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Modern and Postmodern Literature:
Convergence or Divergence
Narrative Techniques in Virginia Woolf's *To
the Lighthouse* and John Fowles' *The Collector*

Dissertation Submitted in Partial Fulfilment of the Requirements for a Master
Degree in Literature and Civilization

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Dedication

I wholeheartedly dedicate this humble research to my mother.

Hanane Marouf

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Abstract

Virginia Woolf and John Fowles are two representative figures of the modernist and postmodernist fiction, known for the use of innovative narrative techniques. Their styles are often categorized by some similar features; however, their techniques may converge and diverge. This research is a stylistic investigation of the use of Stream of Consciousness in Woolf's *To the Lighthouse* and Double First-person Narration in Fowles' *The Collector*. An eclectic comparative approach that draws on insights from psychoanalysis, stylistics and Narratology is adopted to this study. The discussion concerning the convergence of the narrative techniques in the two novels has resulted in the similar implication of aspects of focalisation, time manipulation, and the aesthetic representations. As for the divergence in the narrative techniques, *To the Lighthouse*'s narrative techniques depict the flow of thoughts of the characters and present the reader with an objective perspective of the notions of reality. However, *The Collector*'s opposed subjective accounts of events oblige the reader to formulate his/her own comprehensive vision of the novel due to the loss of truth. This research may pave the way for an extended study of aspects in which Modernism and Postmodernism converge and diverge.

Keywords: Modernism, Postmodernism, Stream of Consciousness, Double First-person Narration, Stylistics, Narratology, Notions of Reality.

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General Introduction

Background of the Study

The early twentieth century is marked by a significant movement in the history of literature and the English novel. Modernism as a literary movement, questions the previous concepts of realism. Modernist writers convey the inner side of their characters' psyche and argue the reality of the thoughts of human beings, usually referred to as self-consciousness. Postmodernism is a literary movement in the mid-twentieth century that is hardly distinguished from modernism. Postmodernism attempts to rethink some concepts held by modernism such as Humanism Enlightenment, fragmentation, ambiguity, and the distinction between high and low forms of expression. Postmodernists argue the different perceptions of truth, facts, beliefs, illusion, and consciousness.

Modernism and postmodernism share a common ground of interest in psychology and inner life. Virginia Woolf, a modern writer who uses a different style of narration, a mixture of Stream of Consciousness, Free indirect style, and Free association that can be characterised by a variety of perspectives. John Fowles, a postmodern writer, uses an innovative narrative technique, double first-person narration, an opposition of views that challenges the reader's moral response to the novel. Although their narrative techniques seem to be similar, they might serve different literary functions.

Statement of the Problem

Virginia Woolf's style in *To the Lighthouse* is characterised by the use of Stream of consciousness while in *The Collector*, John Fowles uses an existentialist style of opposed subjective narrators. These techniques provide multiple perceptions and thoughts of the characters' notions of reality through reliable and unreliable narrators. Although Virginia

Woolf and John Fowles style is characterised by similar innovative devices, they might have tackled different themes and literary functions through the notions of modernism and postmodernism. Therefore, a need arises to investigate the convergence and divergence of both novels.

Aims of the Study

This research aims to study Modernism and Postmodernism from the angle of narrative techniques used by Virginia Woolf and John Fowles. How Virginia uses 'Stream of Consciousness' in her novel *To the Lighthouse* to convey the flow of thoughts of the main characters and to depict the notions of reality, and how John Fowles implies 'Double First-person Narration' in narration in his novel *The Collector* to oblige the reader to examine the opposed accounts. Also, this research attempts to find the way in which the two narrative techniques converge and diverge.

Research Questions

- 1) What is the relationship between Modernism and Postmodernism as literary movements?
- 2) How does Virginia Woolf employ Stream of Consciousness and Free Association in *To the Lighthouse*?
- 3) How does John Fowles use Double First-person narrative technique in *The Collector*?
- 4) How do the narrative techniques of Virginia Woolf and John Fowles converge and diverge in style, content, and literary functions in *To the Lighthouse* and *The Collector*?

Hypotheses

- 1) Analysing the Stream of Consciousness in *To the Lighthouse* and Double first-person narration in *The Collector* might reveal a sort of convergence in the innovative style and aesthetic representations of both novels.
- 2) Examining the notions of reality and the reliability of the narrators in *To the Lighthouse* and *The Collector* may help to find the aspects of divergence in the literary functions of both novels.

Methodology

The method that is adopted in this research is an eclectic one which focuses on many disciplines such as Narratology, Stylistics, and Psychoanalysis. The first text *To the Lighthouse* will be analysed using the concept of "Free Association" which depicts the flow of thoughts of the characters and the second text *The Collector* will be analysed using the concept of 'double first-person narration'. The theory of Narrative will also be used to analyse Free Indirect Discourse, multiple points of view of the characters, and the literary functions in both novels. The approach is likely to be comparative in addition to what has been cited. The Data used in this research will be collected from various sources. As for analysis procedures, the close reading of the selected novels, critical analysis, will be adopted to compare and contrast the choices of narrative techniques in the selected novels.

Significance of the Study

The current study on the convergence and divergence of the narratives techniques in Virginia Woolf's *To the Lighthouse* and John Fowles' *The Collector* might be an example to compare and contrast other modern and postmodern literary works. The findings of the

present study will also be an inspiration for the students of literature to find other aspects in which the two literary movements converge and diverge.

Structure of the Dissertation

The present research comprises a general introduction, three chapters, and a general conclusion. The first chapter will encompass a theoretical framework and a literary background of two parts, starting by defining Modernism and Postmodernism as literary movements, the approaches to adopt (Narratology, Stylistics, and Psychoanalysis) and the narrative techniques for each literary movement.

The second chapter will be divided into two parts. The first one will discuss and analyse the Stream of Consciousness in Virginia Woolf's *To the Lighthouse* starting from a short biography of Virginia Woolf, a summary of the novel, the choice of narration, as well as, the use of Stream of Consciousness in the novel with a focus on Free association technique, and finally the concept of subjective and objective reality. The second part of the chapter will be devoted to the novel of John Fowles *The Collector*, starting with his biography, a summary of the novel, the choice of narration, the opposed accounts of Clegg and Miranda to finally reach the concept of power and imprisonment at the end of the analysis.

Finally, the research will culminate in Chapter Three which will encompass an overview of the major findings, convergence and divergence of narrative techniques in the two novels. The General Conclusion will conclude the dissertation.

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Theoretical Framework and Literary Background

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1.1. Modernism

Introduction

While the last half of the nineteenth century was dominated by the scientific objectivity of Realism, the first half of the twentieth century witnessed significant changes in the shape of a new movement known as Modernism. Modernism, in general, encompasses the shift from traditional forms of philosophy, art, science, faith and every aspect of daily life, literature was no exception. In the period between 1910 and 1930, Modernist writers such as Ezra Pound, Henry James, T.S Eliot, James Joyce, and Virginia Woolf rejected the traditional stylistic ways of narration and developed a series of experimental techniques that opened a broader perspective to the representation of the human experience and perception of reality through literature. They pictured the world as it was perceived by individuals rather than the 'general vision' of reality. Modernists furthermore continued the presentation of individual consciousness of the complex mind which questioned old beliefs of human existence. One of the most significant narrative techniques developed in Modernism is 'Stream of Consciousness'. The origin of this literary device is closely linked to the works of William James and Henri Bergson. As a Modern novelist, Virginia Woolf adopted and developed this narrative technique to unfold the inner side of the human consciousness and the psychological effect of the World War on individuals. Virginia's combination of the linguistic devices and the stylistic narrative devices to convey the mental image of the characters made her works unique.

1.1.1. Definition of Modern and Modernity

Modernism is defined as a period, style, genre, or combination of these. The term 'Modern' derives from the Latin word 'modo', means 'current' (Childs 12). Modernity is a

word coined by Baudelaire in the mid-nineteenth century. Baudelaire describes modernity in his essay '*The Painter of Modern Life*' as the fashionable, fleeting and contingent in art, in opposition to the eternal and immutable. Regarding Modernism, modernity attempts to describe a way of experiencing life which has arisen with the changes made by industrialization and urbanization which is characterized by fragmentation, insecurity, reformulation and rapid change (Childs 14).

The term Modernism suggests a sense of alienation, loss, and despair, historical discontinuity, and the abandonment of the traditional values, social conventions and assumptions of society. Modernism encompasses various fields such as art, philosophy, architecture, literature, science, politics and social life in general.

Edward Quinn in his book *A Dictionary of Literary and Thematic Terms* distinguishes an essential feature of Modernism in its dispensation from the past, in the poet Ezra Pound's 1934 phrase 'to make it new'. Modernism is concerned with the extreme sense of intellectual crisis, the turn toward the inner self (266-267).

1.1.1.1. Modernism as Literary Movement

The beginning of the modern period in literature is linked to the beginning of World War I in 1914. This period was marked by the intensity of the persistent and multi-dimensional experiments of that war and by the innovation in subject matter, form, and style, and has produced significant achievements in all the literary genres. Among its major notable writers are the poets T. S. Eliot, Wilfred Owen, Robert Graves and W. B. Yeats; the novelists James Joyce, D. H. Lawrence, Joseph Conrad, Virginia Woolf, E. M. Forster; the dramatists Noel Coward, Samuel Beckett, G. B. Shaw, Harold Pinter, Sean O'Casey and others (Abrams 216).

Modernism is associated with the style of writing that rejects the traditional norms and themes. It is characterized by the innovation and the development of new writing and

narrative techniques. It is difficult to state standard characteristics of the Modern literary movement since every author within which has a different style and technique of writing starting from his perspective to society. The modern novelist Virginia Woolf, which is the choice of this dissertation, for instance, has a feminist perspective in most of her novels that had been written in the modern period such as *Mrs. Dalloway* and *To the Lighthouse*. This perspective is promoted by the new technique 'Stream of Consciousness' as the self-conscious rebels against the traditional norms, the social conventions, the ideology of realism and rationalism of the nineteenth century.

1.1.2. Stylistics

The term Style is defined according to various interpretations that make it difficult to be limited in one particular definition. Leech and Short in their book *Style in Fiction* define style as 'the way in which language is used in a given context, by a given person, for a given purpose, and so on.' (10). Leech and Short continue to define Stylistics as the (linguistic) study of style, what choice of language is used and how. Literary stylistics attempts to explain the relationship between the choice of language and the artistic function. Literary stylistics raises motivating questions from both a linguist's angle and a literary critic's point of view: Why does the author choose this linguistic expression here? Moreover, how does he achieve an aesthetic function through this particular use of language? (11)

Leech and Short then conclude their definition with a few points. First, Style is the way in which language is used in the sense that it is related to parole rather than to langue. Therefore style resides in the choices of the language's repertoire. A style is concerned with the author's genre and text. Literary stylistics tries to describe and explain the relationship between style itself and the aesthetic function. Finally, Style makes the text incapable of being adequately

paraphrased, and that the imagination of the reader is what makes the interpretation of the text possible (31).

1.1.3. Narratology

Monika Fludernik defines Narratology in *An Introduction to Narratology* as:

“the study of narrative as a genre. Its objective is to describe the constants, variables, and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models” (typologies) (8)

Narratology studies the structure of narrative to locate the qualities of narrative, and that enables the recognition of the modal similarities and differences between the registers of presentation and the content. It emphasizes the typological building blocks that make the conveyance of the narrative possible (Childs and Fowler 151). The foundation of modern analysis of narrative could be prefigured by the Russian Formalist Vladimir Propp, who, in his *Morphology of the Folk Tale* 1928, explores and limits the folk tales into thirty-one fixed ‘functions’ of narrative. Those functions are the primary units of the narrative ‘language’ that tend to follow a particular order (Cuddon 533).

M.H. Abrams in his book *A Glossary of Literary Terms* states that narratology deals specifically with styles of narrators, the identification of structural elements and their various modes of combination, continual narrative devices, and also the analysis of the sorts of discourse by that a narrative gets told. Narratology thus is concerned with the narratee who could be the implied or explicit person or audience to whom the narrator addresses the narrative (173).

1.1.3.1. Focalisation

The concept of Focalization in narratology was introduced by the theorist Gerard Genette in his essay *Narrative Discourse: An Essay in Method*. It refers to the perspective from which the events of a story are perceived. Mieke Bal defines focalization as ‘the relationship between the ‘vision’, the agent that sees, and that which is seen’. It is the relationship between the narrator, the focaliser, and the focalised. (149)

According to Genette, there are three kinds of focalisation: zero focalisation, internal focalisation, and external Focalisation (Fludernik 102).

- a. Zero focalisation: a narrative with an omniscient narrator, where the narrator says and knows more than any characters.
- b. Internal focalisation: It could be found in a narrative, where the omniscience of the narrator is restricted. It includes three types:
 - Fixed: The events are restricted to the point of view of one character.
 - Variable: The events are perceived by two or more characters.
 - Multiple: The reader is given the perspective of different characters on the same event like epistolary novels.
- c. External Focalisation: It can be found in narratives where the narrator does not reveal all that he or she knows about the characters, the reader thus is not given a total access to the characters' thoughts and feelings. (McIntyre 34-35)

1.1.4. Psychoanalysis

Psychological criticism deals with a work of literature, in a fictional form, as an expression of the state of mind and personality of the author. Psychoanalytic criticism has been established by Sigmund Freud (1856-1939) (Abrams 247-248).

The ideas of Sigmund Freud and his followers, notably the French theorist Jacques Lacan have been developed in the early twentieth century during the period of Modernism. Those ideas have encompassed the concept of the unconscious and the relation of dreams, repression, and sublimation to the artistic process. Therefore, many modern writers have been influenced by Freudianism including James Joyce, D. H. Lawrence, Thomas Mann, and Eugene O'Neill (Quinn 342).

H.D. and Freud suggest that modernism and psychoanalysis should be addressed according to both textuality and institution. Since the two movements engaged with each other, the relationships between them could be described as similarly combative and interdependent which make modernism and psychoanalysis the products of each other (Valentine35-36).

1.1.4.1. Stream of Consciousness and Interior Monologue

Stream of Consciousness is a term coined by psychologist William James in his book *Principles of Psychology*, published in 1890, to depict the flow of inner experiences (Cuddon 866). It is defined as a technique which attempts to record the flow of impressions of the character's mind. The well-known representatives of this technique are James Joyce, Dorothy Richardson, and Virginia Woolf (Childs and Fowler 224). Interior Monologue, on the other hand, is defined as 'the technique of recording the continuum of impressions, thoughts, and impulses either prompted by conscious experience or arising from the well of the subconscious' (Cuddon 422).

Stream of Consciousness and Interior Monologue are usually used interchangeably, but there are two ways to distinguish them. First, in the (psychological) sense, Stream of Consciousness is the method while interior monologue is the technique which presents it. As for the second way, in (literary) sense, stream of consciousness is a particular style of interior

monologue while interior monologue always uses a direct way to present thoughts of a character without any clear intervention of a narrator or violating the norms of grammar, syntax, and logic; however, stream of consciousness happens to use one or both things. The technique of stream of consciousness has been pioneered by the author Dorothy Richardson in her book *Pilgrimage* (1915-35) and by James Joyce in his *Ulysses* (1922), and further developed by Virginia Woolf and William Faulkner (Baldick 244). Similarly, the well-known example of interior monologue is in the closing section of James Joyce's novel *Ulysses*, Molly Bloom's soliloquy. Interior monologue is featured as well in *Manhattan Transfer* (1925) by John Dos Passos, *To the Lighthouse* (1927) by Virginia Woolf, and William Faulkner's *The Sound and the Fury* (1929) and *As I Lay Dying* (1930) (Quinn 217).

1.1.4.2. Free Indirect Style

Another way of representing the thoughts or words of characters is free indirect style (discourse). It represents the flow of the character's thoughts, feelings and emotions as if they were told from his or her point of view. This way of narration combines grammatical features and the characters' 'direct speech' with the 'indirect report' of the narrator. For instance, the sentence: She thought, 'I will stay here tomorrow' is formed by direct discourse, while she the thought that she would stay there next day, is its equivalent in indirect style with the use of appropriate time and place indicators to form a different kind of sentence. This new form allows a third person narrator to exploit the first-person point of view (Baldick 101-102).

Free indirect discourse thus is the way of combining the third person narration with the features of interior monologue. The technique enables the reader to dive into the thoughts of the character yet uses the third person narration to maintain the implicit presence of the author (Quinn 173).

Conclusion

Modern Literary movement of the first mid-twentieth century was profoundly influenced and inspired by Psychology. Stream of Consciousness and Free Association were the product of psychoanalysis which had a significant role in developing new styles of writing and narrative techniques in fiction. The notion of 'make it new' has encouraged the modern authors to be creative and develop new ways in depicting the thoughts of the characters in ways that differ from one author to another. The use of these techniques allows the reader to access the thoughts, emotions, and personality of the characters through exploring their inner life. The innovation in style and techniques of modernist authors is perhaps what makes the modern literature movement different from the previous movements of the nineteenth century.

1.2. Postmodernism

Introduction

The second mid-twentieth century represents the notions of postmodernism. Postmodernism is, generally, regarded as a continuation of modernism, however, it questions and rejects many modern aspects of philosophy, science, art, literature and more. Postmodern literature refers to the works of literature that have been written after the World War II. Unlike modernists, postmodernists writers adopt the loss of faith in 'static reality' and embrace the meaningless of the world. Among postmodernists key figures in literature: Samuel Beckett, Jorge Luis Borges, Vladimir Nabokov and Gabriel Garcia Marquez who influenced their followers to reject the modern experimental techniques and develop new styles of writing and techniques of narration such as fragmentation, Intertextuality, metafiction, and the complex narration in order to represent the essence of life in an existential perspective. John Fowles has adopted and developed this perspective with a combination of linguistic and stylistic narrative devices in his fiction with opposition of narration, alternative endings and confusing the reader's moral response and judgment through the character's subjective narrative, personality, and social background.

1.2.1. Definition of Postmodernity Postmodernism and Postmodern

The term Postmodernism is quite problematic and complicated when reading for it has three main derivatives: Postmodernity, Postmodernism, and Postmodern. Postmodern is related to a particular period in literary and historical history which emerges in the mid-twentieth century and continues until the 1990s, this period or movement has its own aesthetic styles and principles that encompass the concept of postmodernism and postmodernity. The latter is the way in which the world has changed during this period, due

to the political, social, economic, and media spheres developments. Postmodernism is linked to a set of concepts and notions evolved from philosophy and theory related to aesthetic production (Nicol 2).

1.2.1.1. Postmodernism as a Literary Movement

The term postmodernism, in literature, in *A Glossary of Literary Terms* by H.M. Abrams usually represents the literary works that had been written after the World War II (1939-45) which reflect the effects of the Nazi mass extermination, the atomic bomb and the progressive devastation of the natural environment and the overpopulation (168).

In its common description, postmodernism could be seen as a continuation of modernism regarding the alienated mood and disorienting techniques; however, it had abandoned its coherent artistic sense. While modernist authors would try to find a meaning for the world through myth, symbolism, or formal complexity, postmodernists embrace the meaningless confusion of contemporary existence of the individuals through the use of self-consciousness, fabulation, pastiche, and many other features. Postmodern literature raises in the mid-twentieth century, in works of poetry, drama, short stories, and notably novels or 'anti-novel' of Thomas Pynchon, Samuel Beckett, Kurt Vonnegut, Vladimir Nabokov, Salman Rushdie, Julian Barnes, and many of their followers (Baldick 201).

Postmodernism has introduced new concepts such as the crisis in representation, the loss of faith in the ability to represent reality in aesthetic, epistemological, moral, or political, which used to be taken for granted (Bertens 10). In other words, the notions of modernism have been rejected and criticized for suggesting that there is an eternal reality that gives meaning to the world.

1.2.2.Narratology

Narratology or Narrative theory in postmodernism has changed from which of modernism based on a couple of main principles: Diversification and deconstruction. The latter encompasses the changes of narratology (Currie 2).

Narrative theory has become a global subject of study after 1960, instead of being limited to the literary traditions in previous periods. Also, Narrative theory has become an interdisciplinary subject as critics realize that anthropologist, folklorist, historian, an even psychoanalyst are all connected with narrative in some way. However, what makes it difficult to mark their interrelation is the differences in purpose and the materials of the aforementioned disciplines (Martin 23).

Postmodern narrative theories or techniques have introduced new methods of narration from an existentialist perspective distinguishing the postmodern narration and the experimental perspective of modernism.

1.2.2.1.Point of View Techniques of Postmodernism

Postmodern narrative techniques attempt to control the reader's response by confusing his or her morals and objectivity. Narrative point of view of postmodern fiction encourages the reader sympathy for the characters, even when they are unkind according to the usual social norms. This could be found by giving the reader total access to the mindset and emotions of the characters, knowing the background, the psychological status of the character's personality results, sometimes, in the reader's sympathy for that character by controlling his or her judgment. However, when the events are being reported by the narrator and have witnessed activities that are in opposition to our standard moral values, readers would eventually reject those behaviours. This controversy is the subject for postmodern literary

works that create sympathy for morally offensive characters by confusing the reader's moral response to the novel (Currie 19).

1.2.3. Metafiction

Metafiction is a term which has been defined by Chris Baldick in his book *The Concise Oxford Dictionary of Literary Terms* as 'fiction about fiction; or more especially a kind of fiction that openly comments on its own fictional status' (151). Metafiction as Patricia Waugh claims in her book *Metafiction- The Theory and Practice of Self-Conscious Fiction* attempts to question the relationship between fiction and reality in examining and exploring the fundamental structures of narrative fiction and its functionality of the world outside the literary fictional text (2). The term has been introduced by the American Self-Conscious novelist and critic William .H. Gass in his essay '*Fiction and Figures of Life*' (3). Metafiction is usually represented in self-conscious literary works within which the author offers alternative endings for the reader, which can be found in the fiction of postmodern novelists John Fowles and Italo Calvino (Baldick 152).

1.2.4. Intertextuality

Intertextuality is a term coined by the French critic Julia Kristeva in 1966 to argue the interdependence of literary work as a non-isolated piece of literature (Cuddon 424). It is associated with post-structuralism, which sees any given text as an assemblage of prior texts rather than a single autonomous entity of one writer. Julia Kristeva has developed the concept of the theory of Dialogism formulated by Mikhail Bakhtin by adding a claim that 'all language is made up of prior uses of language' (Quinn 219).

There are two types of intertextuality: Citation and presupposition. On the one hand, citation is a significant feature of postmodern literature includes the direct quotation and

allusion, as well as, literary conventions of imitation, parody, and unconscious sources. On the other hand, presupposition encompasses the reader's assumptions, the related situation and its context (219). Intertextuality empowers the reader's intervention with the author. This interplay highlighted the Reader-response Criticism in the 1970s and 1980s which emphasizes the reader's interpretation rather than the intention of the author (Childs and Fowler 122-123).

1.2.5.Existentialism and Alienation

Existentialism is a philosophical and literary movement which originated in the 19th century yet became significant after the World War II. The notion of existentialism encompasses alienation, the loss of religious faith sustention, anxiety, guilt, and the conviction of the meaningless life (Quinn 251-252).

Alienation in existentialism regards the human being as 'essentially finite, free and responsible' in attaining authenticity (Michelman, 31). Human existence from the existentialist view is promoted and developed from the concepts of G. W. F. Hegel and Karl Mark in stressing the historical conditions of alienation; however, existentialists view alienation as a collective condition which affects the individuals in and by their society's structure (32).

Existentialism is a broader term and a significant concept in postmodern that seeks to reject the traditional way of seeing the word starting from one's self-understanding. Existentialism encompasses many concepts such as anxiety, death, being, authenticity, freedom, and self-recognition.

Conclusion

The second half and the twentieth century has witnessed a shift from the modern notions of reality and consciousness. Although some critics view postmodernism as a continuation of modernism, postmodernism has brought new techniques and styles of writing inspired by the existentialist perspective of the world. After the World War II, the world lost faith in the real purpose of existence and the already-made values and morals. Postmodernist authors thus have embraced and developed new techniques of writing such as fragmentation, alienation, parody, and metafiction to present the novel or the literary work differently. Postmodernist author John Fowles has chosen the existentialist perspective and the use of opposition in narration to confuse the reader's moral response to the story. This unique yet controversial technique is one of the significant features in distinguishing postmodernist movement.

Chapter Two

The Narrative Techniques in Virginia Woolf's *To the Lighthouse* and John Fowles' *The Collector*

Chapter Two: The Narrative Techniques in Virginia Woolf's *To the Lighthouse* and John Fowles' *The Collector*

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2.1. STREAM OF CONSCIOUSNESS IN VIRGINIA WOOLF'S *TO THE LIGHTHOUSE*

Introduction

After the brilliant novel *Mrs. Dalloway*, Woolf published another masterpiece *To the Lighthouse* in 1927. As a prominent representative of modernist authors in England, she experiments a new unique style in narrative through the use of stream of consciousness. *To the lighthouse* is the most viewed of her novels as it represents her literary and experimental techniques. Woolf focused on the notions of reality in the characters' flow of thoughts, feelings and memories; the reader thus is enabled to dive into the inner life of the characters in the novel.

2.1.1. A Short Biography of Virginia Woolf

Virginia Woolf is considered to be among the most significant authors of the twentieth century. Adeline Virginia Stephen was born on 25th, January 1882 in Kensington, London, in a large known family with connections (Goldman 3). Virginia was the daughter of Sir Leslie Stephen, editor of *Cornhill Magazine* and the *Dictionary of National Biography* at that time and Julia Duckworth was a model. When her parents married in 1878, they were both widowed and had children from their previous marriages; and about to have four together, Vanessa, Thoby, Virginia, and Adrian (Whitworth 1-2).

Virginia was only twelve years old when her mother Julia died after falling ill with influenza. This was her earliest experience of grief. Virginia married Leonard Woolf after her

father's death. Leonard Woolf shared the same interests in literature as of Virginia's. In 1917, they both founded the Hogarth Press which was a success as they published many books. The house of Virginia Woolf in Tavistock Square, Bloomsbury has become a centre of art which attracted many intellectuals such as Lytton Strachey (1880-1932), Arthur Waley (1889–1966), Victoria Sackville-West (1892–1962), John Maynard Keynes (1883–1943), and Roger Fry (1866–1934). The Bloomsbury group has been formed by these intellectuals. Virginia Woolf's technique in writing has been influenced by the theory of Roger Fry (Virginia Woolf Biography).

Virginia suffered several mental breakdowns after her father's death and her marriage. She attempted suicide in September 1913. She was advised not to have kids due to her mental issues and depression. That year marked the acceptance of her first novel publication *The Voyage Out*, which was published later in 1915 (Goldman 14).

Virginia Woolf has written a set of experimental short stories starting with *Monday and Tuesday* (1921) and a year after her novel *Jacob's Room* (1922) (17). Woolf's major novels are *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *Orlando* (1928) as a secondary work. Her later novels included *The Waves* (1931), *The Years* (1937), and a final masterpiece, *Between the Acts* (1941). Perhaps her most exquisite work of fiction is her novel *To the Lighthouse*, which encompasses her unique style, her past reflection and most importantly, her literary excellence (Bloom 1).

Virginia Woolf has struggled with depression, grief, and mental illness ever since her childhood. Her earliest breakdown at the age of thirteen caused by her mother's death, another major breakdown occurred when she was twenty-two; her father's death resulted in a severe depression which caused her to attempt suicide. Virginia struggled with mental illness

during the war, under the horrific stress of the German air bombardment; she took her own life by drowning herself in a nearby river at the age of fifty-nine (Bloom 1).

2.1.2. To the Lighthouse

Virginia Woolf has been successful in putting up a self-reflexive novel called '*To the Lighthouse*.' The novel is divided into three parts: The Window, Time Passes, and The Lighthouse, each part is subdivided into various sections varied in length. Woolf herself described this triadic structure as 'two blocks joined by a corridor' (qtd. in Goldman 58).

The First part of the novel, 'The Window' takes place in September, at holiday summer house on the Isle of Skye, Scotland before the First World War. The young son James wants to go on a trip to the Lighthouse, his mother, Mrs. Ramsay promises him to take him tomorrow if the weather allows that, Mr. Ramsay ruins his son's joy claiming that the weather will not be okay.

Although the events occur in one day, this part takes the most extensive section of the novel. Around the holiday party that Ramsays have prepared, Mr. Ramsay and his colleague Tansley talking about success and failure, the guests, William Bankes, Augustus Carmichael, and Lily are introduced, mainly Lily as she tries to paint a picture. The focus in this part is on the relationship between Mr. and Mrs. Ramsay and their children. Mrs. Ramsay tends to please and impress everyone with her skills in managing the dinner party.

The narration of part one is a multi-perspective of the characters' thoughts, feelings, memories, and perceptions. The reader thus can identify each character and have an idea about their life (Mephram, Macmillan Master Guides 7). The second part of the novel 'Time passes' is the shortest section of the novel yet states the events of a decade. The house is neglected as it falls into

despair. There is no sense of time as the narration is entirely different from part one. The sequence of events are reported using parentheses, a series of deaths occur. Mrs. Ramsay dies at one night; her daughter dies in childbirth, Andrew is killed by a shell. The destruction of the First World War is well presented. Part two ends as the family goes to visit the old house after it has been cleaned and prepared for their visit.

The events in Part three, 'The Lighthouse' as the first part occurs within one day after ten years. Mr. Ramsay finally has decided to go to the Lighthouse with his children who are now teenagers, James and Cam. Lily Briscoe spends the day finishing her painting, while Carmichael is setting on a chair. That day marks various accomplishments, the trip to the lighthouse, Lily's version is finally complete as she puts the last touches on her painting, and the characters reach a sense of understanding with one another (Mephram, Macmillan Master Guides 8).

Virginia Woolf has started the novel by exploring her parents' lifestyle in presenting the pre-war generation, the traditional norms of marriage and children are well preserved. As the time passes during the horrific events and destruction of the Great War, the characters witness a transition from those norms and values affected by the death of Mrs. Ramsay. The final part of the novel shows that the children have grown, their perspectives have also changed. The Victorian ideal of marriage is now replaced by the modern values as Lily disagrees to the significance of marriage that Mrs. Ramsay has always believed in (Sellers 70).

2.1.3. The Choice of Narration

In her innovative narrative techniques, Virginia Woolf encompasses the discrepancy within the clock –time and the mind-time as the events of the novel occur in the inner mind of

its characters. From a narrative perspective, there is an omniscient narrator in the novel who seems to describe the events of the novel. This narrator can dive into the thoughts and the sub-consciousness of the characters. The point of view is shifted randomly from a character to another and according to different scenes and situations. Thus, enable the reader to have a comprehensive vision of the events and the characters.

On the very first page of the novel, the omniscient narrator is introduced to the reader, here is an example:

Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy stores, endowed the picture of a refrigerator, as his mother spoke, with heavenly bliss. It was fringed with joy. (4)

It is evident that Mrs. Ramsay and her son James are the only characters present in this scene yet the description is neither from James nor Mrs. Ramsay but rather from a narrator who can enter the inner thoughts of James and reveal his emotions to the readers and furthermore comment on them. The reader here is given access to the consciousness of James.

As Monika Fludernik explains in her book *An Introduction to Narratology* the authorial narrator 'omniscient' has the privilege to dive into the minds of characters, godlike, sees and knows everything about the story yet does not reveal everything he knows to the reader (92). Throughout the novel, the omniscient narrator is not the only technique used by Virginia

Woolf; multiple internal focalisations are used as well. The author shifts the focus from one character to another. The narration is not based on a particular character but moves between them based on the plot narration.

The first part of the novel is based on the shift between different characters. First, there is James, then Mr. Ramsay, Tansley and finally reaches Lily. With the appearance of Banks' perspective, more details on the Ramsay family are revealed such as the rudeness of Mr. Ramsay, the Cruelty of James as well as the fairness of Andrew. This way in changing perspective from one character to another indeed helps in building the plot of the novel.

The Following example is analyzed by John Mepham In his book *To the Lighthouse* through which he explains the narrative technique used by Virginia Woolf in her novel:

She did not like it that Jasper should shoot birds; but it was only a stage; they all went through stages. Why, she asked, pressing her chin on James's head, should they grow up so fast? Why should they go to school? She would have liked always to have had a baby. She was happiest carrying one in her arms. Then people might say she was tyrannical, domineering, and masterful, if they chose; she did not mind. (56)

Mepham argues that the technique used in this passage is free indirect discourse. The narration of Mrs. Ramsay's thoughts indeed follows the stream of her mind yet does not quote her own words. He further explains it says 'she would have liked...' and not 'I would have liked...' which is indirect. This technique allows the narrator to dive into the character's flow of thoughts without producing any 'fractured' and 'semi-wordless' thinking to be involved. The actual flow of thoughts is not so smooth and continuous as the narration depicts. This can be considered to be one of the novel's striking techniques in narration. The

reader here is lost in the ambiguity of the character's or the narrator's voice, wondering who is expressing the character's flow of thoughts and consciousness (47).

The second part of the novel encompasses the omniscient narrator's perspective as the information is presented by this narrator who describes the major events that happened within the period of ten years such as Mrs. Ramsay's sudden death, Prue's death of labour illness, and Andrew lost in the war as well as the success of Carmichael. In the third part of the novel, the narration is back to multiple internal focalizations as the case of the first part; however, the absence of some characters makes this representation slightly different and less expressive.

Virginia's way of combining the zero focalization 'omniscient narrator' and the multi-internal focalization is indeed an innovative narrative technique which created a great transition between the different stages of the novel. The reader thus not only manages to view the broader scope of the novel sometimes, but also can dive into the inner thoughts, emotions, feelings, and consciousness of the characters and unveil their inner world in contrast to the other characters throughout the novel.

2.1.4. The Use of Stream of Consciousness in *To the Lighthouse*

Virginia Woolf in *To the Lighthouse* has used the technique of Stream of Consciousness to present the characters' thoughts and perceptions through the representation of multiple consciousnesses to depict their inner minds. Woolf wants to reach a layer of mental activity below consciousness as the reader is given access to the characters' deep inner world which they are not aware of entirely (Mepham, Virginia Woolf 119).

In *To the Lighthouse*, the narration lies between what the character says, and what he thinks, the significance stream of consciousness appears clearly in the example analysed by Erich Auerbach in *The Brown Stocking* where he highlights and examines the Fifth chapter of 'The Window' (26-29). In that scene, Mrs. Ramsay measures the stocking she is knitting against her son's leg. Mrs. Ramsay sees Lily and Mr. Bankes walking in the garden which leads to her thinking of the thought of them getting married, soon she recalls her measuring task and from that leads to a series of another thoughts about the maintaining the house, her husband, and children, even the cooks, and maid who has a father dying of cancer. Her flow of thoughts is ended when she smooths out James' fidgets, kisses him, and helps him find another picture to cut. Auerbach describes the scene time as 'take up far more time in the narration than the whole scene can possibly have lasted' (529). Indeed, the physical activities that happen in that scene could not have occupied that duration. The recorded thoughts of Mr. Ramsay clearly show her perspective on marriage and her struggle with her husband, children and house. Also, suggest the theme of the gap between clock-time and mind-time.

2.1.4.1. Free Association in the Novel

Free association is the most essential technique in controlling the stream of consciousness in fiction, however, it is difficult to trace in *To the Lighthouse* as the consciousness of its characters is in no particular order. The use of this technique enables Woolf to go through the different subjective experiences of the characters in a narrow objective.

Free association involves an idea or a word that stimulates a sequence of thoughts which may or may not have a logical relationship (Cuddon 330). The characters can recall old memories while doing something else as their minds are triggered by a random idea. This can be noticed when Mrs. Ramsay was reading the Grimm fairytale for her son; her mind was

thinking about different things, diving into her layers of mind, and even recalling events that happened that day.

The following example from chapter twelve in the last part of the novel 'Time Passes' (Woolf 183-192) shows the free association of Lily as she watches the sea, paints her picture, and thinks of a sequence of different ideas and characters:

Her sequence of thoughts starts when she is looking at the blue sea:

- 1- She thinks about Mr. Ramsay as her opinion changed about him, he and his children slowly disappear behind the waves, suddenly Mr. Carmichael grunted, she laughs
- 2- She wonders if they reached the lighthouse as she sees the brow speck of Mr. Ramsay's sailing boat.
- 3- She thinks of her picture and wonders what was missing, perhaps the design!
- 4- She thinks of Mrs. Ramsay, a vision pops into her mind with beautiful pictures and phrases
- 5- She examines with her brush a little colony of plantains, thinks of Mr. Carmichael and his poems
- 6- She thinks of Charles Tansley as a mountain of ants climb over which eventually ran away.
- 7- She thinks of Mrs. Ramsay, the problem has been solved as a white wave went through the window pane.
- 8- She cries, Mrs. Ramsay! Mrs. Ramsay!
- 9- She asks Carmichael about the boat and Mr. Ramsay!

As Lily stands before the sea looking at the boat, the past, present, and future are displayed. Her consciousness flows freely without any particular pattern, from one idea to another, thinking of different characters. Her memories, present meditation, and future

expectations thus give the narration an unusual structure where the limitation of time and space almost vanishes. The reader here dives into her infinite consciousness and discover her inner mind.

2.1.5. Subject and Objective Reality

Lily Briscoe perhaps is the best example of the fusion between subjective and objective reality in the novel. Lily is an 'autonomous' and 'unconventional' modern woman that has witnessed a growth in *To the Lighthouse* as she makes progress in the way she sees Mrs. Ramsay, herself, and her art of painting as an artist (Mepham, Virginia Woolf 183). She is a woman that has sacrificed sex, marriage, and children in order to capture a vision of life that 'holds together life and reality' (133). She compares her purpose of life against what she sees in Mrs. Ramsay as she tries to portrait her in a painting yet in a different way, attempting to transmit her visual observations of subjective reality into an objective reality.

Lily's quest for the notions of reality is endless as the sea life seems to be immeasurable. She loses the sense of solid reality, she 'step off her strip of board into the waters of annihilation' (Woolf 172) allowing herself to 'move and float and sink in it, yes, for these waters were unfathomably deep' (184). In this process Lily discovers various notions of reality in the spilled of many lives 'The Ramsays'; the children's; and all of waifs and strays of things besides...' and the 'common feeling of completeness' which she names it 'love' which provides them with 'wholeness'; 'one of those globed compacted things over which thought lingers, and love plays' (184). Lily thus gradually reaches her complete vision of reality.

Lily connects the inner and outer notions of reality through her aesthetic representation; eventually, she finishes her portrait:

Quickly, as if she were recalled by something over there, she turned to her canvas. There it was—her picture. Yes, with all its greens and blues, its lines running up and across, its attempt at something. It would be hung in the attics, she thought; it would be destroyed. But what did that matter? She asked herself, taking up her brush again. She looked at the steps; they were empty; she looked at her canvas; it was blurred. With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision. (198-199)

The line Lily draws in the middle could be a further symbolic facade of the subjective and objective reality. Lily shapes her vision of the world after she interacts with the Ramsays. Her unclear perspective is now clear once she understood that truth is a combination of both subjective and objective notions of reality.

Conclusion

Woolf's use of Stream of consciousness as a technique of narrative is characterised by the free indirect discourse which indicates the thoughts by a third-person narrator and free association which enables the reader to dive into the inner world of the characters as they flow from past, present, and future. Woolf's significance in applying those techniques in dealing in the conscious and the unconscious part of the mind of the main characters makes *To the Lighthouse*, an exciting novel to be variously interpreted due to its unique narration.

2.2. Double First-person Narration in John Fowles' *The Collector*

Introduction

John Fowles' first published novel *The Collector* (1963) displays a struggle between subjective and objective truth; freedom and imprisonment, and the class struggle. The interesting and unique choice of narration of the novel by offering two sides of the story is a strong indication of Fowles' perspective of reliability and trustworthiness. In *The Collector*, Frederick Clegg the anti-hero and Miranda Grey the heroine narrate their own experiences as narrators. Although they tell the same story, their narratives are different in style and content. With such opposition, Fowles challenges the reader's moral response by engaging him in the examination and the interpretation of the novel.

2.2.1. A Short Biography of John Fowles

John Robert Fowles was born March 31, 1926, in Essex, the son of Robert and Gladys Richards Fowles. He was excellent in his education. Fowles' family had to be evacuated to Devon countryside due to the World War II. He later served for two years in the military and the Royal Marines (1945-1947) after being trained at the University of Edinburgh (1944-1945). Fowles studied French, German, and literature in New College, Oxford, and he graduated in 1950.

John Fowles started his professional life as a teacher. He taught in the University of Poitiers in France (1950-1951) and at Anargyrios College in Greece (1951-1953) where he met his future wife, Elizabeth Whitton, to whom he was married on April 2, 1954. After returning to London, he resumed his profession at Ashridge College (1953-1954) and St. Godric's College (1954-1963). His first immense success has been marked by the publication of his novel *The Collector* (1963) which made him focused on his career as a writer.

Fowles' major works include *The Aristos* (1964), *The Magus* (1965), *The French Lieutenant's Woman* (1969), *Poems* (1973), *The Ebony Tower* (1974), *Daniel Martin* (1977), *Mantissa* (1982), and *A Maggot* (1985). Fowles is not famous only for his novels but also for his short stories, poems, screenplays. Also, he has been a translator for several plays from French *Don Juan*, *Lorenzaccio*, *The Lottery of Love*, and *Martine*. He spent the last years of his life in Lyme Regis with his wife, he was appointed the Joint honorary curator of Lyme Regis Museum and served from 1979 to 1988 as the sole honorary curator. John Fowles died in 2005 at the age of 79 (Sibley 2).

2.2.2. The Collector

John Fowles has written the first drafts of *The Magus* and *The Collector* in the fifties; however, he completed *The Collector* first because 'it seemed more immediately publishable' (qtd. in Acheson 10) and had been published in 1963. The storyline was suggested by Bartok's Bluebeard and from local news of a young man abducting a girl; however, the real-life counterparts are notably different from Clegg and Miranda in the novel (Acheson 10)

Ferdinand Clegg, a clerk who likes collecting butterflies, falls in love with Miranda Grey, an upper-class art student who comes from a wealthy family. He knows that the social gap between them would make it hopeless, but after winning a great deal of money in the British football pools, he assumes that he can make his fantasy come true. Unable to socialize with her, he prepares a cellar for 'a guest' in his new isolated house in the countryside. Clegg kidnaps Miranda to become his prey (Loveday 13).

Clegg seems to respect her, provides whatever she wants but to set her free. Miranda never felt anything for him beside hate and anger while he thinks she will love him eventually. Their relationship and interaction lead the plot of the novel. Clegg gradually shifts from admiring her to despising her once she tries to seduce him in a desperate attempt to escape

and even more when he finds out about her diary in which she records her actual feelings. Miranda is no longer precious in his eyes, as a result of his impotence and humiliation; he starts to oppress her and forces her to pose for his pornographic photographs. Miranda falls ill yet refuses to admit that, her inauthenticity and insistence on the way she pictures her situation as a fictional character who must have a happy ending, instead she dies of pneumonia locked in that cellar (Acheson 13).

2.2.3. Choice of Narration

The Collector features an unusual structure of narrative as it provides an opposition in views of the captor Clegg and his captive Miranda. The use of first-person narrator makes the protagonist himself a narrator. This case according to Genette is the protagonist experiencing himself which is potentially untrustworthy. The narrator will justify his/her behaviour; thus the narrator is subjective and unreliable (Fludernik 152-153). Fowles innovative techniques of parallel in presenting the same story with two opposite characters from two different social classes; the reader thus is obliged not to raise expectations not have judgments for the events of both narrators are subjective and unrealizable.

Fowles has used double first-person narration in a way to manipulate the reader's evaluation of the events. The characters are self-fictionalized; therefore, the events must suit their perspectives. '[W]e have no external source given to us either factual information or moral guidance: we have only what the text itself provides' (Loveday 11). This suggests that there is no objective truth behind the use of first-person narration and that the clear picture is hidden within Clegg and Miranda's subjective reality.

The accounts of Clegg and Miranda provide a binocular vision of the main events. Miranda version is written as a diary while Clegg's is a plain description of the events. Due to Clegg's dominance in the description, Miranda's diary is instead reflections on the events.

Clegg's narrative takes three chapters in the novel (Chapters 1,3, and 4) whereas Miranda's narrative is limited to one chapter (Chapter 2) and enclosed by Clegg narration which is a remarkable representation for the imprisonment theme of the novel (Loveday 14). From an existential point of view of Clegg and Miranda's lack of communication, their subjective perspectives and the dominance of Clegg's narrative, Clegg seems to manipulate the story as his text as the story starts and ends from his perspective (Tóth 75).

2.2.3.1.Clegg

The narrative of Clegg is the dominant side of the story as the reader is presented with his perspective of the events. It is clear that Clegg is the morally guilty party yet retrospectively trying to justify his wrongful behaviours not only to whoever reads the story but also to himself:

‘To sum up, that night was the best thing I ever did in my life (bar winning the pools in the first place). It was like catching the Mazarine Blue again or a Queen of Spain Fritillary. I mean it was like something you only do once in a lifetime and even then often not; something you dream about more than you ever expect to see come true, in fact.’ (28)

Clegg explains how his plan was perfect when he says ‘I thought of everything, just like I'd been doing it all my life. Like I'd been a secret agent or a detective’ (22). Acheson argues that it is a sign of Clegg's existential inauthenticity by the use of secret agents and detectives he read. For Acheson, Clegg is aware of his contribution to his captive's death as it eventually happens in the stories he read yet he decides to proceed with his plan (15).

As a way to manipulate the reader's reaction to her death as he says ‘I also thought that I was acting as if I killed her, but she died, after all. A doctor probably could have done little good, in my opinion. It was too far gone.’ (Fowles 303). Clegg thus Claims that Miranda's death is

out of his control and never his intention. Also, by thinking of killing himself so that they can be buried together like lovers who decided to die together instead of being separated (299). However, that is not true because Clegg loves life, as he decides to carry on without her (303).

Clegg's narrative tends to be complete, in chronological order, more linear of Miranda's. Clegg speaks to persuade where Miranda seeks to inform as she says 'You can get away with murder with words' (169). This suggests that his words seem like a rhetorical device of a lawyer defending a case (Loveday 24-25). In Acheson's book *John Fowles*, another example of Clegg's attempting to justify his wrongful behavior is brought up by showing his miserable life and loneliness (15). Clegg says 'I was all on my own, as always. I had no one to turn to.' (Fowles 288) Thus, Fowles' attempt to manipulate the reader's moral response to Clegg's crime is possibly working.

2.2.3.2.Miranda

Miranda's narrative provides the reader with another side of the story. Fowles describes her as 'she is an existentialist heroine although she doesn't know it. She is groping for her own authenticity, [her own sense of self-knowledge]. Her tragedy is that she will never live to achieve it. Her triumph is that one day she would have done so.' (qtd. in Acheson 10)

Lynch identifies the mimetic and symbolic narratives of Miranda who thinks she is a character in a folktale but eventually moves to be a fairy tale heroine (233). 'I've got to take up a new attitude with him... I will treat him as someone who needs all my sympathy and understanding' (Folwes 245), she continues 'Perhaps I really should kiss him. More than kiss him. Love him. Make Prince Charming step out' (254). Lynch concludes that Miranda has made a huge mistake by not knowing the reality of Clegg's fantasy, she had ruined it (234).

While Lynch argues that Miranda is irredeemably homodiegetic narrator since she can tell her own story (234), Miranda's narrative can be argued as intradiegetic-homodiegetic: a narrator in second degree who tells his own story (Genette 248). Miranda is a character who narrates her experience in the dominant narrative of Clegg.

The Romances of John Fowles, *Loveday* presents five functions of Miranda's diary. First, Fowles wants to exercise his existentialist principle by giving Miranda a voice to restore her independent existence after Clegg's account of the events. The second function is to reinforce the pathos of the narrative; Miranda's perspective enables her to be a rounded character and features her tragic death. The Third function is to make Miranda write in the form of a numbered list, serving Fowles purposes rather than her own. The fourth function is to provide a 'second opinion' of Clegg's account either to confirm or to deny his side of the story, thus leaving the reader with subjective reality and the relativity of the truth. Finally and perhaps the most important function to provide seemingly an anticlimax where Miranda's account is a contrast with the style and the content of Clegg's account (18-19).

2.2.4. Power and Imprisonment

The Collector encompasses different aspects of power, class-struggle, and imprisonment through the captor Clegg and the captive Miranda. Clegg talks about power when he says 'Power corrupts, a teacher I had always said. And Money is Power.' (Fowles 20) For him, the money he owns enables him to actualize his fantasy of capturing Miranda. Lynch argues that women in fairy tales are usually 'powerless' like Beauty who sacrifices herself to save her father, Miranda who is captured, is 'frail' compared to her captor (230).

Acheson mentions that Fowles' innovative way of making Clegg and Miranda seem to be Black-and-white representatives of the Many and the Few. Miranda as part of the Few, is intelligent, artistic, and cultivated yet (paradoxically) 'has no choice about freedom' since she

is imprisoned. Miranda does have the freedom to write, paint, and have whatever she wants but not her actual freedom. Miranda tries to exercise her existential freedom as a part of the few, she has the power to change and reach a better understanding of herself, and unfortunately, her journey is cut up by her death. Clegg, on the other hand, is part of the Many, he lacks what Miranda came to achieve due to his unintelligence (6-7).

Fowles has said, 'create a society in which the Many will allow the Few to live authentically, and to teach and help the Many themselves to begin to do so as well... The Collector is a sort of putting of the question' (qtd. in Acheson 7) Miranda's actions suggest that as she takes the role of the teacher 'I'll go on trying to teach him things about art. Other things.' (Fowles 245) Indeed, Clegg fails at his possession and control over Miranda who achieves some of her existential freedom at some point in her journey of recognition before she dies. Clegg decides to exercise his power of possession on new captive, this time on his terms 'I could teach her how... Of course I would make it clear from the start who's boss and what I expect.' (305)

Conclusion

In his first published novel, *The Collector*, John Fowles uses two accounts of the two protagonists, Clegg the captor and Miranda the captive. Fowles' use of first-person narration suggests that objective truth is lost; the events are recorded by potentially untrustworthy narrators who try to justify their behavior from a subjective perspective, one against the other. Fowles innovative technique in double first-person narration obliges the reader to step in and examine the story without being manipulated by one of the protagonists' subjective reality.

The Collector marks an exciting novel which encompasses Postmodern aspects subjective reality, morals, crime, power, imprisonment in which the characters themselves acting like a

narrator, and the reader's moral response depends on the way he comprehends the opposed accounts all the events in the story.

Chapter Three

Discussion and Findings: Convergence or Divergence

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CHAPTER THREE: DISCUSSION AND FINDINGS:

CONVERGENCE OR DIVERGENCE

Introduction

Virginia Woolf and John Fowles are two representatives for two different movements of the twentieth-century literature. Both writers are known for their innovative style and techniques throughout their works which converge and diverge in the style and the purpose. Virginia Woolf's *To the Lighthouse* is a masterpiece which marks the use of Stream of Consciousness technique to record the flow of thoughts, feelings, memories, and emotions of the characters. John Fowles' *The Collector* employs the use of double first-person narration to engage the reader in interpreting and examining the events as they are recorded from two opposed sides. The choice of narration of both writers in both novels might diverge and converge not only in style and content but also in the reliability of the narratives.

3.1. Overview of the Major Findings

This study is an attempt to investigate the narrative technique by the two prominent modernist and postmodernist authors Virginia Woolf and John Fowles in *To the Lighthouse* and *The Collector* respectively. Both writers have developed new techniques through the choice of their narration: Third-person omniscient in *To the Lighthouse* and Double first-person narrator in *The Collector* in a way they converge and diverge.

Woolf's use of Stream of Consciousness in *To the Lighthouse* is characterised by the Free Indirect Discourse and Free Association. The former implies the third-person omniscient to indicate the flow of thoughts, and the latter enables the reader to dive into the past, present

and the future expectations of the characters and reaches the objective reality which is the literary function Woolf achieved by her narrative technique. Fowles' use of double first-person narration in *The Collector* is characterized by the opposition of accounts from the protagonists with dominance from the anti-hero's account. The subjective perspective in which the events are recorded indicates that the objective truth is lost. The reader thus is forced to formulate his/her own judgment after the examination of the reliability of both accounts which is the literary function of Fowles' narrative technique.

Virginia Woolf and John Fowles have achieved a great deal of experimentation through their significant innovation in their style in fiction and narrative techniques. Although it suggests that they have a lot in common, their style differs in several aspects; perhaps the most critical aspect is being representatives of different literary movements: Modernism and Postmodernism.

3.2. Convergence

Virginia Woolf and John Fowles are two English writers who lived in the twentieth century. Their styles and narrative techniques converge in a few aspects. First, both writers are known for their experimental and innovative style and narrative techniques, Virginia has innovated the Stream of Consciousness technique which she developed with other modernist writers like James Joyce, whereas John Fowles has come up with a new technique of using first-person narration to create an opposition in perspectives. Second, time is manipulated by both writers in both novels, to shift from memories, present situations, and future expectations back and forth. This manipulation indicates depicting the reality of the characters in *To the Lighthouse* and *The Collector*. Third, both novels have embodied the concept of internal focalisation to present the thoughts of the main characters despite the difference in the choice of narration itself, Third-person omniscient in *To the Lighthouse* and

first-person homodiegetic in *The Collector*. Last but not least, Art and aesthetic representation are appreciated and used in both novels through Lily in *To the Lighthouse* and Miranda in *The Collector*.

3.3. Divergence

Despite the similarities above in the narrative style and themes, *To the Lighthouse* and *The Collector* reflect the innovative skills of Virginia Woolf and John Fowles and their vision of life, reality and Art. Their novels, however, differ in the narrative perspectives, techniques, and the literary functions behind the choice Virginia Woolf and John Fowles have made.

First of all, despite the convergence in the use of focalisation, the type of narrator itself differs. As Wallace Martin points out in his book *Recent Narrative Theories*, the distinction between the third-person narrator and the first-person narrator lies in the conditions of knowledge in the real world (146). Virginia Woolf uses Third-person omniscient which acts as a godlike who knows everything about the characters along with multiple internal focalisations, shifting from one character to another, the omniscient narrator is seemingly objective and reliable. However, John Fowles in *The Collector* uses an opposition of perspective by double first-person narrator where the anti-hero and the heroine experiencing themselves as narrators, their accounts are highly subjective and unreliable. The reader is engaged in both novels to interpret the actions and the events yet with a different literary function.

Secondly, Woolf's Stream of Consciousness and free association technique conclude with the overall complete vision of the characters in *To the Lighthouse*, where at the end, the characters reach a connection, communication, and a sense of self-recognition. Mrs. Ramsay and Lily Briscoe represent two different outlooks on life. Mrs. Ramsay embodies the Victorian woman who believes in marriage, traditions and tries to persuade Lily that marriage

is the purpose of women's lives. However, Lily is the independent modern woman who does not believe in traditions and who sees the world through the eyes of an artist. The connection between the two characters is achieved when Lily uncovers the hidden wisdom of Mrs. Ramsay through which she finishes her vision and eventually her picture as well. In John Fowles' *The Collector*, the use of double first-person narrator concludes in a total miscommunication between Clegg and Miranda who belong to different social classes and represent The Many and the Few. Clegg, the Many does not co-exist with Miranda's intelligence, artistic sense and culture provide her with existential freedom although being the captive of Clegg. Unfortunately, the characters do not reach a level of communication because Clegg is merely justifying his behaviours and Miranda's denial causes her to die in the cellar before she reaches her existential self-recognition and freedom.

The last point of divergence between *To the Lighthouse* and *The Collector* is through Virginia Woolf's and John Fowles' vision of reality. Woolf's concept of subjective and objective reality in the novel results in Lily's self-recognition and a clear vision of truth in combining both notions of reality as she finally finishes her painting. However, Fowles' concept of truth in the novel results in manipulating the reader's moral response of the novel where the truth is completely lost between the unreliable narrators, Fowles manages to oblige the reader to reject the norms and personally examine the opposed subjective accounts in order to formulate a comprehensive vision and a moral response to the novel.

Conclusion

Modernism and Postmodernism have encompassed every aspect of life, especially literature. Virginia Woolf and John Fowles are two prominent representatives of these movements, who in *To the Lighthouse* and *The Collector* respectively, show great interest in the individual perspective on life and reality. The two writers have made a great deal of

experimentation and innovation in the narrative styles of Modernism and Postmodernism which stamped their style in most of their literary work and gained the appreciation of both critics and readers around the globe.

General Conclusion

General Conclusion

The twentieth century has witnessed two major literary movements: Modernism and Postmodernism. While modernist writers have had interests in the notions of reality in their characters' inner side and self-consciousness, postmodernist writers have questioned those notions and argued different aspects of reality from an existentialist perspective. Virginia Woolf and John Fowles are two prominent representatives of those literary movements through their choice of narrative techniques in two of their major novels *To the Lighthouse* and *The Collector*. Despite their similar innovative devices, their narrative techniques serve different literary functions.

The present research aimed to compare and contrast modernism and postmodernism from the perspective of the narrative techniques used in the two novels. How Virginia used Stream of Consciousness in her novel *To the Lighthouse* to convey the flow of thoughts of the main characters and how John Fowles implied the double first-person narration in his novel *The Collector* to engage the reader in examining the opposed accounts.

The analysis attempted to justify the suggested hypotheses upon which the aspects of modernism and postmodernism converge or diverge; whether the narratives techniques in Virginia Woolf's *To the Lighthouse* and John Fowles' *The Collector* are similar or different in the innovative narrative techniques, as well as, in the literary functions. It was compulsory to guide the analysis by answering the research questions.

Just as the second chapter examined and analysed the narrative techniques in both novels, the third one declared the hypothesis we set to be valid. According to our findings, Woolf's use of Stream of Consciousness in *To the Lighthouse*, especially by applying the third-person omniscient indicated the flow of thoughts of the characters. Therefore, it enabled us as readers to dive into the past, present and the future expectations of the characters and to witness the objective reality which Lily had reached through her complete painting. However,

Fowles' use of double first-person narration in *The Collector* implied that the subjective perspective in which the events are recorded proves that the objective truth is lost. We as readers are obliged to formulate our comprehensive vision of the novel due to the unreliability and subjectivity of both accounts.

As a result, the eclectic and comparative approach through which the novels were analysed has served our initial purpose of proving the validity of the hypotheses. The narrative techniques in *To the Lighthouse* by Virginia Woolf and *The Collector* by John Fowles are indeed similar in the innovative style and the aesthetic representations yet different in the literary functions of each novel. A further examination of the same techniques or others might reveal even more aspects in which modernism and postmodernism converge and diverge.

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الملخص

يعتبر كل من فرجينيا وولف وجون فاولز ممثلان للرواية الحديثة وما بعد الحداثة والمعروفان باستخدام تقنيات سرد مبتكرة حيث انه غالبا ما تصنف أساليبهما بمميزات مماثلة ومع ذلك يمكن لتقنيتهما أن تتقارب أو تتباعد. ان هذا البحث هو عبارة عن دراسة أسلوبية تدرس استعمال تقنية تيار الوعي في رواية "إلى المنارة" والسرد المزوج المتضارب في رواية "الجامع" وبذلك يمكن لنا تحديد الأغراض الأدبية لكلا الكاتبين. وللقيام بذلك اعتمدنا منهج المقارنة الانتقائي انطلاقا من نهج التحليل النفسي و النهج الأسلوبي والنهج السردى وقد أدى النقاش إلى استخلاص المقاربات في التقنيات السردية في كلا الروائين وتتمثل في البعد البؤري و التلاعب بالزمن كما والتمثيلات الجمالية أما بالنسبة للفروقات والمباعدات في التقنيات السردية فإنها تتسم بتدفق الأفكار وتيار الوعي للشخصيات مما يعطي القارئ منظورا موضوعيا لمفاهيم الواقع والحقيقة في رواية "إلى المنارة" أما في رواية "الجامع" فالتضارب في سرد الأحداث يجبر القارئ على تكوين نظرتة الخاصة للرواية في ظل غياب الحقيقة. وقد يمهد هذا البحث الطريق لدراسة موسعة مستقبلا لجوانب أخرى لتقارب وتباعد الأدب الحديث وما بعد الحداثة.

الكلمات المفتاحية: الأدب الحديث, أدب ما بعد الحداثة, تيار الوعي, السرد المزوج المتضارب, الاسلوبية, منهج السرد, مفاهيم الواقع