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Declaration

I hereby declare that this Master thesis entitled Internal Monologue In James Joyce's Soliloquy "Molly Bloom" was carried out by me for the degree of Master two in English under the guidance and supervision of Dr. Bousbai Abdelaziz, English language and literature, University of Kasdi Merbah Ouargla.

The interpretations put forth are based on my reading and understanding of the original texts and they are not published anywhere in the form of books, monographs or articles. The other books, articles and websites, which I have made use of are acknowledged at the respective place in the text.

For the present thesis, which I am submitting to the University, no degree or diploma or distinction has been conferred on me before, either in this or in any other University.

Date : 22/05/2014

Dedication

This paper is dedicated to my family, my husband and his family. Also, to my supervisor Dr. Bousbai who supported me during this period, many thanks indeed. I equally dedicate it to all my friends and relatives. To everyone who was missing by my pen but never be missing by my heart.

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Table of Contents

Dedication.....	I
Acknowledgments.....	II
Table of contents.....	III
General Introduction.....	01
1.1. Background of the study.....	01
1.2. Aim of the Study	02
1.3. Justification of the Study	02
1.4. Motivation.....	03
1.5. The Research Questions.....	03
1.6. Methodology.....	03
1.7. Dissertation Structure.....	04

Theoretical Part

Chapter One: Stream of Consciousness as a Narrative Technique

Introduction.....	05
1.1 The Origins of Stream of Consciousness.....	05
1.2. Stream of Consciousness in Literature.....	06
1.3. Internal Monologue as a Narrative Technique.....	08
1.4. Soliloquy Technique.....	11
1.5. Difference between Soliloquy and Internal Monologue.....	12
Conclusion.....	13

Chapter Two: James Joyce the Innovator

Introduction.....	14
1.1. James Joyce Profile.....	14

1.2. The Summary of the Episode “Penelope”	15
1.3. James Joyce the Modern Novelist.....	16
Conclusion.....	19

The Practical Part

Chapter Three: Analyzing Utterances in Molly Bloom's Soliloquy

Introduction	20
1.1. Description of Molly Bloom as a character.....	20
1.2. James Joyce’s Narrative Technique in Molly Bloom’s Soliloquy.....	20
1.3. James Joyce’s Style in Revealing Molly’s Inner Thoughts.....	24
Conclusion.....	26
General Conclusion.....	28
Works cited.....	30
Appendices.....	35
Abstract (English French version)	

General Introduction

General Introduction

- 1.1. Background of the Study**
- 1.2. Aim of the Study**
- 1.3. Justification of the Study**
- 1.4. Motivation**
- 1.5. Research Questions**
- 1.6. Methodology**
- 1.7. Dissertation Structure**

1.1. Background of the Study

The ugliness of the industrial world at the outset of the nineteenth century brought anger into the hearts of many writers who felt that the literature was walking on shaking ground. Beauty and life are the essence of new literature. John Ruskin takes art as the admiration of literature, that is to say, art is the essence of creating new life with simple words. At the end of 19th century, literature seems to be more realistic rather than imaginative. In the 20th century many stories of new kinds and themes of writing emerged.

Critics agree that the mind takes a place in 20th century literature. James Joyce was one of the writers whose writing made huge revolution in English literature. He breaks all the normal rules, therefore he announces new era in English literature. Joyce uses the technique of Stream of Consciousness throughout *Ulysses*, especially in the episode “*Penelope*” relating to the character of Molly Bloom.

Joyce’s fascination with the wanderings of Odysseus began when he was quite young. He told his friend Georges about the influence of Homer’s *Odyssey* on him, “I was twelve years old when we dealt with the Trojan War at school. Only the *Odyssey* stuck in my memory. I want to be candid: at twelve I liked the mysticism in Ulysses” (Bulson 71).

When reading *Molly Bloom’s soliloquy*, readers find themselves inside Molly’s mind in a way that gives them a chance to know, feel, and understand what is wrong with her and what she wants. Lodge claims that *Ulysses* is a psychological epic, he assumes that

For the reader, it’s rather like wearing earphones plugged into someone’s brain, and monitoring an endless tape-recording of the subject’s impressions, reflections, questions, memories and fantasies as they are triggered either by physical sensations or association of ideas. (47)

Also, Nicholas & Michael argue about *Molly’s soliloquy*, they find it complicated because of its beginning, what makes it hard more is that molly’s thoughts are unorganized as shown below:

With the phrase ‘Yes because he never did a thing like that before’, the narrative drops us in the midst of Molly’s assertive internal monologue, leaving as scrambling to catch up with her often mysterious references and her erratic train of thought.(206)

Joyce describes his final chapter, the “clou”, star-turn of *Ulysses* it starts and ends with the female word *Yes*, “It turns like the huge earth ball slowly surely and evenly round and round spinning”. (Tindall 232). Joyce notes the use of a stream to aid the description of the continual flow of disparate ideas, feelings, and memories as soon they occur in the mind of an individual in the active state of awareness (Humphrey). The Stream of Consciousness technique uses internal monologue, flashback, and flash-forward. *Ulysses* was known for breaking all normal rules and giving new breath to literature. In 1930 the idea of writing a character's thoughts had added to the narrative tool of ordinary conversation. Joyce begins to include what the character said and what the character thought while saying what they had to say, this Soliloquy gains much of its effect from being written in eight giant unpunctuated paragraphs as Humphrey points out, “Perhaps the most famous, and certainly the most extended and skillful Direct Interior Monologue is that which the last forty five pages of James Joyce’s *Ulysses*” (26). Also, Laurent points out, ‘Penelope’ is the one that least resembles a chapter, and most resembles a large area of level fictional land, a plateau”(98).

1.2. Aim of the Study

The major aim of this study is to explore the richness of James Joyce’s novel “*Ulysses*”. Focusing on the use of the interior monologue in the last episode “*Penelope*”. It is the most famous of all Interior Monologues. It is known as “*Molly Bloom’s Soliloquy*”. Hence, this paper will reveal to what extent Joyce succeeds in portraying Molly’s inner thoughts at the level of utterances from the monologue.

1.3. Justification of the Study

Recently, things have changed under the influence of novelists like James Joyce. When readers study Molly Bloom’s Soliloquy, they have to realize that, to understand it they have to think, and thinking is done only in their minds. Also, James Joyce’s unpunctuated text forces them to pay attention to what the text is saying especially when Molly’s thoughts flit from one place to another untimed. Thus, critics consider Joyce’s Monologue innovative in literature. It is conceived that thanks to the efforts of Joyce, schools of thoughts were established, such as Modernism, these criticisms made us inquisitive to read this soliloquy and give our own interpretation to the monologue and spot the reasons behind Joyce’s revolutionary technique. Also, to uncover to what extent James Joyce succeeds in revealing Molly’s thoughts.

1.4. Motivation

The use of modernist narrative devices in the language of literature such as the Interior monologue, it activates our attention and appreciation that was a well intentioned cause which motivated me to point to *Molly Bloom's Soliloquy* from *Ulysses* in order to study this narrative technique because it shows that Joyce's narrative style has advanced Intellectually over the time of his career in writing.

1.5. The Research Questions

Based on the background of the study defined above, this paper seeks to answer the following Questions:

- To what extent readers consider *Molly Bloom's soliloquy* innovative in narration?
- To what extent does James Joyce succeed in using Internal Monologue to reveal Molly's inner thoughts?

1.6. Methodology

This study is analytical; it is based on extracting some utterances from the Interior Monologue "*molly bloom*" to be analyzed in order to examine whether Joyce's narrative technique can be considered Innovative, also, to explore to what extent Joyce succeeds to reveal Molly's thoughts by using the Internal Monologue.

The sources for this research will be collected from both primary and secondary data:

- 1- The primary data will be the last episode from the epic "*Ulysses*", which is *Molly Bloom's Soliloquy*.
- 2- The secondary data will be collected from books, articles of Journals, encyclopedias, and websites.

1.7. Dissertation Structure

This work is divided into three chapters. The first one deals with the theoretical background of the study, it discuss the origins of Stream of Consciousness and the influence of psychology on literature. The second chapter presents a brief profile of James Joyce, his achievements, rewards, and recognitions. Also, investigates Joyce's innovative technique in narration. The last chapter is the practical study that emphasizes the literary analysis of the Soliloquy; utterances from Molly's Soliloquy will be extracted to be analyzed

Theoretical Part

Stream of Consciousness as a Narrative Technique

Chapter One

Stream Of Consciousness as Narrative Technique

Introduction

1.1. The Origins of Stream of Consciousness

1.2. Stream of Consciousness in Literature

1.3. Internal Monologue as a Narrative Technique

1.4. Soliloquy Technique

1.5. Difference between Soliloquy and Internal Monologue

Conclusion

Introduction

“*Molly Bloom*” *Soliloquy* has become a part of Irish literary history in a way that exceeds its role in literature. The idea of writing from the mind of a literary character has great appeal to some writers, especially those who work in the field of drama and visual expression. For many generations there were two main forms of narrative that allow writers to tell a story. Writers often heed the rule, tell the story as if you were painting a picture and the writing was the pallet. Literary commentary is often dedicated to the idea of show, do not tell. For this, Psychological Narrative seems to be a logical way to deliver a story. It is the third dimension in narrative in which the modernist writers make use of the stream of consciousness technique. This chapter aims to discuss the term Stream of Consciousness and how psychology influenced literature in relation to James Joyce’s Monologue Molly Bloom, also, it will discuss the Internal Monologue and Soliloquy in literature and how they are used in narration to reveal the characters’ inner thoughts. Finally, it explores the difference between the Soliloquy and the Internal Monologue.

1.1. The Origins of Stream of Consciousness

To clarify the notion of Stream of Consciousness in literature, it should be first defined from a dictionary. According to Oxford Dictionary, the definition of each lexical item that forms this noun phrase is:

- Stream: A small, narrow river, also a steady flow.
- Consciousness: The fact of awareness by the mind of itself and the world. It is all the ideas, feelings, Thoughts, etc. possessed by a person.

The given definition of the expression Stream of Consciousness defined as a steady flow of the ideas, feelings, thoughts, etc. possessed by a person. This concept is not adequate for literary purposes because it neglects the important aspects of stream of consciousness.

The origins of Stream of Consciousness dates back to the American William James in his book “*Principles of Psychology*” (1890). In chapter IX “*The Stream of Thought*”, James coined the term Stream of Consciousness as to describe the uninterrupted stream of thoughts and feelings in human mind, he was summing up his notes for over twelve years from 1876 until 1890. The world in the nineteenth century was transfixed with science. The Catholic Church had fought with the first people who wanted to explore human thoughts; they felt that

once people understood this as mechanical process and learned to use it as a part of medicine, science, analysis of life, their scriptures would be refuted (James et al). James states that:

Consciousness, then, does not appear to itself chopped up in bits. Such words as "chain" or "train" do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A "river" or a "stream" is the metaphor by which it is most naturally described. In talking of it hereafter, let us call it the stream of thought, of consciousness, or of subjective life. (155)

It is the point at which James opens the door to those who use the stream of thought as a free flowing, syntactically bound group of words that describe a condition entirely generated by the human brain. Any rational person may have unrelated thoughts that can be expressed as grammatically correct series of sentences. There is more detail to be found in this chapter of *Principles of Psychology*. Professor James, unknowingly and unintentionally hands writers and literary critics a gift that has continued to expand our ability to describe human thought for the years that followed. Today, almost everyone who wants to offer complete descriptions of the thought process uses a derivative form of the process that William James describes here (ibid).

A Journal "*The Egoist*" of April (1918) wrote that there is no drama, situation, no set scene. Nothing happens. It is just life going on and on. It is Miriam's Stream of Consciousness, going on and on. This is practically the first use of the term Stream of Consciousness in literary criticism, Twenty Eight years after the publication of *Principles of Psychology*. In 1915, a British writer Dorothy Richardson was the first English novelist to pioneer the Stream of Consciousness technique, her marathon sequence of novels *Pilgrimage* ran to twelve volumes, which came out at intervals from 1915 to 1967 (Bowler).

1.2. Stream of Consciousness in Literature

In fiction, Stream of Consciousness was introduced by writers who use a new kind of narrative. It is another stylized way of thinking out loud, where writers told a story using written text within a grammatical framework and speaking to tell a story, writers now could describe thoughts, feelings or emotions, reactions, etc. to add new insights to a reader's experience. Stream of Consciousness is defined in Cudden's *Penguin Dictionary of literary terms* as "that technique which seeks to depict the thoughts and feelings which pass through the mind. Consciousness has no beginning and no end because the thoughts flit quite

randomly from one thing to another, from the present to past and vice versa” (866). In Encyclopedia Britannica the term Stream of consciousness is defined as a narrative technique in non dramatic fiction intended to render the flow of myriad impressions visual, auditory, physical, associative, and subliminal that impinges on the consciousness of an individual and form part of his awareness along with the trend of his rational thoughts.

There is a little doubt that Joyce understood not just the term Stream of Consciousness but its implications as a narrative mode. He never mentions it in any of his writing before the writing of *Ulysses*. Neither does he mention Interior Monologue as a narrative mode. One reference that seems to establish not only Joyce’s knowledge of Stream of Consciousness, but also his attitude toward critics is Prokosch. Apparently Joyce did not care for them. Here is a passage from Frederic Prokosch’s *Voices: A Memoir* (1983), which included an interview with James Joyce in 1986 (Prokosch). The most important question raised is: did James Joyce have any familiarity with William James and his famous chapter on the Stream of Consciousness? There can be a little doubt of that, in the Prokosch interview, Joyce argues:

When I heard the word “stream” uttered with such a revolting primness, what I think of is urine and not the contemporary novel. And besides, it isn’t new; it is far from the dernier cri (the latest fashion). Shakespeare used it continually, much too much in my opinion, and there’s *Tristram Shandy*, not to mention the *Agamemnon*. (Prokosch 26)

This comment tells more about Joyce than about Stream of Consciousness, it probably reflects his repulsion at the critical evaluations of his work that plagued him after the writing of *Ulysses*. It may also indicate that he was willing to create a stalking horse to disguise the real source of his ideas on interior monologue in his various works. It also refers to the stream of consciousness; Joyce asserts that “*Molly Bloom’s*” *monologue* in *Ulysses* represented this form.

Briefly, Psychological Narrative; the writing of the thoughts of a literary character as an additional tool to tell the story the writer wish to set before the reader, can be a powerful means to give insights to the reader. It offers a deeper look into their persona and enables the reader to turn a literary picture into a metaphorical statue (Humphrey).

Humphrey preserves that the feature which primarily distinguishes Stream of Consciousness novels from traditional novels is its subject matter which is the examination of

human consciousness. They also know that many previous novels dealt with the human psyche. But, they know that these do not properly come under the heading of stream of consciousness because they do not portray consciousness in the same smooth way that was defined by William James in his chapter nine. So they could not pass through as wide an area of the psyche as the stream of consciousness novel.

1.3. Interior Monologue as a Narrative Technique

Interior Monologue was first described by psychologists who were intrigued by the possibility of understanding their patients who tried to describe their lives, their symptoms that brought them to treatment, etc. There was an obvious parallel in that almost every adult understands the strong and healing effect one achieves by simply talking about what may be bothering them at any given time in their lives.

In Cudden's dictionary, "internal monologue is the technique of recording the continuum of impressions, thoughts and impulses either prompted by conscious experience or arising from the well of the subconscious. The phrase originates in an essay on James Joyce by Valéry Larbaud and is often regarded as synonymous with stream of consciousness" (422).

In *Principles of Psychology*, William James discusses with Viktor Egger, a French psychologist who wrote, "La parole interieur" or "the inner conversation." In this book James points out that a monologue did not really work at all. Psychologists create two personalities within our minds and they talk to each other. In a lot of ways, this accounts for how they write from the mind as if they are recording that "inner conversation" (James), also, Dujardin defines the Internal Monologue as

Le monologue intérieur est, dans l'ordre de la poésie, le discours sans auditeur et non prononcé, par lequel un personnage exprime sa pensée la plus intime, la plus proche de l'inconscient, antérieurement à toute organisation logique, c'est-à-dire à son naissant, par le moyen de phrases directes réduites au minimum syntaxial, de façon à donner l'impression, tout venant.

(Dujardin 59)

So what is mentioned in this citation is that, the Interior Monologue is the expression of the most intimate thought that lies nearest the unconscious, in its form, it is produced in direct phrases reduced to the minimum of syntax, and thus it responds essentially to the conception of poetry (Humphrey).

The years since 1954, when Humphrey wrote, "*Stream of Consciousness in the Modern Novel*", the genre has almost disappeared. The reason is that Stream of Consciousness and

Interior Monologue, or Psychological Narrative in any form has become a standard mode of narrative. Scholars and critics now regard it as another point of view, which tends to both demystify the mode and place it instead, as only one of several conceivable and describable points of view for narration. The advantage of this is that it no longer carries some of the old literary connotations (Humphrey).

One of the obvious questions raised is, the difference between interior monologue and stream of consciousness writing. The main difficulty with this is that they both derive their theoretical basis from the same source which is Chapter Nine from *Principles of Psychology* in which Professor James writes the famous paragraph used by almost everyone who has an interest in writing from the minds, rather than the speech or other narrative sources of their fictional characters. Although William James was not trying to offer new paths of discovery in writing, he did describe the technique of Psychological Narrative in clear terms. In the passages of Chapter Nine that offer a detailed description of what the reader is thinking, he assumes: "...I refer to the breaks that are produced by sudden contrasts in the quality of the successive segments of the stream of thought. If the words "chain" and "train" had no natural fitness in them, how came such words to be used at all" (James 155).

This is the point at which James opens the door to those who see the stream of thought as a free flowing, syntactically bound group of words that describe a condition entirely generated by the human brain. Any rational person may have unrelated thoughts that can be expressed as grammatically correct series of sentences. Today, almost everyone who wants to offer complete descriptions of the thought process uses a derivative form of the process that William James describes here (James).

Modern narratologists regard Psychological Narrative as a mode that has appeared in literature for various lengths of time. The fact that many writers continue to use the term Interior Monologue reflects that it has become accepted literary vernacular. James Joyce and William Faulkner both wrote in Psychological Narrative of various parts of their works. Only "*Penelope*" in Joyce's *Ulysses* is pure Psychological Narrative. But, when readers look at *Molly Bloom's Soliloquy* in terms of Psychological Narrative, it breaks the standard rules built into the process of human thought as described by William James. Scholars make it clear that Psychological Narrative, or Interior Monologue and Stream of Consciousness are, in fact, floating concepts to the narrative writer. They are concepts that may change as much as the stream of thought in James' chapter nine (Humphrey et al).

One of the important points in analyzing *Molly Bloom's soliloquy* is that Joyce goes back centuries ago to remove all punctuation. Looking at the beginning, readers can imagine that Molly is alone even though she never mentions that in the Monologue. Molly seems to be a rambler or someone who is loquacious and just talks to hear her talk (Humphrey). Throughout reading the biography of James Joyce, readers soon will know that he is always struggling with the bottle, that is to say, with his own ego and other monsters that cause him to never grow rich (Ellmann).

When Joyce wrote the Monologue, he apparently wants to bring the reader under the spell of Molly. She seems to be an amalgamation of the women who have passed through his life. Molly Bloom starts off with a strange dialogue (Humphrey). But Critics and scholars usually know that much of Joyce's writing is based on a contemporary idea of "the inner voice" or "La Parole Intérieur". Briefly, when people talk to their selves, they are not speaking to nothing. They cannot do that and make sense. What they must do is talk to the other self, which is the alter ego within their minds; if they accept this idea; the job becomes simpler but much less interesting which is not the case. If lecturers face the prospect of needing to teach the monologue for university students, they have to look for handles. One of those handles is the fact that all sentences contain words that relate to each other syntactically under the logical pattern of subject, predicate and object. Sentence is fraught with modifiers like adjectives and adverb and phrases with that function. These functional units can give order and familiarity to a rambling monologue like that of the loquacious Molly Bloom (Humphrey et al).

Thomas Stearns Eliot ([1888](#) - [1965](#)) opened *The Love Song of J. Alfred Prufrock* ([1917](#)) with a sentence:

LET us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,

(Eliot 1- 4)

Eliot, the expatriate American is known for his innovative poetic technique and his use of unconventional subject matter. He also got enamoured with the stream of consciousness that flowed through his brilliant mind. He replaces all the sundry images of Romantic poetry which William Wordsworth ([1770-1850](#)) demonized in "A Preface to the Lyrical Ballads" (1800) to insist that poetry should be as men speaking to men (Ackerley).

James Joyce spoke of interior monologue as being as common as dirt. These are the first lines of the *Molly Bloom's soliloquy*. Readers should not be discouraged if they find them almost incoherent. James Joyce intended it to be that way. This section is called the “*Penelope*” passages in keeping with his intention to write the novel in the same format as *The Odyssey* (see appendix 01).

1.4. Soliloquy Technique

A dramatic speech uttered by one character speaking aloud while alone on the stage or while under the impression of being alone. The soliloquist thus reveals his or her inner thoughts and feelings to the audience, either in supposed self communion or in a consciously direct address. Soliloquies often appear in plays from the age of Shakespeare, notably in his *Hamlet* and *Macbeth*. A poem supposedly uttered by a solitary speaker, like Robert Browning's 'Soliloquy of the Spanish Cloister' (1842), may also be called a soliloquy (Humphrey 239). Soliloquy is a form of Monologue, but a Monologue is not a Soliloquy this can be found in dramatic monologue which is literary genre, usually of poetry, poem consisting of a speech by a single character, in which his or her thoughts, character, and situation are revealed to the reader. It developed from the soliloquy, a monologue spoken in a play. It was a particularly popular poetical form in the 19th century. Examples include Robert Browning's "*My Last Duchess*" (1842) and T S Eliot's "*Love Song of J Alfred Prufrock*" (1917). Humphrey argues, “The purpose of stream of consciousness novel which employs soliloquy is achieved occasionally by the combination of soliloquy with interior monologue” (op.cit 36).

What characterizes soliloquy in stream of consciousness that of being a monologue with the supposition of a strict and direct audience. The character presents his consciousness directly to an audience; it is spoken monologue with no interference from a narrator.

1.5. Difference between Soliloquy and Internal Monologue

In one hand, the Internal Monologue is a technique in which the narrator almost disappears and the point of view overlaps with the internal thoughts of the characters. Grammar rules are respected and punctuation is used to reproduce the sequence of thoughts, memories, feelings, considerations of the characters. The main features of the Interior Monologue are as follows: it is a verbal expression of a psychic phenomenon; it is immediate, it is free from introductory expressions like “he thought, he remembered, he said”; there are two levels of narration: one external to the character’s mind, the other internal; it lacks chronological order and the

presence of subjective time; it disregards the rules of punctuation; it lacks formal logical order.

It is necessary to distinguish three kinds of Interior Monologue:

- The indirect Interior Monologue, where the narrator never lets the character's thoughts flow without control, and maintains logical and grammatical organization; the character stays fixed in space while his/her consciousness moves feeling in time. For example in Virginia Woolf's *To the Lighthouse*, there is a passage where the action takes place within the mind of the protagonist, Mrs. Ramsay, as a series of memories, associations, reflections and feelings stimulated by apparently unimportant things.
- The Interior Monologue, characterized by two levels of narration: one external to the character's mind, the other internal. For example in James Joyce's *Ulysses*, *Molly's monologue*: this is an example of Interior Monologue with the mind level of narration. Molly Bloom lies in bed thinking over her day; various scenes from her past life crowd into her mind. She thinks of her husband, Leopold Bloom, in particular.
- The Interior Monologue where the character's thoughts flow freely, not interrupted by external events. For example *Molly's Monologue*.

On the other hand, Soliloquy is a form of Monologue. It is possible that St Augustine of Hippo coined this compound in Latin: soliloquium, from solus, 'alone' and loqui, 'to speak'. A soliloquy is a speech, often of some length, in which a character, alone on the stage, expresses his thoughts and feelings. The soliloquy is an accepted dramatic convention of great importance and the various uses it has been put to show the strengths and advantages of such a convention. Its advantages are inestimable because it enables a dramatist to convey direct to audience important information about a particular character: his state of mind and heart, his most intimate thoughts and feelings, his motives and intentions. In Classical drama the soliloquy is rare, but the playwrights of the Elizabethan and Jacobean periods used it extensively and with great skill. They achieved an excellence in the use of this convention which has not been equaled. Hamlet, Macbeth and Othello all have major soliloquies (those in King Lear are somewhat less important), and so does Marlowe's Dr Faustus. (Cudden 838)

Conclusion

Throughout this chapter, we have attempted to look at Stream of Consciousness technique and its origins. This narrative mode has been used by modernist authors like James Joyce in order to get a particular character's point of view across to the reader via their thoughts. This can be done in several ways such as a monologue or as part of their actions. It is a way for

important character traits to be portrayed from the inside. This new narrative technique helps the author make it seem to the readers as if they are overhearing on what is going in the character's mind and knowing their intimate thoughts.

Chapter Two

James Joyce the Innovator

Introduction

1.1. James Joyce Profil

1.2. Summary of the Episode “Penelope”

1.3. James Joyce the Modern Novelist

Conclusion

Introduction

James Joyce is considered one of the major figures in Modernist Literature. This chapter tackles in brief Joyce's life, achievements, rewards, and recognitions. It also gives a summary for the episode "*Penelope*". Hence, it will explore the author as a Modernist Innovator who uses Stream of Consciousness technique in one of his most challenging and rewarding novels ever written "*Ulysses*" to reveal Molly Bloom's inner thoughts via the Direct Internal Monologue in his last chapter "*Penelope*" from "*Ulysses*".

1.1. James Joyce Profile (1882-1941)

James Augustine Aloysius Joyce was born on February 2, 1882 in Dublin, Ireland. Something is paradoxical about Joyce's life exile from Ireland, he was so obsessed with the atmosphere of Dublin, and his writings were always about Dublin in spite he hates it a lot. Joyce went back to Dublin in 1904 because of his mother's death where he met Nora Barnacle his future wife. They arranged to meet again. In June 16th, they met and walked out together (Ellmann).

Joyce writes for the first time for a paper called "*The Dubliners*" and it was like a blog about daily life among people who lived in Dublin. In this period of his writing, Joyce simply reports daily events and told stories he had heard in public or other places. Like most Irishmen, James was devoted to conversation, drinking alcohol, and current political events. He is also very crude, he failed to respect women was a general pain because of his ego. After, Joyce leaves Dublin and he focuses were only on "*Ulysses*" (1922), Joyce published a volume of poetry, "*Chamber Music*" (1907); and finished his first novel, "*A Portrait of the Artist as a Young Man*" (1916). In addition, he wrote a long prose poem entitled "*Giacomo Joyce* (1914) and the play "*Exiles*" (1918). Meanwhile, Ezra Pound and Harriet Shaw Weaver organized to put out "*Ulysses*" in monthly episodes in both *The Individualist* in England and in the *Little Review* (March 1918 - December 1920) in the United States. Joyce also struck up a friendship with the English artist Frank Budgen, who worked for the British Consulate in Zurich, Joyce took time to explain the ideas and values behind *Ulysses* to Budgen, which helped him, more clearly distinguish the overall design of the novel, also he shared a love of French symbolist poetry with Budgen, and they often narrated selections of verse to one another (Ellmann). Kiberd assumed:

How did a city as sleepy and provincial as Dublin in the early twentieth Century generate the extreme modernity of forms to be found in the writings of Yeats, Beckett or, most of all, Joyce? (Gibson 7)

In 1939 he wrote "*Finnegan Wake*", his works have been subject to extreme inquiry by scholars, James Joyce died in January 1941. He is buried in the Fluntern Cemetery, which rises above Zurich.

1.2. Summary of the Episode "Penelope"

The first of Molly's eight giant "sentences" that comprise her Interior Monologue begins with her annoyance and surprise that Bloom has asked her to serve him breakfast in bed. Molly intuits that Bloom has had an orgasm today, and she thinks of his past dalliances with other women. She thinks of her afternoon of sex with Boylan. On the other hand, Molly guesses Bloom is more virile than Boylan and remembers how handsome Bloom was when they were courting. Thinking of Josie and Denis Breen's marriage, Molly feels that she and Bloom are perhaps mutually lucky.

Molly considers her various admirers: Boylan, Bartell D'Arcy. Molly anticipates seeing Boylan on Monday and their upcoming trip to Belfast alone. Molly's thoughts turn briefly to the world of concert singing, annoyingly girlish Dublin singers, and Bloom's help with her career. Molly remembers Boylan's anger over Lenehan's lousy Gold Cup race tip. Molly thinks Lenehan is creepy. Considering future meetings with Boylan, Molly resolves to lose some weight and wishes she had more money to dress stylishly. Bloom should quit the Freeman and get lucrative work in an office. Molly remembers going to Mr. Cuffe to plead for Bloom's job back after he was fired.

Molly's fourth sentence begins with a train whistle. Thoughts of the hot engine car lead her to thoughts about her Gibraltar childhood, her friendship there with Hester Stanhope and Hester's husband Wogger, and how boring her life was after they left. She had resorted to writing herself letters. She thinks of how Milly sent her only a card this morning and Bloom a whole letter. Molly wonders if Boylan will send her a love letter.

Molly's mind wanders from her Gibraltar girlhood to Milly. She does not like being alone in the house at night. She ponders her close but tense relationship with Milly, who has become wild and good looking like Molly used to be.

Molly climbs quietly back into bed and thinks back over their frequent moves, a result of Bloom's shaky financial history. She worries that he has spent money on a woman today, as well as the Dignam family. Molly thinks of the men at Dignam's funeral; they are nice, but Molly resents their condescension to Bloom. Molly recalls Simon Dedalus's vocal talent and wonders about Simon's son.

Molly thinks of how Bloom never embraces her. She reflects on how much better a place the world would be if it was governed by women. Considering the importance of mothers, she thinks again of Stephen, whose mother has just died, and of Rudy's death, and then stops this line of thought, for fear of becoming depressed. She imagines arousing Bloom tomorrow morning, then coldly telling him about her affair with Boylan to make him realize his culpability.

1.3. James Joyce the Modern Novelist

In the preface of *A Reader's Guide to James Joyce*, York claims:

Joyce was a master of words and that his verbal arrangements, offering ways of accosting reality, increase our awareness and give pleasure. We agree with less enthusiasm that Joyce is a difficult writer, increasingly difficult as, going along, he saw more and more in things and found more ways to say what he saw.(6)

James Joyce is considered as one of the prominent figures in the Modernist period because he is the most versatile and skilful comparing to other modern novelists .He apparently did look at the work of others, especially British writers and gain an understanding of the new narratology that was replacing the dull and repetitive standard writing for the novel market.

Ulysses was banned because the post office was against it; it was not allowed to be published any more in United State. Now, the book is considered very genius, beautiful, and great classic, it is also required to be read in universities and even colleges in America.

Though Joyce was not the first figure that uses Interior Monologue, “He credited the invention to an obscure French novelist of the late nineteenth century, Eduard Dujardin (1861–1949)” (Lodge 48) who used the Internal Monologue in his novel “*les lauriers sont coupés*” (*We’ll to the Woods No More*, 1888). Joyce did not want to admit that it was the Americans who developed it as a literary style. But, no one before Joyce had use the Internal Monologue so constantly. As a matter of fact, Ulysses was not written as a whole in Stream of Consciousness form, Joyce asserts in the book of Richard Ellmann “*James Joyce*”: “I’ve put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that’s the only way of insuring one’s immortality” (251). In his last chapter, Joyce uses the psychological realism to represent the mind of a woman; he ends his linguistic and psychological epic with the most famous and long rambling Internal Monologue which is *Molly Bloom Soliloquy*. This technique is very difficult to use, but Joyce succeeds and avoids all the pitfalls by his genius words, he broadens his perspective to include insights into the lives of the characters that had inhabited his early stories (Humphrey et al).

At this time, the idea of writing a character's thoughts had added to the narrative tool of ordinary conversation. Joyce began to include what the characters said and what the characters thought while saying what they had to say. This Soliloquy gains much of its effect from being written in eight giant unpunctuated paragraphs. Psychology had begun to exert its influence on literature (Humphrey).

The major innovation of James Joyce was to transmit the Internal Monologue for further by rendering, for the first time in literature, the numerous flow of impressions, half thoughts, associations, lapses and hesitations, incidental worries, and sudden impulses that form part of the individual’s conscious awareness along with the trend of his rational thoughts. This Stream of Consciousness technique proved widely influential in much 20th century fiction (Humphre et al).

For Joyce’s fame is extraordinary. He is the most memorable literary novelist of the twentieth century. He became global before the world did. According to Doctor Lucia Boldrini, Lecturer in English Literature at Goldsmiths College, London; the longest of the eight sentences in Molly's Monologue is 4,391 words. This Interior Monologue has no punctuation or pauses; it is also considered the most representative piece of the Stream of Consciousness technique found in the literature of the English language (Humphrey et al). Lee Spinks claims:

The final episode immerses us in the preconscious mind of Molly Bloom. Joyce's exploration of Molly's sensibility adapts the stream-of-consciousness technique and suspends the grammatical structures of prose in order to convey the allusive associational logic of dream thoughts. (185)

"*Penelope*" episode was written for the feminine voice of Dublin to give them a chance to talk. James Joyce represents the female mind in its entire confusion, when he wrote the thoughts of Molly Bloom; they were not the beautiful writing authors usually use to tell a story they are the thoughts, impulses, reactions of the woman who is trying to cope with being a woman in a Catholic society. Molly Bloom's flowing thoughts also provides readers with desires of women and holding up an innovative sympathetic of the feminine psyche that shared not only by all humans, but the entire universe. Molly like any other woman wants to be loved, respected, she want her husband to take care of her (Humphrey).

Molly was thinking randomly, thoughts were represent as they came to her. Though most of them were irrelevant, but some also reflected her personal joys, fears, repulsions, loves and hatreds. These thoughts were from her mind the case that makes Molly perfectly sane and, for the most part quite sensible. Joyce shows her a lot of respect and avoids the niceties that are often found in standard literature. Joyce often falls into rudeness of the language that one hears on the streets, in public houses in public places where people gather.

People who buy and read novels enjoy the idea that their reading adventure is strictly between themselves and the printed page. If someone writes something that is shockingly vulgar, they can read it in perfectly good privacy, sharing their reaction with no one, Joyce was prepared for this because even his earliest writing was filled with sexual references and titillating scenes. He loved to show people at their worst, tacky, and petty (Humphrey).

In skeleton outline the movement of molly's stream of consciousness, as it is controlled by the principle of free association through memory, the senses, and the imaginations, is clear (see appendix 02).The very pattern of the outline itself shows the direction of Molly's stream. The hearing of the clock, the seeing of the wallpaper and the lowering of the lamp indicate places where the outer world impinges on Molly's inner life (Humphrey 48).

After Joyce, the novel was never quite the same again. His influence has been profound and, as one of the great innovators, he has had many imitators. During the 1920s and 1930s the English novel flourished. So many excellent books were written by so many gifted writers that here there is space to mention only a handful. There was, for example, Ford Madox Ford

(in 1915 he had published his admirable *The Good Soldier*), who wrote the *Tietjens* series: *Some Do Not* (1924), *No More Parades* (1925), *A Man Coaled Stand Up* (1926) and *The Last Post* (1928). There was L. H. Myers, a rare instance of the 'philosopher' novelist, who wrote *The Orissers* (1922), *The Clio* (1925) and *The Near and the Far* (1929) - this being the first of a tetralogy ; the others were *Prince Jali* (1931), *The Root and the Flower* (1935) and *The Pool of Vishnu* (1940). During roughly the same period, Virginia Woolf, influenced by Joyce and Dorothy Richardson' was experimenting with the Stream of Consciousness technique and she is chiefly remembered for *Jacob's Room* (1922), *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), *The Waves* (1931) and *Between the Acts* (1941) (cudden).

Bloomsday was a celebration of James Joyce's events from his novel *Ulysses*. It is annually set on the 16th of June in Dublin, it is the same day that Joyce met his wife and starts to walk out with her Celebration were in many other places too such as United States, Italy, Australia, United Kingdom and elsewhere in which they dress as characters from the book and read the whole novel it takes many hours. Joyce's "*Molly Bloom's Soliloquy*" is fairly easy to read to the point that it has been made into a play. The drama of the Monologue comes from Molly's reaction to what her mind describes (Ellmann).

Conclusion

James Joyce is considered as a genius writer, using Stream of Consciousness technique continually in Forty Five pages to reveal Molly's inner thoughts, it is definitely a difficult task but Joyce achieves it without any pitfalls, After Joyce, the novel was never quite the same again. His influence has been profound as one of the great innovators; Joyce had many imitators who use this narrative technique in their writings like Virginia Woolf, Ford Madox and many other authors.

Practical Part

Analyzing Utterances from Molly Bloom's Soliloquy

Chapter Three

Analyzing Utterances from Molly Bloom's Soliloquy

Introduction

1.4. Description of Molly Bloom as a Character

1.5. James Joyce's Narration Technique in Molly Bloom's Soliloquy

1.6. James Joyce's Style in Revealing Molly's Inner Thoughts

Conclusion

Introduction

Some critics consider Molly Bloom the most attractive figure in *Ulysses*. Joyce is not a woman but he makes an effort in order to give a chance to women to express their feelings, needs, and desires. Therefore, this chapter seeks to give a brief description of Molly Bloom as a character, also it discovers the use of Internal Monologue through the analysis of some extracts from the novel "*Ulysses*" in order to investigate to what extent Joyce's narrative technique is considered Innovative in literature, also to look at their effects on the readers when reading Molly's inner thoughts. Thus, the analysis will have two parts; one for Joyce's innovative technique he adds to the narrative modes and the other one for his success to reveals molly's inner thought

1.1. Description of Molly Bloom as a Character

Joyce's earth Goddess, she is similar to Chaucer's Wife of Bath. Although her appearance in *Ulysses* occupies only a small part of the novel, her presence is felt throughout.

The "*Penelope*" Episode of *Ulysses* presents a full picture of Molly Bloom, one told through her own sleepy thoughts. In "*Penelope*", Molly emerges as a thoroughly real person: freely accepting her sexual self, jealous of other women, sometimes melancholic, demanding when dealing with a lover, and completely knowledgeable about her husband's eccentricities. Yet Molly is also a symbolic figure, and her characterization in the entire novel contains several tiers of meaning. Molly is, first of all, an embodiment of archetypal womanhood. She reminds the reader of the Pagan Mary whom Stephen saw standing in the water at the close of Book Four of *A Portrait of the Artist as a Young Man*.

1.2. James Joyce's Narrative Technique in Molly Bloom's Soliloquy

By August 16, "*Penelope*" the last chapter in *Ulysses* was fully planned; it is a long internal monologue in which Molly thinks of her life with her husband Bloom, her childhood in Gibraltar, the events surrounding her adultery, even her plans for the future. The monologue drifts realistically from topic to topic, introducing thoughts and fragments of thoughts without warning, as they occur in real life the case that gives a full idea about Molly Bloom's personality, Joyce shows the way Molly thinks, feels, and even what she wants; This takes the form of a rambling monologue presented in eight long unpunctuated sentences, absence of introductions to people, and events, the absence of punctuation is more important for the outcome it has on the reader's mind when reading the monologue, this shapes the style, reader will read it quickly because of the lack of full stop and pauses, Molly seems very eager to show all of her experiences, she certainly has no time for punctuations.

When James Joyce wrote the thoughts of Molly Bloom, they were not the beautiful writing authors usually use to tell a story they are the thoughts, impulses, reactions of the woman who is trying to cope with being a woman in a Catholic society. During the reading of Molly's monologue, it is noticed that her thoughts have no beginning or end but Mr. Bloom is the subject in the first and at the final of the monologue soon you will find that Molly's motivations are simple; she thinks about love and life. Also, Joyce is completely absent in this monologue, the whole monologue is written in first person "I". The tense throughout the monologue is moving from past to present, conditional, and perfect just like Molly's mind specifies.

Joyce chooses Molly Bloom to be a character that epitomized the group of women who were uneducated, unappreciated and often abused, mostly because their husbands and lovers were alcoholics. He provides a cross section of thoughts, expressing the needs and desires of everywoman and supporting the understanding of the feminine psyche. Joyce's wife, Nora, is often considered the model for Molly as in:

...I don't care what anybody says it'd be much better for the world to be governed by the women in it you wouldn't see women going and killing one another and slaughtering when do you ever see women rolling around drunk like they do or gambling every penny they have and losing it on horses yes because a woman whatever she does she knows when to stop... (Joyce 926)

Joyce uses Nora's memories in his writings, she was absolutely an inspiration for him, but he compressed his art in Molly Bloom. Nora was a quiet woman and passionate, when she was talking to Joyce in their daily life; he was listening and put her voice into his female characters in his writings. In Penelope episode, Nora is most identified. If you read the biography of Nora and her husband you will soon realize some lines from Molly's monologue which purely described Nora such as, "... there isn't in all creation another man with the habits he has look at the way he's sleeping at the foot of the bed...". (Joyce 917)

The position of Molly's husband in bed is much the same of Nora's husband which is used in Rome. Another similarity between Nora and Molly is that, they were both in the Thirties also they do share the same wedding day which is October the 8th.

Women have always been very idealistic about marriage and their role in the lives of their family and their husbands. Joyce clearly understood the dilemma of Irish and British women, readers will get the impression that he was satisfied with that at least until he wrote "A Portrait of the Artist as a Young Man". He was heavily influenced by his Catholic family even though that was part of the reason that he moved to Italy (Trieste) and eventually to Paris.

Joyce becomes conscious that the human mind does not work linearly the whole time; most of the time thoughts are arbitrary. Free of punctuation, Molly's thoughts grow unsurprisingly. In a moment her ideas went over numerous phases of human experience, sexual desire, emotional susceptibility, and psychological authorization; realistically, without gadget. Joyce additional trials to abandon straight modes of reading and decode the wild flow of words.

For James, achieving a high level of understanding of who we are at our core, or understanding our spiritual selves is more rewarding than satisfying the needs of the social and material selves. But for Joyce, the spiritual self is more fluid because it is composed of social language, not just core feelings. For example in Molly Bloom's monologue, she thinks:

...I'd love to have a long talk with an intelligent well-educated person I'd have to get a nice pair of red slippers like those Turks with the fez used to sell or yellow and a nice semitransparent morning gown that I badly want or a peachblossom dressing jacket like the one long ago in Walpoles only 8/6 or 18/6 111 just give him one more chance 111 get up early in the morning I'm sick of Cohens old bed in any case... (Joyce 928)

Here we can see a social and materialistic self at her spiritual core- mentions of luxurious objects, historical names, prices, colors, store names. The running together of words: "well-educated" and "semitransparent" and "peachblossom" shows that the grammar of her mind is quite fluid and history seems to her one long chain of associations. It would be impossible to say that she has a spiritual core in the way James suggests and there are many more examples of this throughout the Soliloquy.

In fact Joyce is suggesting that the spiritual self is historical and not a separate entity as imagined by the Catholic Church. For example:

...I declare to God I dont feel a day older than then I wonder could I get my tongue round any of the Spanish como esta usted muy bien gracias y usted see I havent forgotten it all I thought I had only for the grammar a noun is the name of any person place or thing pity...(Joyce 927)

Here, we see a kind of spiritual chaos involving different languages, names, shifts of grammar and tense, vague references half formed (Valera),and so on. If James thinks our spiritual core is fixed or stable, Joyce thinks it is fluid, social, chaotic and historical. Molly is hardly a character at all more an assemblage of words. The difficulty of the text reflects Joyce's view of the difficulty of ever knowing ourselves or our own mind. The spirit, for Joyce, is a language game.

The sexual desire predominant over Molly's Monologue becomes more obviously. But as much as Molly complains about men and Bloom in particular, she still loves him. The chapter and the book end with Molly thinking about when Bloom proposed to her:

...I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes. (Joyce 932)

In this passage, it is vividly illustrated that the reader cannot distinguish between the conscious and subconscious inner thoughts because of the structure of the monologue. This end is one of the best ever endings to a book because the hesitation is typical, readers will witness a single day in Molly and her husband Bloom life progress may have been made in their separated marriage, but there certainly was not a complete improvement. The uncontrolled confirmation and pleasure of the final lines cannot be denied in a way or another.

James Joyce is an innovative writer, writing the inner thoughts of Molly's were perfectly heard and felt. This technique is very difficult to use, but Joyce succeed and avoids all the pitfalls by his genius words, he broadened his perspective to include insights into the lives of the characters that had inhabited his early stories.

1.3. James Joyce's Style in Revealing Molly's Inner Thoughts

James Joyce succeeded to great extent in revealing Molly's inner thoughts, while she was laying in her bed, Mr. Bloom requests Molly to prepare breakfast and serve him in the bed in the morning, this request made her kept silent but her mind was muttering, the case that grow out of her awareness of Bloom's relations with numerous women "Yes because he never did a thing like that before as ask since the City Arms hotel when he used to be pretending to be laid up with a sick voice..." (Joyce 871). Also as she complains about her husband and his relations with women, she soon complains about women too while enjoying it:

... doing his highness to make himself interesting for that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world... (Joyce 871)

These muttering thoughts made her in turn thinks about Mr. Blazes Boylan and the energetic sexual encounter enjoyed that very afternoon, she was thinking about the impression she made on Mr. Boylan "... I wonder was he satisfied with me one thing I didn't like his slapping me behind going away so familiarly in the hall..." (Joyce 876). Molly wants to be pleased, she does not even love Mr. Boylan ; she loves his money and was waiting to have a gift from him because she pleased him, "...well he could buy me a nice present after what I gave..." (Joyce 876), it is obvious that Mr. Bloom was so cold with her and never treats her well after the death of their son they did not have any relations since that day. Mr. Bloom was so careful with his own money, he never buy any presents for his wife the case that made molly so embarrassed in her society; Molly complains

...he ought to chuck that Freeman with the paltry few shillings he knocks out of it and go into an office or something where hed get regular pay or a bank where they could put him up on a throne to count the money all the day of course he prefers plotting about the house so you cant stir with him any side ... (Joyce 890)

Soon, Molly Shows us her inner thoughts deeper into her nature, she was thinking about the border between her life earlier in her hometown Gibraltar and her life with Mr. Bloom , it

seems that she was so disappointed because she did not expect to have such a terrible life with him, she remembers her friends from Gibraltar,

...what became of them ever I suppose theyre dead long ago the 2 of them its like all through a mist makes you feel so old I made the scones of course I had everything all to myself then a girl Hester we used to compare our hair mine was thicker than hers ...(Joyce 895)

Later on Molly has a struggle with her conscience about her adultery and how she blames Bloom for the whole thing "...it's his entire fault if I am an adulteress..." (Joyce 929), this soliloquy has proofs and sensations that make us review our previous standpoint of her marriage. Molly's internal thoughts suggest a new perspective: it is Bloom who has been compromising her, and his own infidelities call his easy judgment of Molly as adulterous into question. This memory also led her remark on the mainly sexual differences between men, remembering Boylan, Bartell D'Arcy, and Lt. Gardner, and relating the origins of her relationship with each the case that makes the monologue complicate more because when Molly speaks about men, she uses the pronoun 'he' the thing that made the reader unable to understand this pronoun 'he' to whom is referred since 'man' is 'men' in her view. It is noticeable that Molly cannot make different from one man to another just like her mind. But what it obvious in the Monologue is the style; soon you will find out that Molly is uneducated Irish woman because of her bad grammar and spelling mistakes. Joyce representations of Molly's thoughts were perfectly revealed, he was concerned about the image of female mind. She uses informal and colloquial language; she runs her sentences together and they often lack important syntactical elements like a subject and predicate as in:

... maybe like the smutty photo he has shes as much a nun as Irn not yes because theyre so weak and puling when theyre sick they want a woman get well if his nose bleeds youd think it was 0 tragic and that dyinglooking one off the south circular...(Joyce 872)

Many of the thoughts Molly says in the soliloquy are impolite to say "...though I laughed I am not a horse an ass am I..." (Joyce 876). Also, Molly is extremely frank about sex. Though, if one only thinks about her ideas; they are personal secrets for sure, those ideas and thoughts which cannot be said aloud but definitely every person think about them in their minds. The reason of that is Joyce often falls into the vulgarities of the vernacular that one hears on the streets, in public houses and wherever people gather. He was prepared for this because even

his earliest writing was filled with sexual references and scenes. He loved to show people at their worst, tacky, and petty.

The key to Molly's character is perhaps best contained in her statement, "... let us have a bit of fun ..." (Joyce 871). She does not want to be used by Boylan; she wants to be loved, in a tender way. Molly wishes that some man, any man, would give her a long kiss while holding her lovingly in his arms. Molly Bloom is lonely, and she writes letters to herself; she has been rejected by her quirks and often cold husband. But, basically, Molly is not a defeated woman despite her disappointments in finding a man who is able to love her.

Molly's feelings to Bloom waver wildly all over her monologue, at the end of the monologue, her thoughts focus more on her husband and Stephen and less on Boylan:

...how he kissed me under the Moorish wall and I thought well as well him and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.

(Joyce 932)

James Joyce succeeds to present a narrative mode that gives the reader insights into Molly's action and situation. They create thoughts in the reader's mind with interesting, provocative words that create images, and relate Molly to the reader's own psyche.

Conclusion

James Joyce's Innovative Technique is successful to great extent because presenting Molly's inner thoughts and feelings throughout Forty Five pages without punctuations is absolutely not an easy task; it is a work which requires a powerful gift from the writer. In making use of the stream of consciousness technique to represent the psychological nature of his character Molly, Joyce was able to distance himself from the monologue, by this means to reveal molly's inner thoughts in a pure way. Reader will not be able to know the border between his life and his art. Joyce has his own unique style, his love for the English language and his hometown made him tackle many issues that any writer of his age did not have the courage to deal with. Because of Joyce's achievements the novel was never quite the same again.

General Conclusion

General Conclusion

Throughout this study, we attempt to investigate whether James Joyce succeeds in revealing Molly Bloom's thoughts in the novel *Ulysses*. The purpose of this study is to explore Joyce's habit in using the Internal Monologue, the stylistic device as a means that allow the reader of knowing molly's inner thoughts.

This study includes two main parts; the First part contains two chapters, chapter one introduces the origins of the term Stream of Consciousness, then how Psychology influenced Literature and as a result Stream of Consciousness became a narrative technique used to reveal the literary characters thoughts by using Monologues, Soliloquies, etc. Whereas the second chapter represents a profile of James Joyce, his achievements, rewards, and recognitions. Also, w summary of the episode "*Penelope*". Hence, exploring to what extent readers consider Joyce's Narrative Technique Innovative in Literature. The second part presents a brief description of Molly Bloom also, the literary analysis of utterances that was taken from Molly Bloom's Monologue; this analysis was psychologically to explore whether Joyce succeeds in using the Internal Monologue to reveal Molly's inner thoughts.

From our critical reading of Molly's Soliloquy, the story has more to say than words. It represents the female mind; Joyce creates Molly Bloom as a character that epitomized the group of women who were uneducated, unappreciated and often abused. This Interior Monologue has a deeper meaning. When Joyce wrote the Monologue, his aim was to bring us under the spell of Molly be because she is apparently the amalgamation of the women who have passed through his life, especially his wife Nora. It is known that Joyce's style of writing is based on the inner voice. In Joyce's Monologue readers will never know the border between his life and his literary works. Joyce succeeds in making a portrayal of the Irish women of his hometown to a great scope.

The idea of writing from the mind of literary characters has a great appeal to some writers; that is way Joyce's soliloquy has become as a part of Irish literary history in a way that exceeds its role in literature. He is the most versatile and skilful author compared to other modernist novelist.

Joyce's Internal Monologue was not invented to make a common sense, it is meant to express unreasonable desires as they are translated into verbal thoughts. Furthermore, Molly Bloom's mental state is not supposed to provide a stern analysis but rather to hold the flow of the mind, both the conscious and the unconscious one.

Eventually, I hope that the outcomes of my study will be appreciated and helpful to students of Literature in our university in particular, and the reader in general who would benefit from this modern narrative device and enjoy the field of Narratology.

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Appendices

Appendix (01)

Passage from the episode “Penelope”

Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting for that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world let us have a bit of fun first God help the world if all the women were her sort down on bathingsuits and lownecks of course nobody wanted her to wear them I suppose she was pious because no man would look at her twice I hope Ill never be like her a wonder she didnt want us to cover our faces but she was a welleducated woman certainly and her gabby talk about Mr Riordan here and Mr Riordan there I suppose he was glad to get shut of her and her dog smelling my fur and always edging to get up under my petticoats especially then still I like that in him polite to old women like that and waiters and beggars too hes not proud out of nothing but not always if ever he got anything really serious the matter with him its much better for them to go into a hospital where everything is clean but I suppose Id have to dring it into him for a month yes and then wed have a hospital nurse next thing on the carpet have him staying there till they throw him out or a nun maybe like the smutty photo he has shes as much a nun as Im not yes because theyre so weak and puling when theyre sick they want a woman to get well if his nose bleeds youd think it was O tragic and that dyinglooking one off the south circular when he sprained his foot at the choir

party at the sugarloaf Mountain the day I wore that dress Miss Stack bringing him flowers the worst old ones she could find at the bottom of the basket anything at all to get into a mans bedroom with her old maids voice trying to imagine he was dying on account of her to never see thy face again though he looked more like a man with his beard a bit grown in the bed father was the same besides I hate bandaging and dosing when he cut his toe with the razor paring his corns afraid hed get bloodpoisoning but if it was a thing I was sick then wed see what attention only of course the woman hides it not to give all the trouble they do yes he came somewhere Im sure by his appetite anyway love its not or hed be off his feed thinking of her...

(Joyce 871)

Appendix (02)

Skeleton Outline of the movement of Molly's stream of consciousness

- **Hears clock**

1. Imagines Chinese arising
2. Anticipates (memory) the Angelus
3. Imagines nun's sleep
4. Anticipates next_door alarm ("Alarm" stimulates her to attempt control of consciousness ; counts)

- **See Wallpaper**

5. Remembres star-shaped flowers
6. Remembers Lombard street dwelling
7. Remembers apron Leopold gave her (though of Leopold ; attempts to control consciousness)

- **Lowers lamp**

8. Reminded has to get up early
9. Imagines the next day
10. Imagines shopping
11. Imagines bake shop
12. Imagines making purchases
13. Imagines receiving Dedulus
14. Anticipates cleaning house
15. Imagines entertainment for Dedulus
16. Anticipates cleaning piano keys

17. Imagines her attire
18. Imagines flowers for the table
19. Imagines room swimming in roses
20. Contemplates (memory and imagination “nature”
21. Sees (imagination) panorama of nature
22. Imagines argument she would give atheist: “ may as well stop the sun”
23. Recalls statements of Leopold’s about the sun during courtship
24. Recalls scene of courtship
25. Recalls details of Gibraltar
26. Recalls details of courting
27. Fade-out

(Humphrey 46-47)

Abstract

Psychological narrative is identified as stream of consciousness and interior monologue. The narrative mode in drama is often expressed as a soliloquy or a solo performance of dramatic narrative. Psychological narrative expands the ability of writers who want to add the thoughts of characters to tell their story. This study attempts to investigate Joyce's use of the internal monologue, also, whether he succeeds in revealing Molly's thoughts in the novel *Ulysses*.

Throughout our study, the analytical method was opted for; utterances from the monologue are analyzed in order to explore to what extent Joyce's narrative technique is considered innovative in Literature.

James Joyce succeeds to great extent in using the internal monologue to reveal Molly Bloom's inner thoughts.

- Key Words: Stream Of Consciousness, Monologue, Soliloquy, Narrative,

Psychoanalysis.

Résumé

Le récit psychologique est identifié en tant que courant de la conscience et monologue intérieur. Le mode narratif dans le style dramatique est souvent exprimé en Soliloque ou une performance de solo de récit dramatique. Le récit psychologique augmente la capacité des écrivains qui veulent ajouter les pensées de leurs personnages pour raconter leur histoire. Cette étude tente d'examiner l'utilisation du monologue interne par James Joyce et dans quelle mesure il a réussi à révéler les pensées de Molly dans le roman d'Ulysse.

Tout au long de notre étude c'est la méthode analytique qui a été adoptée; les énonciations du monologue sont analysées pour explorer dans quelle mesure on peut considérer la technique narrative de Joyce comme novatrice en littérature.

James Joyce réussit, dans une grande mesure, dans l'utilisation du monologue intérieur pour révéler les pensées intérieures de Molly Bloom.

• Mots clés: courant de conscience, Monologue, Soliloque, Narratif,

Psychoanalyse.

