in *Wild Thorns* demonstrates women’s potency to support their families and societies especially in the times the males are imprisoned, died, or exiled, hence, the Palestinian woman plays the role of the absent male along with her normal female role. In fact, through the portrayal of the strong woman in the Palestinian society, Khalifeh ascertains self-realization for her as a writer and for her female fictional characters.

4.4 Conclusion

This chapter investigates the political, national, psychological and social aspects of Sahar Khalifeh’s novel *Wild Thorns*. It explores the traces of the Israeli occupation on the Palestinians’ life on political, economic and social levels. These aspects have been analyzed through thematic representation and the stylistic narrative structure in order to investigate how the historical content of the novel is reflected through the modern styles of writing. This chapter also shows how the theories of psychoanalysis and feminist perspective are embodied in the character’s actions and thoughts throughout the novel. The literary analysis of *Wild Thorns* in this chapter elucidates that Khalifeh brilliantly managed to depict the external events in *Wild Thorns* in different narrative techniques: omniscient narration, dialogues and indirect interior monologues. These narrative techniques present a new type of a conventional plot structure that

moves from one climax to another exemplifying the thorns in the Palestinians' way for their salvation from the occupation. The thematic and stylistic structure of *Wild Thorns* corroborates Khalifeh's quest for public recognition and self-realization as an adroit, female Palestinian author.

The narrative techniques in *Wild Thorns* play an important role in exemplifying the themes of the novel. The intervention of the omnipresent narrator provides support to the characters in their psychological, political and existential conflict. In fact, the role of the omniscient narrator in *Wild Thorns* is not easy. The necessity for an intermediary narrator between the event and the character's perception in this novel imposes "extra effort on the omniscient narrator to convince the reader in his reliable narrative revelation of the inner world of the characters" (Ghanaym, 1992, 29). The voice of the omniscient narrator in *Wild Thorns* permeates the characters' dialogue and indirect interior monologues to portray the inside and outside tension of the action, and introduce the outside influences to the reader. Through the involvement of the omniscient point of view the reader feels that the literary text is under the control of the authorial subjectivity. In her book *Novelists on the Novel* (1989) Miriam Allott asserts that in omnipresent narration "the atmosphere provides the writer with enough room for searching and analyzing the man's conscience and mental conflicts and gives him the needed room to depict great historical and cultural happenings" (p. 405). According to the analysis of *Wild Thorns* in this chapter, the omnipresent narrator is deemed to have a pivotal responsibility to guide the reader to the characters' inner consciousness and illustrate the separation between the different levels of speech and, more importantly, empowers the characters to confront their inner doubts and the outer predicaments. However, unlike the free association technique, the involvement of the omnipresent

voice does not enhance the rise of the character's other self and thus this impedes the character's complete self-revelation.

The significance of this novel resides in its translated version into English which empowers Sahar Khalifeh to resist the Israeli occupation in word and pen. The translation of this novel brings light on the Palestinian cause and gives it a vibrant existence in the international forums. The English version of *Wild Thorns* conveys the Palestinian political struggle for survival and the Palestinian cultural norms besides the Palestinian everyday suffering under the occupation. In this regard, Edward Said asserts the importance of the Arabic translated works since they are “an intelligent and useful thing to promote better understanding of our language, our experience, our senses of self and others” and “a resistance to the images that confined [us]” (Said, 2000, p. 12). Said's argues that translation enriches the others' understanding of the Palestinians demands and hopes to live independently and evict the Israeli domination over the Palestinian territories. Thus, the role of translating Arabic texts into other languages is as important as the role of writing itself since both serve the Palestinians' expectations to protest against oppression through the power of the word.

Chapter Five: Conclusion and Recommendations

5.1 Overview

This cross-cultural study tackles the employment of the stream of consciousness narrative technique in comparison between Virginia Woolf's English novel *The Waves* and Sahar Khalifeh's Palestinian novel *Wild Thorns*. In order to investigate the level of maturation of modern novel, this study casts the light on the historical developments that led to the emergence of the stream of consciousness novel in modern English literature as a result of the theories of modern philosophy and the two World Wars which spurred out existential question of the meaning of life and the individual's wonder 'Who am I?' These aspects were fundamental impetus for a new narrative technique internalizes the external world in the subjective mind of the characters in the literary text. William James' term stream of consciousness and Freudian and Lacanian theories of psychology and psychoanalysis served Western modernistic writers' need to fathom the inner world of the fictional characters and reflect the fluidity of the character's mental states and the fragmented identity. The new English novel which is based on self-narration reached the hands of the Arab writers through translating and adapting Western literary works. This study expounds the three historical stages that the modern Arabic literature passed through until the modern Arabic novel reached a parallel level of maturation to the Western novel in late modern era and contemporary period. In order to investigate how stream of consciousness narration is employed in the two tackled novels, the researcher scrutinizes Woolf's *The Waves* and Khalifeh's *Wild Thorns* through two contradictory approaches; the former is analyzed through its stylistic structure of Bakhtinian heteroglossia and Freudian free association to divulge its themes while the latter novel is thematically dissected to explicate the political,

social and psychological conflict through stream of consciousness techniques. The wider scope of interpreting the two novels which is based on the psychoanalytic, linguistic, literary and cultural levels endows the reader a profound analysis. The inferences in this study result from the researcher's inquisitive attitude in investigating and dissecting the two novels as if they are patients in the psychiatric clinic and the researcher is the psychologist who analyzes the stream of consciousness, perception and conception of the characters in the two novels.

5.2 Conclusion

This study propounds how stream of consciousness is employed in the modernistic narrative genre as a literary device to divulge the interplay between the self and the other self of the fictional characters in Woolf's novel *The Waves* and Khalifeh's novel *Wild Thorns*. This study attributes the felicitous employment of the stream of consciousness techniques in the two novels to the extensive perception and conception of the modern theories in psychoanalysis and human nature and the role of human experience in shaping self-identity and collective consciousness. The analysis of the two novels reveals that when the ego approaches the inner suppressed thoughts, memories and urges, the inner unconscious mind becomes exposed and recognizable so that the more the ego converges the id, the more the person attains self-realization. This inference refutes the passive intermediary function of the ego between the id and the superego that Freud proposed in order to prohibit the psychological conflict. The unconscious employment of the defense mechanisms manifests the inner suppressed desires and instincts through the ego's speech and the characters' nonverbal communication. This is conducive to neglecting the unconscious id at the expense of

satisfying the real external world presented through the parental and social surveillance in the conscious superego. This study does not downplay the pivotal role of Freud's defense mechanisms to cover up the inner fears, beliefs, dreams and values since they represent "a crucial component of our capacity to maintain emotional homeostasis. Without them the conscious mind would be much more vulnerable to negatively charged emotional input, such as that pertaining to anxiety and sadness (Bowins, 2004, p. 1). However, this study postulates that self-realization embraces the confluence of the ego and the id with the aim that the ego becomes dynamically aware of the other self inside and thus accommodates the external influences to prevent the psychological conflict resulted from the interaction between the conscious, preconscious and unconscious components of the human mind.

This study elicits that language is the royal road to the unconscious mind. It manifests the hidden thoughts, emotions, anxiety and trepidations. This study makes good use of Lacanian *unconscious elements* in analyzing the interior monologues of the characters in the two novels. As Lacan asserts, the unconscious is structured like a language and it surfaces the language while verbalizing. The tangled thoughts in the mind and the fragmented mental conception of the world around appear in the form of tongue slips, negations, mumbling and chaotic metaphorical relations (Bilik, Hekimoğlu and Gençöz, 2021). The literary analysis in this study proves Lacanian notion that the metaphorical representation of the characters' perception encompasses various associations of the signifier which works as a condensation, whereas the mental conception of the signified objects works as a displacement of the inner conflict through metonymical language. Since the two illustrated novels are the cornerstone of this study, the researcher traces the characters' hidden unconscious content through their

inner speech which uncovers the hidden self behind their ego voice. Due to the fact that the characters' speech is manifested through a written language in the literary text, the researcher also analyzes the language itself in order to figure out how the internal and external conflict flows in the characters' stream of consciousness and reshapes their identity. The literary analysis of the characters' interior monologues arrives at conclusion that punctuations, repeated notions and character's digressive thoughts are the most prominent elements to consider when analyzing stream of consciousness narration. These elements indicate the level of speech, the continuousness and interruption of the ideas, the constant psychological conflict with the external world, the influences and experiences that shape the character's identity and the climax of the plot which shows the identity crisis. Thus, this study concludes that stream of consciousness is a powerful literary technique to portray the subjective life of the characters and fulfill self-realization.

The narrative techniques implemented in the two novels cover up the reality of the characters and their inner concerns. The two novels are based on two contrasting narrative approaches to disclose the identities of their characters. Woolf's *The Waves* mainly depends on the six characters' self-revelation through the first-person narration. This type of narration undergoes the narrator's subjectivity to convey a reliable information of how the "I" narrator perceives and conceives the external world and the issues the novel revolves around. "First-person narrators may be either interested and involved or disinterested and detached. In either case, however, they are always subject to hidden biases and prejudices in their telling of the story" (Diasamidze, 2014, p. 136). The six narrators' quest for order, identity formation and meaning of life presupposes to free associate their points of view and inner feelings, biases, judgements and awareness

of each other and the life stages they pass through. The polyphonic narration besides the free association narrative device fashion *The Waves* as a technique-based novel in which the reader infers the themes behind the novel from the direct interior monologues of the six narrators. In fact, the non-attendance of the omniscient narrator in *The Waves* catalyzes the six character's self-realization since each character's ego voice unearths the other self inside. This study infers that Woolf tends to let her characters confront their inner conflict away from the omnipresent narrator's guiding, knowledge or criticism that may, in a way or another, impedes the character's self-realization.

The indirect interior monologues, dialogues and the involvement of the omnipresent narrator in *Wild Thorns*, on the contrary, respond to Khalifeh's aspiration to portray the raging external political conflict and the inner psychological one. The overlapping between the first- person narration, the dialogue and the omniscient point of view indicate a compatible narration with the themes the novel depicts. That is, *Wild Thorns* is a theme- based novel that gives priority to the political nature of the Palestinian Cause. The narrative techniques employed in *Wild Thorns* represent the Palestinian collective consciousness of the consequences of the Israeli brutal policy on the Palestinian land. It is evident that the author intervenes in the novel through the voice of the omnipresent narrator for different reasons including; directing the characters towards various types of resistance, controlling the characters' perspectives in confronting the daily plights, sympathizing with the victimized nation and empowering the female figures as a marginalized minority in the Palestinian society. This study infers that the narrative techniques in this novel reflect Roland Barthes definition of narration as "a means of communication that has a writer and receiver [...]" the narrator is simultaneously inside the characters and knows their outside actions"

(Sisakht, 2012, pp. 182-183). For a Palestinian woman writer who witnessed the 1948 Nakba, the 1967 Setback and suffers from the Israeli occupation and the social constraints, it is almost impossible for Khalifeh to leave the external influences aside and allow the characters of *Wild Thorns* to free associate their worries and inner frustration. Khalifeh tends to depict the Palestinian misery through alternating in and out the characters' consciousness. This alternation ignites the political and social struggle which moves from one climax to another without settling down. This alternation, however, does not completely attain self-realization for the characters as the voice of the omnipresent narrator directs the characters' inner thoughts towards the subject matter and the climax of the plot. Therefore, this study extrapolates that the free association narrative technique employed in *The Waves* ascertains the characters' self-realization more than other narrative techniques employed in *Wild Thorns*.

This study ascribes the discrepancy in the structure of the two novels to the cultural, political and social norms between the Western and Arabic cultures. The author of a fictional work is influenced by the historical conditions, geographical location and cultural exposures when generating a literary text. Emile Durkheim, the French sociologist describes the influence of society on the individual's actions and emotions "it is society which, fashioning us in its image, fills with religious, political and moral beliefs that control our actions (Durkheim, 1952, pp. 211-12). The normal action that the author takes is to mirror the historical influences and the social concerns of his / her culture in the literary text that is shaped thematically and stylistically according to the cultural norms and the author's subjective perspective. Depending on this societal influence, this study deduces that self-revelation narration through the first-person point of view in *The Waves* explores the Western liberal society that celebrates the

individual freedoms and mainly the freedom of speech and expressing self- opinion. The absence of the omniscient narrator from the six characters' consistent free association reveals the modern Western individual's inclination towards self-realization away from the social and cultural constraints. The other reason behind free associating the narrators is Woolf's tendency to let the reader feel the same sense of defamiliarization that pervaded the Modern era. That is, the singularity of each narrator's point of view explores the characters' sense of strangeness and spiritual alienation. The monotonous narration of the six characters also reflects the modern individual desperate endeavours for a meaning of life. With a similar intention to let the reader perceive the stormy inner and outer conflict in *Wild Thorns*, Khalifeh implements various narrative techniques which interweave the voice of the characters with the voice of the narrator to depict the external hegemony imposed on the Palestinians. That is, the interruption of the character's inner speech by the guiding voice of the omnipresent narrator reflects Khalifeh's authorial power over the text to delineate the political, economic and social crisis during a harsh period in the history of the Palestinian struggle. Therefore, the analytical perusal of stream of consciousness technique propounded in this study is an effective contrivance to understand the political regimes and the social structure of the two tackled cultures.

Despite the cultural differences between the two novels, *The Waves* and *Wild Thorns* share aesthetic and artistic value. *The Waves* in its themes and stylistic structure reflects a universalistic value of a work that does not have temporal or spatial limitations. A reader from any other culture can grasp the characters' perceptions of life as Woolf "empowers the reader to learn about the characters' apparently chaotic tidal sea of their mental life that frames impressions differently at different times" (Nicolae,

2011, p. 261). In this novel of silence where the six characters just think without talking, the reader travels through a rational rumination in the interludes and in the episodic chapters of the novel, delving into the existential quest for self-identity and psychological peacefulness. The aggregation of the poetic and dramatic constituents in this narrative novel reflects an aesthetic literary sense that combines the rhythm of life outside with the rhythm of the inner lives of the characters. On the other hand, *Wild Thorns* in its techniques and thematic structure tells a local story of the oppressed nation under the Israeli occupation and Zionist colonialism. It is written with eloquent, subtle and realistic language that depicts the real problems and concerns Palestinians confront every day. Its successive climaxes resemble the raging political and cultural conditions that storm the Palestinian collective and individual identity. The suspenseful plot of this novel impels the reader to move from page to page to read the destiny of the compelled nation and sympathize with the victim. Moreover, the aesthetic and artistic value in the two novels brightens up through the figurative language which is replete with bombastic metaphors, symbolic representation and metonymy. These figurative elements depict the illusion of reality, the sense of alienation, loss of belonging to the subject matter, the character's inner psychological conflict and outer existential conflict in both novels.

Another eminent feature that draws the reader's attention in the two novels is their realistic nature. The researcher observes that Woolf and Khalifeh have courage to use their reason to touch critical issues that Western and Eastern cultures come across. Through Woolf's deep philosophical vision and psychological cognizance, *The Waves* verifies the genuine reality of the human psyche so that the six interior monologues disclose the human private universe. Through Khalifeh's illustration of the types of resistance and her criticism of the Palestinians social norms and unfair views of women,

Wild Thorns is deemed to be a realistic depiction of the political Israeli-Palestinian conflict and illustration of the picture of the supportive Palestinian woman who confronts predicaments of the Palestinians under the Israeli occupation. Georg Lukács in the article “Art and Objective Truth” (2005) states that “the goal for all great art is to provide a picture of reality in which the contradiction between appearance and reality, the particular and the general, the immediate and the conceptual, etc., is so resolved that the two converge into spontaneous integrity” (p. 34). According to Lukács’ point of view, *The Waves* and *Wild Thorns* portray the reality of human self as a psychological and social construct through the coexistence of the binary oppositions in the two novels. *The Waves* juxtaposes the notions of self-expression with collective consciousness, inward self with external life, self with multi-sided self, self-perception with others’ judgments, subjectivity with objectivity, sensual perception with mental conception, direct interior monologues with heteroglossia, order with chaos, soul with body, mind with emotions, thought with actions, psychological time with clock time and life with death. On the other hand, *Wild Thorns* delineates the dichotomy between the protagonists’ action and the thought, between resistance and submissiveness, between establishing the State of Israel and the revolutionary act, between independence and occupation, between prison and freedom, between Palestinian resistance and Arab silence, between Palestinians existential quest for survival and the absurd meaning of life under occupation, between the familial concerns and the national apprehension of the unknown future, between the male patriarchal hegemony and the female caring, sympathetic nature and between the depiction of the external influences through the omnipresent narrator and introspecting the inner world of the protagonist in the indirect interior monologues. These stylistic and thematic binary oppositions frame the two

novels so that the presence of any of these oppositions alludes to the other opposite antithesis.

The last prominent similarity between the two novels is the balanced presentation of the voices of the male and female characters. In *The Waves*, the three male characters and the three female characters form together a human wholeness. This equivalent presence of the six characters indicates Woolf's "interest in this androgynous state as a form of crossing self- boundaries, the characters being either perceived as distinct individuals, or as interconnected identities merging into one" (Nicolae, 2011, p. 264). Woolf lets the reader share her characters' impressions and perceptions regardless the gender of the character. In each character, the reader definitely finds certain merits that simulate his / her personality or point of view. While *Wild Thorns* portrays the positions men and women occupy in real Palestinian life. It depicts men as a source of security and providers for their family's necessities. This novel also sheds the light on women's right of self- determination. Khalifeh subtly depicts the real nature of the woman in the Palestinian society as she is away from the symbolic representation in the male authors' writings. From this point of view, Khalifeh "urges the committed authors to take an axe to dismantle these frames and put an end to these stereotyped portrayals of women in literature" (Priyanka, 2017, p. 190). Contrary to the emblematic portrayal of the female figure in the Palestinian and Arabic poems which is associated with connotative meaning of the land, fertility and sense of continuity, *Wild Thorns* presents to the reader the image of the Palestinian active, resistant, participant, vibrant, benevolent, courageous and understanding woman who strives to sustain her family and preserves the socioeconomic structure of the Palestinian society. With all these elements of a realistic portrayal in the novel, Khalifeh successfully manages to defy male

domination over women and bring up a realistic vision for the national liberation project through women's resistance to the issue of gender discrimination in the first place. Hence, this study acknowledges that both novels are not gender-based so that Cixous' and Irigaray's feminist critical points of view are embedded in these two novels through empowering the female characters and vocalizing them to be presented as an autonomous entity away from being inferior or subordinated to the masculine, patriarchal hegemony. Additionally, this study concedes that the artistic and thematic structure of the two feminine novels promulgates Woolf's and Khalifeh's potentiality to stand on the same footing as men writers in portraying the spirit of the modern and contemporary periods.

The historical, theoretical and literary argumentation in this study on the notions of the self, the other self and self-realization unearths that self-realization is a pivotal quest for the individual in order to fulfil self-awareness, self-confidence, self-esteem and public acceptance. Without self-realization the individual loses the meaning of his existence and encounters difficulties to answer the fundamental question "Who am I?" as the American author Richard Wright states: "Men can starve from a lack of self-realization as they can from a lack of bread" (Wright, 2016, p.366). In this study, the researcher hits the road to investigate how fictional characters attain self-realization through stream of consciousness narration and how *écriture féminine* fulfils self-realization for Woolf and Khalifeh. This study extrapolates that Woolf's *The Waves* and Khalifeh's *Wild Thorns* echo the two female authors' power of knowledge, power to challenge the social norms, power to write their selves, power to rectify the fragile, stereotypical image of the female figure, power to depict feminine concerns as well as socio-political issues, power to verify their feminine identity and power to give voice to

the voiceless minorities. Such power ratifies self- realization for the two female novelists and ascertains self- realization for male and female fictional characters in the two novels that are vocalized through stream of consciousness narrative technique.

5.3 Recommendations:

Depending on the findings of this literary comparative study, it is recommended to conduct further studies in other philosophical and theoretical perspectives that this study does not cover. The researcher hopes that the future progressive endeavours will continue in exploring the human nature in similar cross-cultural studies. Since the novel as a narrative genre is the scope of this study, the researcher suggests some topics related to the portrayal of the subjective life in modern autobiographies, poetry or drama from Husserl's modern phenomenological philosophy. Therefore, the researcher promotes further studies in topics like: self-revelation through the first-person narration in the autobiographies of Taha Hussein and Helen Keller, a comparative study of how stream of consciousness narration is employed in selected poems from modern Western and Arabic literature, a phenomenological interpretation of Mahmoud Darwish's *Exile* or a comparative study of the thematic and stylistic techniques of Samuel Beckett's "Theatre of Absurd" and Tawfiq al-Hakim's "Mental Theatre". The comparative nature of these suggested topics should stir up modern theoretical approaches of formalism, feminism, psychoanalysis, structuralism and historicism. It is also a good value to focus on the reader-response theory as a critical approach to interpret the proposed literary texts.

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الملخص

تهدف هذه الدراسة إلى تحديد كيفية وصول الشخصية الروائية إلى الأنا الأخرى وتحقيق الإدراك الذاتي من خلال أسلوب تيار الوعي السرد في رواية فرجينيا وولف الإنجليزية الحديثة/الأمواج ورواية سحر خليفة الفلسطينية المعاصرة/الصّبار. تسعى هذه الدراسة المقارنة لإيضاح كيف يمكن لأسلوب السرد التّياري أن يعكس الإدراك الذاتي للشخصيات في كلتا الروايتين وكيف تحقق الكتابة النسوية إدراكا ذاتيا لكلتا الكاتبتين. و للإجابة عن هذه التساؤلات، تفترض هذه الدراسة وجود ذات أخرى خلف صوت الشخص في كلتا الروايتين. وتمضي الدراسة في إثبات أنّ السبيل الوحيد لتحقيق الشخصية الروائية لإدراكها الذاتي لا يكون إلا بالتقارب بين الوعي (الأنا) واللاوعي (الهو). كما وتناقش الدراسة أهمية الكتابة النسوية في الكشف عن الكينونة الأنثوية الحقيقة بعيدا عن التصوير الذكوري المغلوط كما تصرح الناقدة النسوية الفرنسية هيلين سيكسوس: "أنا أكتب عن المرأة: وعلى المرأة أن تكتب عن المرأة، كما يجب على الرجل أن يكتب عن الرجل". ولإثبات هذه الفرضيات، تعتمد هذه الدراسة بشكل جوهري على نظريات عالمي النفس سيجموند فرويد وجاك لاكان في تحليل الروايتين، وتوظف الفكر الوجودي في فلسفة جان بول سارتر من أجل فهم سعي الشخصيات في البحث عن الهدف الجوهري لوجودها، كما وتستند هذه الدراسة إلى نظريات هيلين سيكسوس ولوسي إيراغاري النقدية النسوية للكشف عن الدور المحوري الذي تلعبه الكتابة الأدبية في تمكين المرأة في الوقوف على قدم المساواة مع الرجل في تصوير قضايا العصرين الحديث والمعاصر. وقد توصلت هذه الدراسة إلى خلاصة مفادها أن تيار الوعي كأسلوب سردي يحقق إدراك الشخصية الروائية لذاتها، وأنه كلما تنحى الرواي العالم الكلي عن الداعي الحر للشخصية، اقتربت الأنا من هو وأدركت ذاتها بعمق أكبر. وتوصي هذه الدراسة بإجراء دراسات مشابهة في الكشف عن الذات وتطبيق الفلسفة الظاهرانية في تحليل بعض النصوص الحديثة في أنماط أدبية أخرى كالشعر و المسرح.

الكلمات الإفتتاحية: الإدراك، التصور، الكتابة النسوية، الإدراك الذاتي، الذات، الذات الأخرى، الفلسفة الوجودية، تيار الوعي، المونولوج الداخلي، الداعي الحر.