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THE STREAM-OF-CONSCIOUSNESS TECHNIQUE IN THE
CONTEMPORARY NOVEL: SHORT STORIES BY JAMES KELMAN

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PREFACE

The term “stream-of-consciousness” was coined by a psychologist William James in his book *Principles of Psychology* (1890), and later, presumably in May Sinclair’s article *The Novels of Dorothy Richardson* (Dahl 1970: 9), adapted by literary studies to describe a narrative method - a raw depiction of one’s mind processes. It gained its fame with such authors as James Joyce, Virginia Woolf, and William Faulkner. The degree of its employment differs from work to work: from the chaotic flow of *Finnegan’s Wake* by James Joyce to the structured *Mrs. Dalloway* by Virginia Woolf.

As the technique is varied in terms of its features, one of the aims of this work is to determine what, in particular, the characteristics that unify the whole variety under the term “stream-of-consciousness” are. The other aim is to analyse on the example of short stories by James Kelman, *Death is not.*, *If it is your life*, and *talking about my wife*, whether different stream-of-consciousness techniques are presented in contemporary fiction.

The paper is divided into four parts. The Introduction gives an overview of life and works of James Kelman and also provides an overview of criticism on his works. Chapter I “Stream-of-consciousness technique in contemporary literature” provides the historical overview of the development of the technique and its use up to the 21st century, and introduces the theoretical background of the literary studies concerned with the characteristic features of the technique and gives particular examples of them. Chapter II “Stream-of-consciousness technique in short stories by James Kelman” presents the analysis of short stories by James Kelman on the basis of characteristic features of the stream-of-consciousness technique overviewed in Chapter I. The Conclusion summarizes the results of the analysis and comments on the hypothesis.

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INTRODUCTION

James Kelman's Literary Works: Themes and Characters

It is correct to say that James Kelman is an acclaimed Scottish writer, as throughout his writing career, which is roughly 40 years, he was nominated and won a considerable number of awards. Among them is the Booker Prize, which Kelman won in 1994 for his novel *How Late it Was, How Late*. He was also nominated for Booker Prize in 1989 and for Man Booker International Prize in years 2009 and 2011. Among his other achievements are: 1987 Cheltenham Prize for Literature for the collection of short stories *Greyhound for Breakfast*; James Tait Black Memorial Prize of 1989 for the novel *A Disaffection*; 1998 Glenfiddich Spirit of Scotland Award and Stakis Prize for Scottish Writer of the Year for the collection of short stories *The Good Times*; SMIT (Scottish Mortgage Investment Trust) Book of the Year Award in 2009, and same year Aye Write Prize and Saltire Award for the novel *Kieron Smith, boy* (Writers Directory 2012). In 2012 Kelman's work was shortlisted for The Best of the Best of the James Tait Black Prize for the novel *A Disaffection* (BBC News Scotland 2012: para 2). Taking into account that the list is not complete, we may agree with an opinion that "he is perhaps Scotland's most celebrated living novelist" (Maxwell 2009: para 13).

Born in 1946 in Glasgow, James Kelman started writing at the age of 22. His first collection of short stories was published in 1973 under the name *An Old Pub Near the Angel*, and in 1984 he published the novel *The Busconductor Hines*, which, as observed by Hames (2010), was Kelman's second novel, the first being *A Chancer*, published later in 1985. Although James Kelman is widely known for his novels and short stories, he is also an essayist as well as a dramatist, as he has written for stage, film, and radio (Hames 2010: viii). In 1992 the first collection of essays *Some Recent Attacks: Essays Cultural and political*, and in 2002 the second collection named *And the judges said* were published (Writers Directory 2012). As a writer of drama Kelman has published three plays: *The Busker* (1985), *In the Night* (1987), and *Hardie and Baird: The Last Days* (1990). Some of his plays were performed in Glasgow by the Arches Theatre (Archibald 2010: 65). Among radio plays Archibald (2010) names already mentioned *Hardie and Baird: The Last Days* broadcast on BBC Radio Scotland in 1978, translated adaptation of *How Late it was, How Late* for German Radio in 2005, and some other works. In addition, Kelman has written three screenplays *Unlucky*, *Hitchhiker*, and *A Young Man's Story*, and made a screen version of one of his novels *The Busconductor Hines* (Ibid.: 66). He is a diverse writer, in terms of the type of audiences that he addresses, but the majority of his work is actually concerned with a certain type of character. As described by one of the critics: "His stories move carefully and obsessively through demoralized Scottish lives" (Jenkins 1988: para 1). His protagonist, in

particularly, is an underclass – unemployed, or a low-paid labour, struggling through everyday troubles of an unfortunate life (Jenkins 1988: para 2).

But the economic situation of his characters is probably not what Kelman is either admired or criticised for, it is the voice which Kelman gives his “heroes” – the speech of the working class, and, in particular, the Glasgow variety. He chooses it, as he states in the interviews because he wants to depict and represent the life that he knows personally: Kelman left school when he was just 15 years old, worked for six years as a type-setter, was a bus driver, did farm work, asbestos-sheet mixing, and construction labouring (Hames 2010: viii). But first of all, he is a Glaswegian. He says in one of the interviews: “Why should I use someone else’s language? I begin from myself. I am a Glasgow man. /.../ The stories I write are my stories. They wouldn’t exist in somebody else’s language.” (Untitled Books 2012: para 7). And in another Kelman explains that “if he did not use the verbal mannerisms and expressions specific to the environment he grew up in, he would be writing different novels, about different people, at a different time and place” (Maxwell 2009: para 22). It is obvious from his answers that this seemingly provoking “culture of hard-living Glaswegian streets” (Winder 1994: para 11) is simply the reality through which James Kelman had to live himself, and the “unfiltered Glaswegian idiom” (Maxwell 2009: para 16) is the speech that is ordinary to him. Kelman does not try to shock by his prose, but gives voice to those who are usually silent.

The General Critics’ Opinion and Attitude towards the works of James Kelman

The works of James Kelman, considering the themes and characters, do not obviously leave his readers and critics indifferent. As with every work of art there are those who admire, those who condemn, and those who cannot decide how they feel. Kelman’s readers, as will be discussed further on, are alike, some delight at the ideas presented by him, some loathe the language that he uses, some recognise the significance of his works, but do not understand it completely.

Among the reviewers, who maintain a positive attitude towards Kelman’s work, are those who regard him as a novelist, who shows a “discomfiting genius” in his “purity of diction” (Ross 2009: para 1), writing a “powerful, funny, moving prose” (Meek 2012: para 2). Some go as far as naming him a magician, who “snaps his fingers, shakes verbal sorcery out of his hat, and plies the ancient prosodies of enchantment” (Turner 1994: para 2). In *The Busconductor Hines* “there’s no sloppiness, no cliché, nothing stale” (Meek 2012: para 4). *A Disaffection* is described as “pretty terrific, both truly challenging and nearly always very diverting” (Miller 1989), to some it is also Kelman’s best book, “a deep, slow, moving feast.”

(Bissett 2011). Kelman's "successor" (Garner 2004: para 2), Irvine Welsh, recognises his books as "challenging and important" (Welsh 2004: para 2), he argues that the novel *You Have to Be Careful in the Land of the Free* is "brave", "tense and moving and in some parts even bawdy. It's also full of a humour that is always there to make a point, rather than being cheaply deployed for its own sake" (Ibid.: para 6-10). Kelman's latest novel *Mo Said She Was Quirky*, was also received as "brilliant" (Kövesi 2012: para 8).

Along with those admiring the work of an artist are critics who find it flawed. Kelman's *Translated Accounts* is often regarded as a book doubtfully "worth all the bother" (Adams 2001) being a "difficult prose", "a scrambled message" with faceless characters, and "a language that nobody speaks" (Campbell 2001: para 6-8). Another novel *You Have to Be Careful in the Land of the Free*, some remark, is at times "overwhelming and disorienting" (Lindhurst 2004: para 12). But probably the most vivid example of the negative feedback that Kelman's books got over the years is surprisingly for the novel that has earned him a Booker Prize in 1994 – *How Late it Was, How Late*. Rabbi Julia Neuberger, who was one of the judges, said it was a "disgrace", and an unreadable work, others claimed it a "literary vandalism" and proposed disqualification (Lyall 1994: para 1). Despite these attacks on its value, the book still was reviewed in a positive light and named, for example, "a brilliant song of a book", "both hilarious and harrowing" (Turner 1994: para 1, 11), and its story "unexpectedly compelling" (Morrison 1994: para 6).

Some critics of Kelman are indecisive, the following opinion about the novel *Kieron Smith, boy* may be considered a good example: "the effect is one of eye-watering dullness; the words just aren't doing enough heavy lifting to keep the reader interested. Kieron rambles on like the worst kind of bore, in repetitious, loosely connected flights of fancy. Still, this isn't a bad book." (Theroux 2008: para 9-10). *How Late it Was, How Late* is "confusing, claustrophobic and miserable", but still "remains a very impressive book" (Jordison 2011: para 7, 9). The preference for certain types of characters, for another critic, is a flaw that makes books "bleed together in your head" but at the same time, this peculiarity makes him a "genius for climbing inside the craniums of bounders and cheats and hard-luck cases" (Garner 2004: para 3). Another confesses to denying earlier in life the value of some of Kelman's works, but gets back to rediscover it later (Gooderham 2010: para 4-11).

It is certain, then, that James Kelman's prose does not leave his readers indifferent, but rather gets an immediate reaction whether positive, negative or both. He is recognised for the sense of humour, bravery in the ways of presenting his characters, and the distinctive style. His prose may not suit each taste, as it is with every work of art, but the significance of it is

unquestionable, in one of the reviews he even gets called the “godfather of modern Scottish /.../ writing” (Garner 2004: para 2).

The Narrative Method in James Kelman’s Writing

Despite the difference in opinions on writer’s style, language, or the choice of characters, the majority of reviewers converge in recognition of the presence of stream-of-consciousness technique in Kelman’s prose.

One of the reviewers notices that Kelman builds up on stream-of-consciousness novels of the past, but creates a new “first- and third-person” narrative, where the narrator talks in the language of a certain character, and not the other way around (Craig 2010: 78). Another notes that his favourite method is interior monologue (Campbell 2010: para 3), and the other reviewer shares an impression about one of the Kelman’s short stories *Lassies Are Trained That Way* from the collection *The Burn* (1991), that the “drunken” interior monologue depicted in the story appeared “as if Kelman were simply scribbling down the first thing that came into his head” (Gooderham 2010: para 1). *The Busconductor Hines* is “a questioning of the self” in the form of internal dialogues between two sides of the character (Meek 2012: para 3). The story in *A Disaffection*, as noticed by Miller and Bissett, happens mostly in the head of the protagonist (Miller 1989: para 3; Bissett 2011: para 2), Miller also points out that, to present it, Kelman uses soliloquy (Miller 1989: para 3). *You Have to Be Careful in the Land of the Free* depicts character’s “inner workings” (Lindhurst 2004: para 11), and the protagonist in Kelman’s latest novel “spends a good deal of a stream-of-consciousness novel gnawing at her own incomprehension” (Kövesi 2012: para 6).

Kelman’s prose is also compared by some critics to the works of Joyce: *Kieron Smith, Boy* resembles to some *A portrait of the Artist as a Young Man* (Gooderham 2010: para 11), and *Finnegans Wake* (Faber 2008: para 10). This novel, in general, gives an impression of “the modernist experiments of Joyce and Woolf” (Theroux 2008: para 5). *How Late it Was, How Late*, one reviewer writes, is obviously influenced by Joyce and Beckett “there’s no doubt that Kelman is playing with form, building on past achievements” (Jordison 2011: para 10). He is called an “experimentalist as redoubtable as Joyce or Beckett” (Bissett 2011: para 3), and the closeness of character’s speech and thoughts to narrative in the collection of short stories *Greyhound for Breakfast* is suggested to be “a technique derived, however muzzily, from Flaubert and Kafka”, where the narrator does not interfere, and the reader is limited in view to character’s mind (Jenkins 1988: para 4).

***If it is your Life* in Critical Reviews**

It has been almost a century since the publication of *Ulysses* by Joyce and the emerging of a novel that is called now a “stream-of-consciousness novel”, but its techniques are still used by such contemporary writers as James Kelman. A significant amount of Kelman’s prose deploys them, the short stories in *If It is Your Life* do likewise. The vast gap between the years of the heyday of stream-of-consciousness novel and the appearance of said compilation make it interesting to look at the stream-of-consciousness technique employment in contemporary literature. As the volume of present paper does not allow an analysis of a novel, the short stories from a collection present a convenient material for study.

If it is your Life is the latest collection of short stories by James Kelman. It was first published in 2010 and includes 19 stories printed throughout the years 2006-2010 in different compilations. The stories’ protagonists are Kelman’s common, as reviewers notice (Cummins 2010; Goring 2010; Tayler 2010; Johnstone 2010; Robson 2010): working-class men, desperate to get through the life under unfortunate circumstances.

The majority of feedback is positive. The collection was described as “the finest collection of tales”, “a mastery of language that is courageous as well as skilled” (Scotsman 2010: para 2, 4), a “highly crafted prose style” (Cummins 2010: para 2), “a rollicking, riveting read” which “language of inner thought is so fluid and immediate it reads more like breath than words” (Goring 2010: para 2, 10) At the same time, *If it is your life* is also recognized as “demanding of the reader”, the collection that “serves to complicate any easy understanding of this implacable writer” (Untitled Books 2012: para 2), “with uncompromising levels of reader-unfriendliness” (Tayler 2010: para 8). Some suggest that “readers new to Kelman’s stories might do well to start elsewhere” (Scotsman 2010: para 3), that “reading his novel is a war of attrition” (Johnstone 2010: para 1).

The collection has also received some negative feedback: reviewers describe it as a “leaden, charmless, misconceived”, some stories “are best skipped altogether, they are so bitty and unsatisfactory” (Robson 2010: para 2, 5), and the narrators’ struggle “ultimately becomes a little wearing” (Johnstone 2010: para 3).

All in all, the collection of short stories *If It is Your Life* is reviewed positively by the critics for its mastery of language and style, but at the same time it is recognised for being “demanding of the reader” (Untitled Books 2012: para 2). The stories in this collection also, as other Kelman’s works, present the reader with characters’ thoughts and employ stream-of-consciousness technique (Tayler 2010; Cummins 2010).

It is clear from the aforesaid that James Kelman is a recognized contemporary author, who has claimed a considerable number of awards and critics’ admiration. He is controversial

in the style and themes of his works, most of which employ stream-of-consciousness technique and are often compared to the prose of Joyce, who played a significant role in their development. Thus the hypothesis of the present paper is as follows: the stream-of-consciousness technique as employed by a contemporary writer James Kelman in his short stories, *Death is not.*, *If it is your life*, and *talking about my wife*, follows traditional characteristics typical of modernist writing of the beginning of the twentieth century.

CHAPTER I: THE STREAM-OF-CONSCIOUSNESS TECHNIQUE IN CONTEMPORARY LITERATURE

1.1 The Beginnings of Stream-of-Consciousness Writing: Development and Variations

Some depictions of stream-of-consciousness which may be recognized from broken syntax, is found in literature as early as Shakespearean soliloquies, Dahl observes (1970:12). Although Edel argues that Shakespeare's soliloquies are merely "organized monologues", where the thought processed by the author has its order, there still is the element of discontinuity and some chains of associations (Edel 1964: 16-17). Dahl presents an opinion that Laurence Sterne is the "novelist who may seriously be considered to have presented an early form of stream-of-consciousness fiction" (Dahl 1970: 12-13), as he tried to represent the movement of the thought by a blank page, diagram, different syntactic structures: short sentences joined by means of coordinating conjunctions, use of parentheses, single words and exclamations (Ibid.). Other opinion is presented by Edel, who writes that the psychological novel, a term he applies to writing which uses stream-of-consciousness, was founded, accidentally, by Samuel Richardson, and his epistolary method (Edel 1964: 27). Among other writers, who may have influenced the development of the stream-of-consciousness writing Dahl (1970: 13) mentions Robert Browning, Tolstoy, Dostoevsky, Balzac, and Stendhal. Edel presents an opinion that Dostoyevsky's works don't depict the "stream", but are simply a narrator's report of character's thoughts. Whereas Tolstoy in some aspects anticipated Joyce "he sought to record perceptual experience", "was aware of association, point of view, simultaneity", Edel argues that techniques used by Tolstoy were described as "internal monologue", and that in *War and peace*, the author "is touching upon the word-condensation and association that will be at the heart of Joyce's experiment in *Finnegans Wake*" (Edel 1964: 147-150). Edouard Dujardin, Dahl observes (1970), first used interior monologue consistently throughout his novel *Les Lauriers sont coupés (We'll to the Woods No More)* (1888). Edel also acknowledges his novel to be "the first consistently sustained (even though technically primitive) soc novel to have been published" (Edel 1964: 31). Although Dahl writes that Marcel Proust merely used just one of the techniques of the stream-of-consciousness writing, internal analysis, in his work *À la recherche du temps perdu (In Search of Lost Time)* (1913-1927), where the writer tried to depict the memory side of consciousness through associations (Ibid.: 15), Edel (1964: 11) names Proust among other two writers, Dorothy Richardson and James Joyce, to be the ones who created the "modern psychological novel", or stream-of-consciousness novel between years 1913 and 1915.

In 1913 Proust published two volumes of his *In Search of Lost Time*, Joyce's *A Portrait of the Artist as a Young Man* began appearing in print serially in 1914, and Richardson's first volume of her twelve-part novel *Pilgrimage* appeared in 1915 (Ibid.).

Edel speculates that all three needed "to cope with inner problems and project their inner life before the world", "retain and record the "inwardness" of experience" (Ibid.: 12). "Inner problems", Edel explains, for Proust meant his illness, which restrained him from outer world so he was bound to turn to memories; for Joyce – being near-blind limited his world to sounds, but unlike Proust he wanted to depict the immediate moment of perception, the present; Richardson, Edel states, had better health, and less dramatic life, yet still was "an articulate vessel of feeling", who wanted to challenge the masculine novel and had set out to "record the "point of view" of a woman" (Ibid.: 11-12).

These three authors, having different life circumstances, also had different influences in creating the stream-of-consciousness novel. Marcel Proust, Edel writes, was influenced by Henri Bergson's "concept of time as the measure of existence, his thesis of the use of the past in the evolution of the creative act, his discussions of intuition and reality, his belief in the flux of experience" (Ibid.: 28). In addition to that, Proust took a lot of things from the symbolists, as their aim was to depict the flux of life in words (Ibid.: 28-29).

Another writer, Dorothy Richardson, is considered by Humphrey (1959: 9) to be the inventor of a fictional depiction of the flow of consciousness in her work *Pilgrimage*. Edel argues that Richardson pioneered the method of placing the reader "in the mind of a single character", the twelve chapters of her work are concerned only with "the pilgrimage of Miriam Henderson's mind from adolescence to middle life" (Edel: 1964: 67). Speculating that the main inspiration of Dorothy Richardson was Henry James, Edel notices that James himself put the reader in the mind of the narrator from the beginning to the end in his novel *The turn of the screw* (1898) (Ibid.: 46). And Richardson, as quoted by Edel, admitted that James might have taught her the art of keeping "the reader incessantly watching the conflict of human forces through the eye of a single observer" (Ibid.: 74).

James Joyce, as pointed out by Edel (Ibid.: 30), has always recognised his influence in Edouard Dujardin's work *We'll to the Woods No More*. Edel regards him as being the author who possessed "an incomparable mastery of words" and "succeeded above all writers in capturing the atmosphere of the mind" (Ibid.: 75). Edel goes as far as naming the publication of *Ulysses* in 1922 a "thunderclap" in literature. He also suggests *Finnegans Wake* to be the final point of the development of subjective novel, he argues that authors who later used stream-of-consciousness technique simply reworked and "intensified" earlier material (Ibid.: 136). Among such writers Edel names William Faulkner, who in Humphrey's opinion

returned “to the fundamental basis of fiction, the prominent use of significant external action” combined with stream-of-consciousness (Humphrey 1959: 113), Virginia Woolf, Eugene O’Neill with his *Strange Interlude*, and Arthur Miller with his 1963 work *After the Fall*, the latter two tried to apply the technique in drama. But O’Neill’s attempt, Edel writes, produced simply the “asides”, or series of soliloquies (Edel 1964: 57).

Woolf, Edel states, whose first attempt at stream-of-consciousness novel was in 1922 work *Jacob’s Room*, was influenced by Joyce, Proust, and Dorothy Richardson. Although Edel doubts the originality of Woolf’s ideas, as Mrs Dalloway was arguably partly modelled on *Ulysses*, he still admits, that she used a method distinctively hers: the focusing of the mind, where the characters “will look at some pinpoint with a fascination all-absorbing, unable to tear themselves away from it” (Ibid.: 128). As the result the emotion and memory come in a cluster, which produces the “shimmering effect of experience”. (Ibid.: 126-135) Humphrey, on the other hand, argues that Woolf, along with William Faulkner, was the one to experiment and further develop the stream-of-consciousness writing by presenting a new technique, which Humphrey calls “soliloquy”. Woolf’s *The Waves* (1931) and Faulkner’s *As I Lay Dying* (1930) were influenced by the growing interest in psychoanalysis, Joyce’s *Ulysses*, and the need to depict prespeech consciousness along with the plot and action, the “internal and external character”. (Humphrey 1959: 37-38)

As twentieth-century readers got accustomed to the stream-of-consciousness methods, writers started to use them confidently, Humphrey suggests (Ibid.: 117). But the period of modernism, to which such writers as James Joyce and Virginia Woolf belong, has been changing to postmodernism, which relied “on the voice rather than on the eye” and was interested conversely in “creation and interrelation of worlds of being” as opposed to its predecessor that saw novels as pictures or “snapshots” and was aimed at knowledge and understanding (Connor 2005: 63-64). Further on, the attention of the writers of the thirties, instead of being concentrated on the inner-worlds of characters was drawn to the outside reality, Stevenson points out (Stevenson 1993: 55). The shift, he suggests, may be influenced by the increasing popularity of the cinema, and later by political situation and the threat of the Second World War, where the novelists had no chance but to turn to the events of the outside world (Ibid.: 57-59). Nevertheless, the modernist techniques of presenting consciousness continue to be used by writers. Among such writers Stevenson names Christopher Isherwood and his two novels *All the Conspirators* (1928), and *The Memorial* (1932), where the writer used interior monologue along with “randomly associating thoughts” (Ibid.: 55-56). A trilogy by Lewis Grassie Gibbon *A Scots Quair*, too, uses interior monologue, which is also presented partly in Graham Greene’s *England made me* (1935), and George Orwell’s *A*

clergyman's daughter (1935). Among other writers of the thirties to employ stream-of-consciousness in their works Stevenson names Jean Rhys, Elizabeth Bowen, Rosamond Lehmann, Malcolm Lowry, Samuel Beckett, Flann O'Brien, and Lawrence Durrell. (Ibid.: 68-72) Humphrey also suggests that Katherine Anne Porter introduced the reader "with and extremely effective montage of symbols, to the dream life of the character" (Humphrey 1959: 117) in her work *Pale Horse, Pale Rider* (1939). Stevenson argues that the techniques of the modernism were rarely used in the forties (Stevenson 1993: 88), he still names several novelists to employ them. Among such writers were: Henry Green depicting in the novel *Caught* (1942) character's unspoken thoughts; James Hanley, who in his work *No Directions* (1943) presents events of the novel through "the disturbed minds" (Ibid.: 77) of the characters; and Malcolm Lowry who uses interior monologues in his work *Under the Volcano* (1947). (Ibid.: 75-89) Humphrey observes, that Robert Penn Warren in *All the King's Men* (1946) used first and, sometimes, second person in depicting the flow of thoughts and the unuttered confusion of the mind, its density and chaos, which he presented through the symbols, free association, and concrete images. His later novel *World Enough and Time* (1950), Humphrey argues, reflects the impressionistic method of Virginia Woolf, which is "the journal combined with the omniscient third-person narrative of external events". (Humphrey 1959: 116) Fifties did not favour the techniques of modernism either, the little amount of writers that Stevenson presents to have used stream-of-consciousness were P.H. Newby, who recorded the events "as they impinge on characters' minds, at the very moment of perception" (Stevenson 1993: 78), and Alan Sillitoe with the transcription of inner thoughts of the characters in *Saturday Night and Sunday Morning* (1958) (Ibid.: 78-96). Humphrey along with Stevenson mentions Elizabeth Bowen, and Graham Greene, but adds also such writers as Delmore Schwartz and Eudora Welty who used some stream-of-consciousness methods in the decade (Humphrey 1959: 114). Still he presents an opinion that the novels created by mentioned writers were not the stream-of-consciousness novels, although their authors were influenced by Woolf, Joyce, and Faulkner, in Humphrey's opinion, "the genre has been absorbed for the most part into the greater body of fictional method" (Ibid.: 117). Later, in the sixties, stream-of-consciousness technique was employed in *No Laughing Matter* (1967) by Angus Wilson (Stevenson 1993: 102-103). The authors to use the technique in the eighties were Anita Brookner, Eva Figs in her novel *Waking* (1981), which, Stevenson argues, is close in style to *The Waves* (1931) by Virginia Woolf, Margaret Drabble, and Fay Weldon (Ibid.: 105 - 107). In the late eighties and further in the 2000's the stream-of-consciousness technique is represented in the works of James Kelman, who depicts "intense, minute attention to oppressed inner consciousness, and highly flexible transcription of an

inner voice” (Ibid.: 139), and other writers such as Irvine Welsh (Riach 2005: 36), Roddy Doyle, and Niall Griffiths (Holcombe 2005: para 2).

The stream-of-consciousness technique was not the invention of Joyce, Richardson, or Proust. Some elements and variations of it were used by writers long before. But namely with these novelists the stream-of-consciousness writing has been developed in the beginning of the twentieth century and received through their works its recognition and appreciation. Joyce, Richardson, and Proust in their own turn have inspired the next generation of writers – particularly Woolf, and Faulkner who used the technique allowing it to evolve further. After such flourish the attention moved from the inner-life of the character onto the outer world, although the use of stream-of-consciousness has greatly declined, a number of authors continued to employ it throughout the twentieth century and some are still using it in the twenty-first. Among those writers is James Kelman, whose three short stories from the compilation *If It Is Your Life* will be analysed in the present paper. To observe the contemporary use of the stream-of-consciousness it is essential to differentiate the techniques unified under the term. Further in this chapter follows the observation of the variety of such techniques and its devices which are aimed at depicting consciousness of the characters.

1.2 Stream-of-Consciousness Writing: Features and Characteristics

Generally, stream-of-consciousness technique unifies under the term “all representations of intermingled thoughts and perceptions” (Baldick 2009: 170). Thus there is no one technique as such but many different (Humphrey 1959: 4), which are used variously depending on the author’s preferences and intentions. Therefore before conducting the analysis of the texts, it is important to name these different techniques that writers of the past have used to depict characters’ consciousness.

Probably the widest approach to distinguishing features of stream-of-consciousness writing can be found in *The Modern Psychological Novel* by Leon Edel (1964), where author divides the logic of such writing, or subjective fiction as he names it, onto four modes: point of view, discontinuity, simultaneity, and time. Point of view means that the reader acquires all the senses of the character: he sees, touches, smells, hears as the character – becomes the particular consciousness. Discontinuity presumes the unsorted thought and perception. Through simultaneity author makes the reader feel as if he is hearing sounds at the same time as he is thinking. And lastly, time in the stream-of-consciousness novel gives a sense of immediacy, as “the reader reads the thoughts and the senses at whatever moment they are thought or sensed”, and in addition to mechanical time there is also present the inner time, which “takes no stock of clock time”. (Edel 1964: 199-201)

Recent studies, such as Monika Fludernik's *An Introduction to Narratology* (2009), distinguish three basic categories of how the thoughts are presented by writers: interior monologue, the representation of thought in free indirect thought, and psycho-narration, or thought report (Fludernik 2009: 82). Interior monologue is characterised by reflecting "the feel of character's incoherent musings", representing "snatches of thought, visual impressions or spontaneous reactions in incomplete sentences, random words and phrases or in repetitious phrases" (Ibid.: 81). Free indirect thought Fludernik represents as "the flow of thoughts and associations", where incomplete sentences emerge one following another. (Ibid.) Lastly, psycho narration renders character's feelings, fears, wishes and motivations, which may not exist in the head of the character in a verbal form, as in the work by Thomas Mann *Buddenbrooks*, that Fludernik shows as an example of such method. The dominant here are the nouns and verbs of emotion and reflection, they indicate mental processes. In addition, writer uses full sentences with verbs in the first person singular and present tense. (Ibid.: 80-81)

Humphrey takes a more narrow approach as he distinguishes four basic techniques used to represent stream-of-consciousness and adds several others, specific to certain authors. The techniques are: interior monologue, which is divided onto direct interior monologue and indirect interior monologue, omniscient description, and soliloquy. (Humphrey 1959: 23) The interior monologues, as Humphrey explains, are "used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated for deliberate speech" (Ibid.: 24), from Edouard Dujardin's words, as quoted by Humphrey, the interior monologues are "produced in direct phrases reduced to the minimum of syntax" (Ibid.).

Direct interior monologue has little interference by an author or his complete disappearance, the directions such as "he said" are absent, and no explanatory comments are presented in the text. This technique does not concern itself with the audience – the monologue is not addressed to the reader. In addition it may also present the complete absence of punctuation for giving emphasis to the fluidity of thought, the pronoun references, interruptions of ideas by one another, and the use of the first person. There may be variations with the author commentaries or guidance, but they are too slight to disrupt the stream. (Ibid.: 25-27) The example of the use of such technique may be the monologue of Molly Bloom in Joyce's *Ulysses*. Humphrey argues that here the important part is to show the incoherence and fluidity and not the contents of the thought itself. (Ibid.)

Indirect interior monologue, which may be found in the works of such writers as, for example, Virginia Woolf, or James Joyce, does not hide the author, he guides the reader but

still presents the thoughts of the character as if directly from the consciousness, with peculiar features and characteristic style. The monologue of this kind uses third-person point of view, wider descriptions, gives the speech more coherence and unity, although still maintaining the fluidity and realism of the thought. Humphrey adds that indirect interior monologue is often used in combination with direct interior monologue. (Ibid.:29-31)

The omniscient description technique is basically the description by an omniscient author which is aimed at depicting the “psychic life of the characters”, usually it is combined with other techniques, and is mostly used by Dorothy Richardson in her *Pilgrimage*, but occasionally by Joyce, Faulkner, and Woolf as well (Ibid.: 33-34). On the excerpt from Richardson’s work, Humphrey exemplifies the features of the technique: the consciousness, although described, remains in unformulated, unspoken, incoherent state; and despite being presented in the third-person mode the entire work produces the effect of a single point of view, which is achieved, Humphrey speculates, because “the author obviously identifies herself with her character” (Ibid.: 34-35).

The fourth technique distinguished by Humphrey is soliloquy, which is not the conventional one seen in drama. Here it depicts consciousness much like indirect interior monologue does, without the author, yet it assumes the presence of an audience. This in turn leads to greater coherence and the intention to communicate emotions and ideas relevant to the plot. The point of view belongs to the character, and the thought units are arranged, as pointed out by Humphrey, “as they would originate in the character’s consciousness rather, than as they would be deliberately expressed” (Ibid.: 35-37). Soliloquies of this kind may be found, as was mentioned earlier, in William Faulkner’s *As I lay Dying* and Woolf’s *The Waves*. (Ibid.)

The techniques, Humphrey states (Ibid.: 43-46), use several devices to depict the stream-of-consciousness. The movement of the stream is controlled by free associations, where one thing suggests another whether by similarity or by contrast, partially or wholly, through memory, senses, and imagination. By the use of free association device writers also show the incoherence and privacy of one’s thoughts, for each particular character will make his own associations, based on the symbols that are meaningful only to him, respectively the minds of the other characters will make connections specific only to them (Ibid.: 67). The flow of consciousness is also controlled by “cinematic” montage, as Humphrey calls it, which shows the back and forth shifting, blending of past, present and future in character’s thoughts. In reference to David Daiches, Humphrey points out two ways in which the montage is represented: one is where the subject remains fixed in space but his consciousness moves in time, and the other – vice versa, which makes the “multiple view”, the “possibility of the

occurrence of plural images at one point in time” (Ibid.: 50), “either more than one object or more than one time simultaneously” (Ibid.: 121). The function of the montage is to depict “movement and coexistence”, “the inner life simultaneously with the outer life” (Ibid.: 49-50). Lastly, the movement of consciousness can be controlled by mechanical devices, such as typographical and punctuation controls. They may be signs of changes in direction, pace, time, or character focus. William Faulkner in *The Sound and the Fury* uses italics to indicate direct interior monologue or a shift in time. Virginia Woolf uses parentheses in *To the Lighthouse* to depict a shift in consciousness levels. James Joyce in *Ulysses* omits all punctuation in Molly Bloom’s monologue. (Ibid.: 57-61)

Humphrey suggests that to present discontinuity of the consciousness, writers use such rhetorical devices as epanodos, ellipsis, anaphora, anacoluthon, dislocated parenthesis, and brachylogy (see Appendix 1 for definitions). The depiction of flowing thoughts’ broken syntax and the expression of that which can not be communicated directly, Humphrey points out, is done by “the description of an immediate perception in figurative terms which expand to express an emotional attitude toward a more complex thing”, and by the use of symbols which are typical of one particular consciousness. (Ibid.: 73-81)

The most detailed look at the techniques of stream-of-consciousness writing and the devices characteristic of Joyce’s and Woolf’s writing is provided by Liisa Dahl in her work *Linguistic features of the stream-of-consciousness techniques of James Joyce, Virginia Woolf and Eugene O'Neill* (1970). Among the techniques used to present stream-of-consciousness in fiction Dahl distinguishes the following: direct and indirect interior monologue, internal analysis, sensory impression, and thought aside (Dahl 1970: 10).

The interior monologue, as defined by Dahl is “the direct quotation from the mind in the process of creating thoughts or impressions“ (Ibid.), it tries to represent the thoughts that appear at the speech and the pre-speech levels. The ways of expression in this technique differ individually from one character to another (Ibid.). Dahl suggests that indirect interior monologue stands somewhere between internal analysis and direct interior monologue. And exemplifies on Virginia Woolf’s works how the writer intertwines the thoughts that are reported indirectly with the direct rough transcription of consciousness by using the pronoun „one“ which cannot distinguish whether the meaning of it is „I“ or „he“ or „she“ (Dahl 1970: 11). Internal analysis represents an abstract consciousness, summary of character’s thoughts, reproduced by the author. Sensory impression, as Dahl presents it, usually finds its place as fragmented parts between interior monologue and internal analysis. It covers areas of consciousness farthest from attention instead of the consciousness on the whole, as interior monologue; the mind in sensory impression is passive, and the technique aims at „receiving

pure sensations and images“ (Ibid.) Thought aside is a technique used in drama to present character’s mind processes and is different from traditional uses of thought asides which aim at presenting the hidden meaning (Ibid.: 12). As present work is not concerned with drama, this term will not be explored further.

As the main representatives of the stream-of-consciousness writing Dahl speaks of James Joyce and Virginia Woolf. Namely these authors followed the notion of the consciousness as an “endless accretion, continuous change” as it was viewed by philosophers Henri Bergson in his works *Essai sur les données immédiates de la conscience* (1889) (*Time and Free Will*) and *Matière et mémoire* (1896) (*Matter and Memory*) and William James’ *Principles of Psychology* (1890) (Ibid.: 15-16).

James Joyce, as characterised by Dahl, “photographed” or depicted the stream of consciousness the way it is, he also paid attention to the influences of unconscious on mind processes and aimed at creating the effect of spontaneity. To accomplish it Joyce used various linguistic devices, which will be considered further (Ibid.).

As a field of analysis Dahl chooses Joyce’s *Ulysses* (Dahl 1970: 17), which uses direct interior monologue as its main technique, and separates the linguistic means used by the writer to convey stream of consciousness onto two categories: vocabulary and syntax. In terms of vocabulary the main features in *Ulysses* are onomatopoeia, polyglottism, the fragmentation and combination of words, revival of words and so called “Elizabethan” freedom in the use of language (Ibid.: 21-25).

Dahl observes (1970: 22) that onomatopoeia, or “the use of words that seem to imitate the sounds they refer to” (Baldick 2009: 240) is used not only in interior monologue but in narration as well and can move between the two modes. It is used by Joyce to reproduce different voice aspects like shouting or whispering, animal sounds, nature sounds like the ripple of water, musical sounds, and mechanical sounds like the noise of the train. Joyce aims at depicting not only the sounds themselves but also how they repeat, their duration, the effect of monotony or weariness (Ibid.: 21-23).

Polyglottism removes boundaries between different languages and appears in interior monologues. English here may be mixed, as exemplified by Dahl (1970: 23-24), with pseudo-French (“thanky vous”), French, Swedish, Gaelic vocabulary, foreign quotations, sentences and parts in different languages, the words may even be stylised to resemble the other language. These linguistic means may be used to give the thoughts “local colour” (Ibid.).

The fragmentation and combination of words, assumes Dahl (Ibid.), represents the quick flux of associations, which hinders the forming of ideas. Joyce may leave short parts of words that are needed for understanding (“He saved the situa.”), combine words or endings into a

series, (“amawfullyglad”), or reduplicate words (“roaring wayawayawayawayawayaway”) (Ibid.: 24-25). Revival of words and Elizabethan freedom, as Dahl presents it, in Joyce’s writing means that he mixes in his text words which are uncommon or archaic for his period (Ibid.: 26).

As means of depicting syntactical peculiarities of the stream of consciousness, Joyce varies the word-order, in particular, he can place in front-position: the object (“These pots we have to wear.”), the predicate complement (“A photo it isn’t.”), adverbial modifiers (“Clearly I can see today.”), infinitive or a past-participle (“Kill me that would.”). The word-order may represent the colloquial speech, predominance of the idea in character’s mind, or incompleteness of thoughts (Ibid.: 27-29).

Another method that Dahl distinguishes in Joyce’s writing is the joining of sentences with one another (Ibid.: 29-31). There are two types: short independent sentences, which together form a unity, albeit, are separated by full stops; and long parts where punctuation may be omitted to “underline the incoherence of associations” (Ibid.: 29).

Another syntactical feature, which Dahl mentions is the use of nominal sentences. They are employed to present the process of thinking more naturally. Joyce used nominal sentences to depict momentary impressions, to “concentrate on the essential”, and in some cases they were used to show a “primitive unformulated stage of verbalization, a kind of pre-speech level of consciousness” (Ibid.: 30).

Among other, less used methods of reproducing consciousness’ peculiarities are the absence of the personal or the relative pronouns that depict incomplete linguistic formulation of the pre-speech level, and represent an easy flow of mental associations respectively (Ibid.: 34-35). The use of non-introduced indirect questions, which, as Dahl suggests, is influenced by Gaelic and gives the impression of a direct quotation from character’s mind. Another method used by Joyce, double or multiple negations, gives either an idea of the character’s educational level, or emphasizes a certain thought. The emphatic use of “do” where “do” is connected with infinitive or used after a finite word, means colloquial speech. The use of interrogative sentences may depict excitement, astonishment, or other strong feelings. The words, phrases, and sentences may appear in interior monologue as broken creating the impression of “associations replacing the previous ideas before they have been formulated into a grammatically complete sentence”. (Ibid.: 35-36)

Lastly, Dahl briefly mentions such methods used by Joyce as rhythmical arrangement of words, use of leitmotifs, which are words or word-patterns that reoccur in the text, the use of grammatical terms and examples in interior monologue, and words that are spelled from back to front (Ibid.: 38-40).

The main technique used by Virginia Woolf, Dahl observes, is indirect interior monologue as opposed to Joyce's direct interior monologue, meaning that Woolf rather than depicting the flux of consciousness as it is, presents it processed through her own personality. Among her vocabulary and syntax may be found features that have similarities with Joyce's and some differences, which are characteristic only to her style (Ibid.: 42).

Woolf uses gerunds to depict the vividness of impressions and emphasize the details. Verbal nouns show how the immediate experience accumulates in the mind; abstract nouns ending with -ness, -y, and -ity generalize the characteristics or sum up some situation; plural nouns may also generalise, demonstrate repetition, or duration, or make an abstract concrete (Ibid.: 42-44).

Adjectives in Woolf's writing appear as colour adjectives that "paint", as adjectives ending with -ed, and as "extended bahuvrihi compounds", which Dahl exemplifies with such words as "palefaced" or "hunchbacked". The aim of such adjectives is to depict "crystallised pictures" of the consciousness, to focus on a state instead of movement (Ibid.: 45). Adverbs which Woolf favourites are the adverbs ending in -ly, their purpose is to create an impression of flux of associations (Ibid.:46).

Dahl observes, that to present stream-of-consciousness' syntactical peculiarities Woolf varies word-order, how the sentences join with one another, the use of nominal sentences, exclamatory and interrogative sentences. Word-order may be varied by the placement of the object, the predicate complement, or adverbial modifiers in front-position, it gives an emphasis to one particular idea, and depicts how associations flow in the mind. The joining of sentences, that demonstrates the flow of associations, as Dahl suggests, is often done by the use of anaphora, where the repeated part may be a conjunction, a verb, or a part of a sentence. (Ibid.:49) There are two types of nominal sentences that Woolf uses: pure nominal – depicts the development of ideas, and sound impressions; partly-nominal – demonstrates the memories of the past, and the "continuous flow of life"; both types depict an emotional state of mind, colloquialisms, and provide descriptions. The last feature that Dahl mentions is the use of exclamatory and interrogative sentences. Exclamations indicate strong emotions that are felt at the moment, interrogative sentences may reproduce colloquial speech, and depict "inner dialogue" in the character's mind. (Ibid.: 50-51)

Generally, critics take rather different approaches, some wide, some narrow, to distinguish different techniques and devices used by writers in depicting the stream of consciousness. Fludernik, Humphrey, and Dahl all distinguish such technique as internal monologue. Edel suggests a mode of discontinuity, which in the study by Humphrey is observed in more detail – here author attributes to this mode a set of particular devices:

epanodos, ellipsis, anaphora, anacoluthon, dislocated parenthesis, and brachylogy. Edel also talks about such mode as simultaneity, which may be close to Dahl's sensory impression. The mode "time", proposed by Edel, may be combined out of the movement devices presented by Humphrey: free association, "cinematic" montage, typographical and punctuational controls. Under "point of view", also presented by Edel, may be unified the representation of thought in free indirect thought and psycho-narration, suggested by Fludernik, Humphrey's omniscient description, and Dahl's internal analysis. Humphrey and Dahl try to apply the techniques used in drama – soliloquy and thought aside. In addition, Dahl examines in detail the works of James Joyce and Virginia Woolf. Both these writers use different variations of word-order and types of sentences. Joyce's specific devices include onomatopoeia, polyglottism, the fragmentation and combination of words, use of archaic words, absence of personal or relative pronouns, non-introduced indirect questions, rhythmical arrangement of words, and leitmotifs. Woolf's work is characterised by the use of gerunds, verbal nouns, extended bahuvrihi compounds, adverbs ending with -ly. Whether the contemporary fiction continues to use the same techniques and devices will be observed in the next chapter.

CHAPTER II: THE STREAM-OF-CONSCIOUSNESS TECHNIQUE IN SHORT STORIES BY JAMES KELMAN

The study of the three stories by James Kelman, *Death is not.*¹, *If It Is Your Life*, and *talking about my wife*, is conducted according to the predefined criteria-based analysis. The aim of it is to distinguish which techniques James Kelman uses to depict characters' thoughts and which he does not employ. The criteria are as follows:

- interior monologue (direct/indirect)
- soliloquy
- free indirect thought
- psycho-narration
- omniscient description
- internal analysis
- the mode of time
- “cinematic” montage
- mode of “point of view”
- simultaneity
- sensory impression
- free associations
- typographical and punctuation controls
- mode of discontinuity
- rhetorical devices: epanodos, ellipsis, anaphora, anacoluthon, dislocated parenthesis, and brachylogy
- techniques characteristic to both Joyce and Woolf writing (placing of the object, the predicate complement, adverbial modifiers in front-position, nominal sentences, interrogative sentences that express strong feelings)
- techniques specific to the works of James Joyce (onomatopoeia, polyglottism, the fragmentation and combination of words, archaic words, placing of infinitive or past-participle in front-position, the joining of sentences by full stops or omitting the punctuation, absence of pronouns, non-introduced indirect questions, double or multiple negation, the emphatic use of “do”, broken sentences, phrases or words, rhythmical arrangement of words, leitmotifs, grammatical terms, and words that are spelled from back to front)

¹ The examples provided throughout Chapter II are taken from Kelman, James. 2011. *If it is your life*. London: Penguin Books. with the indication of page numbers.

- techniques specific to the works of Virginia Woolf (gerunds, verbal nouns, abstract nouns ending with -ness, -y, -ity, plural nouns, colour adjectives, adjectives ending with -ed, extended bahuvrihi compounds, adverbs ending in -ly, the joining of sentences by anaphora with the repeating of conjunction, a verb, or a part of a sentence, partly-nominal sentences, exclamatory sentences)

2.1 Death is not.

At the beginning of the story interior monologue is presented through direct phrases with the minimum of syntax, repetitions, and spontaneous reactions (Fludernik 2009: 81), for example:

I was losing consciousness. I felt like I was, if I wasn't. On this chair, awaking, I was waking and there were words but the words made no sense.

She was beside me, thank God, thank God.

But the whirring! And a rapidity of everything. (p. 191);

or in such sentence as: "And yet, and yet now, now at the present time in my life I see something amiss, is amiss, amiss with the argument." (p. 192). Although the author uses the first person narration and does not guide the thoughts, which implies direct interior monologue, there is no interruptions of ideas, the relative coherence of thoughts presume the presence of an audience, and the fluidity of the stream is broken by full stops. But near the end of the story it moves closer to the direct interior monologue, as full stops disappear, and thoughts lose coherence:

I kept my eyes closed, eyelids closed. Yet tiredness had engulfed me, my God and engulfing, whatever engulfing

distrusting words too

Words used to be reaching, we were groping, human beings making use of words as a way forwards, it was progress towards, a progress

even could I be backwards, a groping towards a return, I was returning and seeking its continuation so that along the road my mind would numb

What eternity may be. I could drift, drifting. If I would lose consciousness, no. (p. 194-195)

And as the dying character himself admits that he moves towards unconsciousness, we see:

How would I speak of my death to her, speaking to somebody of that. Death is not, is not, isnay

What could I say to her, death is not, it is nought. Death is not really, it isnay (p. 195)

The disappearance of coherence of thoughts points at the declining concern with the audience, which is one of the main features of direct interior monologue. Here one can also see the mechanical devices suggested by Humphrey – typographical and punctuation controls (Humphrey 1959: 57). The phrase "distrusting words too" (p. 194) is placed separately and without any commas or full stops, and without the capitalised letter at the beginning, which may assume the flash of a thought. The rest of the excerpt shows the omission of full stops suggesting the movement of the stream towards uncontrollable thoughts and close to unconsciousness. It opposes the previous structure, where sentences are short and separated

by full stops giving a feeling of coherence and integrity, which in its own way, too, is a mechanical device aimed at showing the changes of pace of the stream.

The dominant technique of the text may be that which Humphrey called soliloquy (Humphrey 1959: 35). The author does not interrupt the stream, but the text assumes the presence of an audience, it may be exemplified by the use of phrases like “That was my life” (p. 191), and the frequent asking of questions: “What went on inside her head? Frequently I thought I knew but I didn’t at all.” (p. 191); or “How else to describe myself?” (p. 192). Soliloquy is also characterised by having the point of view of a character, by depicting the greater coherence and intention to communicate emotions and ideas relevant to the plot:

Recently I had been unable to answer. I wanted to answer but could not. I wanted to explain to her that I did not not answer intentionally. I did not care about the others. Only her, and even to her I found that I could not answer. I was ill-equipped, to speak. I could but would not. I was never speaking in a natural manner. I was not a useful person. I could not push myself. I listened in silence, prior and beyond, and preferred it so. I hoped the others would stop visiting. I cannot name them. This would be painful, for them. (p. 194)

Simple syntax and the use of the first person mode may remind of interior monologue, but the character in this excerpt shares his thoughts with the reader, which leads to the greater logic than that of direct interior monologue.

Free indirect thought, suggested by Fludernik (2009: 81), assumes the use of incomplete sentences that emerge one following the other, and can be exemplified with the following: “Her throat also. And my throat. I saw it when *I* shaved” (p. 192).

The mode of time in this short story matches the one described by Edel (1964: 200), as we are presented with thoughts of the character at the moment of their appearance, the stream also shows inner time, which is longer than the action, happening in real world – here it is a simple visit by medical staff, and does not take as long as actual character’s thoughts.

The “cinematic” montage, proposed by Humphrey (1959: 49), appears in the text with the shifting of character’s thoughts between the present and the past: “My own head appeared straightforward. I never had the need to think. My body moved and my brain followed. ‘Twas ever thus” (p. 191), or “It is said that each of us is God [a God]. This has become clear, it has been so since the birth of my children. I watched them grow and in their early months, these couple of years, it was never more clear.” (p. 192); and “I was an awkward patient. These were visitors who expected the visited to do the entertaining. They had nothing to say and I had become incapable of it.” (p. 194). Here the character at first thinks about his present state, and then remembers the past, thus the montage is similar to the one explained by Humphrey.

The readers of this story acquire all the senses of the character, they see: “she was reaching her hands out to me” (p. 192); touch: “/.../ then her hand was to my forehead, smoothing” (p. 193); and become one particular consciousness – the criteria that Edel presented in describing the mode “point of view” (Edel 1964: 199).

The simultaneity mode is represented in the text through exclamations such as: “But the whirring!” (p. 191), and “But her laughter!” (p. 193). In these examples is also employed the technique of sensory impression. Thus readers get the sounds that surround the character at the same time as he thinks (Dahl 1970: 11).

The free associations device present in the text may be better exemplified by the following excerpt:

I made a gulping sound; she was reaching her hands out to me, and picking up things, giving me other things.

Her throat also.

And my throat. I saw it when *I* shaved. The adam’s apple. What use had my own throat been lately. And why think of myself? I returned always to myself. It was at the nub of the failure. But what was the failure? (p. 192)

Here, the gulping sound draws character’s attention to the nurses’ throat, then back to character’s own, which makes the character wonder why he always thinks of himself, and the thoughts about the failure appear. The chain is similar to that described by Humphrey (1959: 67): one thing suggests another by similarity, through senses, it is incoherent and would not appear in the consciousness of another character.

The mode of discontinuity described by Edel is best exemplified by the following:

...Or so I thought, but it has become apparent that the question only becomes a problem in relation to me, that in one most acute manner I am the problem.

Her pinkie reached out from the safety of her fist which had been clenched, but not so tightly, otherwise how could this movement of her pinkie have occurred.

It must have been a summer’s morning. I was shivering. This could have been the source of amusement.

(p. 193)

Here the consciousness of the character jumps from one topic to another without any apparent links, which shows the unsorted thought and perception proposed by Edel (1964: 200).

Among the discontinuity devices, presented by Humphrey (1959: 73), Kelman uses in this short story epanodos: “Even to think I knew was arrogance of the intellectual order. The intellectual order of males.” (p. 191); ellipsis: “The intellectual order of males. There was no other kind” (p. 191); “It sounds insulting yet rang true” (p. 192) “But what was the failure? I knew.” (p. 192); anaphora: “I wanted to answer but could not. I wanted to explain to her that I did not not answer intentionally.” (p. 194) “I was never speaking in a natural manner. I was not a useful person.” (p. 194); anacoluthon: “Yet tiredness had engulfed me, my God and engulfing, whatever engulfing” (p. 194); brachylogy: “But her laughter!” (p. 193), “Not reply” (p. 194), “People do listen.” (p. 194).

This short story presents the use of the following techniques characteristic to the works of both Joyce and Woolf:

Placing the object in front-position: “To her I could say it /.../” (p. 195)

Placing adverbial modifier in front-position: “even could I be backwards /.../” (p. 195)

Nominal sentences: “And a rapidity about everything” (p. 191); “Movement, its possibility” (p. 191); “The intellectual order of males” (p. 191); “Nothing new there” (p. 191); “And my throat.” (p. 192); “Fingernails and zips.” (p. 195); “My body.” (p. 195); “The stagger as an effect” (p. 195).

Among the techniques specific to Joyce’s writing Kelman employs:

Onomatopoeia: “whirring” (p. 191)

Archaic words: “’Twas ever thus.” (p. 191)

The fragmentation and combination of words: “isnay” (p. 195)

The joining of sentences by full stops or omitting the punctuation: “I could barely distinguish it in the dark. I sensed it more.” (p. 191); “She brought me presents. She laid the next to me.” (p. 193);

The omission of punctuation may be exemplified with the following:

distrusting words too
Words used to be reaching, we were groping, human beings making use of words as a way forwards, it was progress towards, a progress
even could I be backwards, a groping towards a return, I was returning and seeking its continuation so that along the road my mind would numb (p. 194-195)

Non-introduced indirect questions: “Her pinkie reached out from the safety of her fist which had been clenched, but not so tightly, otherwise how could this movement of her pinkie have occurred.” (p. 193)

Double negation: “I wanted to explain to her that I did not not answer intentionally.” (p. 194)

Broken sentences, phrases or words: “distrusting words too” (p. 194); “Death is not, is not, isnay” (p. 195)

Rhythmical arrangement:

I was losing consciousness. I felt like I was, if I wasn’t. On this chair, awaking, I was waking and there were words but the words made no sense. (p. 191);

or “Death is not, is not, isnay” (p. 195).

This short story Leitmotif may be “movement” as character is concerned with it in the beginning and returns to it near the end: “Movement, its possibility” (p. 191); “my body moved” (p. 191); “drift, drifting” (p. 195); “the body being dragged” (p. 195); “how stagger, which is also movement” (p. 195).

In this story Kelman uses only few techniques specific to Virginia Woolf:

Abundance of gerunds, which may be aimed at depicting the vividness of impression (Dahl 1970: 42): “I was losing consciousness”, “On this chair awaking. I was waking”, “But the whirring!” (p. 191)

Words used to be reaching, we were groping, human beings making use of words as a way forwards, it was progress towards, a progress
even could I be backwards, a groping towards a return, I was returning and seeking its continuation so that along the road my mind would numb

What eternity may be. I could drift, drifting. (p. 195)

Abundance of plural nouns, that demonstrate repetition and duration (Dahl 1970): 44) “there were words but the words made no sense” (p. 191); “I paid close attention to her fingertips, the lines there. Those lines on the human body”, “I watched them grow and in their early months, the first couple of years”, “she was reaching her hands out to me, and picking up things, giving me other things.” (p. 192); “I kept my eyes closed, eyelids closed.” (p. 194).

Exclamatory sentences: “But the whirring!” (p. 191)

The text does not employ psycho-narration as the presence of soliloquy presumes the verbalization of thoughts whereas Fludernik states that these may not exist in the head of the character in a verbal form (Fludernik 2009: 80) In addition, there is no indirect interior monologue, or omniscient description in the text as the techniques use the third-person mode, which is absent here. And no internal analysis, as the text does not present a summary of character’s thoughts, but rather depicts consciousness directly. Kelman also does not employ dislocated parenthesis, interrogative sentences that express strong feelings, and several techniques used by Joyce and Woolf: polyglottism, the placement of the predicate complement, infinitive or past-participle in front-position, emphatic use of “do”, use of interrogative sentences that express strong feelings, absence of personal or relative pronouns, the character does not use any grammatical terms, and, does not spell any words from back to front. There is no partly-nominal sentences, or joining of sentences with the use of anaphora with the repeating of conjunction, a verb, or a part of a sentence, no abundance of verbal nouns, abstract nouns ending with -ness, -y, -ity, colour adjectives, adjectives ending with -ed, extended bahuvrihi compounds, or adverbs ending in -ly.

2.2 If It Is Your Life

Interior monologue, which follows the descriptions by Fludernik (2009), Humphrey (1959), and Dahl (1970), is depicted in following examples:

“if it had just been the two of us, if she had stayed at uni, jeesoh, ye think of that, except the essays, that was the silly thing, I would have missed the deadlines or else done hopeless. Just seeing her all the time, if I could.” (p. 131)

“I wanted to hold her and just hold her and if I did it was too tight and she disliked it and disliked me doing it and I had to stop and control myself. I held her too tightly, it was too tightly, far too tightly, and hurt her.” (p. 144)

“Why should I? I was only one, one male. She had others. She had others. How could she have others? She did.” (p. 158)

In these examples one may see “incoherent musings”, “snatches of thought”, incomplete sentences and repetitious phrases (Fludernik 2009: 81), “direct phrases reduced to the minimum of syntax” (Humphrey 1959: 24), and individuality of expression of one particular character (Dahl 1970: 10).

The use of direct interior monologue, which in this short story follows the description presented by Humphrey (1959: 25), may be exemplified with the following:

They were not listening to anything except out their own head. Or in their own head, inside it. From inside it. Inside within it. You listened to things inside your own head, from inside.

Or did you? Did people listen inside or from inside?

Ears are outside but your hearing is inside. If we look at our heads in a practical manner we gain insights. It seems obvious and it is obvious. But so obvious people never do it. (p. 120)

“Once you begin go where you want but let us begin from that same point, if you can find it. That is the trouble, but if you do find it then it becomes the whole world. Or the whole world becomes, it is just there and all alive.” (p. 127)

“It was like we were each one of us disconnected, each one of us, until we were on the bus home, and starting to become Scottish again, Scottish working class.” (p. 128)

“Jeesoh. Out the window, seeing the night sky. Rugged in Scotland, over the border.” (p. 131)

“She took me to her room and other women lived there and she wandered around only in her pants and even no bra sometimes and the women knew I was there, they knew I was in her room, so I was seeing her.” (p. 137)

“maybe I would take them out and dump them. Out the window. Except a bus. Who cares.” (p. 145)

“My goodness that was all I needed was him. Really, I was sick of it, and mum staying in the bedroom, that was the last thing I needed was Eric.” (p. 148)

“Rain. Surely not. Yes. Although sometimes close in to a building you got drops falling” (p. 159)

“Rain now definitely. A drizzle.” (p. 161)

“I am cured I am cursed. You only put in an ‘s’.” (p. 163)

“Jees I was bursting” (p. 166)

“He was approaching now he really was and he really had seen me. A thick-set man, older, oh fuck really heavy-looking too like a mafia gangster or something you could imagine him” (p. 167)

“oh my God almighty the backpack, what kind of a fool I was such a fool, back along immediately, but just a fool, just fast walking. It *had* gone. Maybe not.” (p. 169)

everywhere, everywhere and everywhere all along, the edge of the building, I could not believe what kind of a fool. I was very very stupid guy, very very stupid, just naïve and so stupid and just a total naïve idiot. Could ever I have been so daft! Never. Never ever. Never in my whole life.” (p. 169)

And at the very end:

What else, but I just had to, just go back along the lane, that was all I could do because what if I saw it, it might be waiting for me right at the very end, I might see its shape, just sitting there waiting for me. How could I have missed it! How ever could I have missed it? It would be the strangest strangest experience ever and I would just get it up onto my shoulders and rush fast to get home, oh jeesoh, jeesoh, I so wanted home. (p. 171)

The excerpts show some characteristics described by Humphrey (1959: 25-27): the interruption of ideas by one another, pronoun references, absence of the author, and no concern with the audience. But there is no significant absence of punctuation, instead, Kelman separates sentences by full stops, making them very short “Or in their own head, inside it. From inside it. Inside within it.” (p.120) It may be aimed at depicting the incompleteness of character’s thoughts.

Along with direct interior monologue, Kelman uses soliloquy, which may be seen in the following examples: “I thought too much about other people. I could not stop myself and did not feel good doing it. I saw Eric at the Christmas break and it was a fight. I got annoyed with him because he got annoyed with me.” (p. 121)

“So I felt like punching him in the mouth, that was so.” (p. 123)

“Anyway, it was Rob Anderson I was talking about, the best lecturer at university.” (p. 123)

“I could not imagine Celia and Eric ever meeting.” (p. 127)

“The woman next to me as well, she did not smile or even look at me but I knew. I did not find it relaxing; I do not think I did. I was the same as them but on the other hand was I?” (p. 128)

“I missed playing football. There were teams at uni, including five-a-sides, but I did not know guys who played. I could find out and was going to.” (p. 129)

“I did not know Celia at that time. Imagine I did and she had not gone home!” (p. 131)

“I stopped talking about stuff if he was there, I mean political stuff.” (p. 134)

“I was not keen on drama before. We got it at school. To me it was the worst kind of arrogance.” (p. 140)

“The habit she had was beautiful. She put her hand on the side of my face and stared into my eyes as if looking inside me. She only cared that I said the lines when we were outside and walking down the street.” (p. 141)

“It might sound daft but maybe doing philosophy worked against me.” (p. 142)

I felt that about Celia, without being critical. I got angry at myself too. She said these things, stupid things, and I should not have taken them seriously. It was my fault. Everybody is working class. She said it to me. We all have to work.

Imagine my dad hearing that. Just silly stuff. She must have thought that about me, that I was silly. (p. 149)

“I used to think I was happy-go-lucky but I was not at all happy-go-lucky.” (p. 156)

“Buses went from somewhere through the night but you waited for ages and you got trouble, especially on your own. Really, you were quite vulnerable. I felt that.” (p. 158)

“That was Glasgow, just walking along the street and you felt spots.” (p. 159)

“The backpack was quite heavy and I kept having to shrug it up my shoulders. It was because I had brought so much home with me. A subconscious manoeuvre in case I did not return. Yet I brought the essays with me so I was as indecisive as usual.” (p. 163)

“A real noise, sounding like a woman and she was moaning. That is what it sounded like: ‘oh no oh no oh no, no, no, no, oh no oh no.’ Muffled and not too close.” (p. 167)

“Because that woman moaned I swear to God she really did. Really, she did.” (p. 170)

The examples show us greater coherence in comparison with interior monologue, character communicates his emotions and ideas, and obviously assumes the presence of an audience with such phrases as “imagine I did”, “I mean”, or “I swear to God she really did”. Thus the technique matches the description of soliloquy, presented by Humphrey (1959: 35-37).

Free indirect thought is depicted in the text according to description by Fludernik, who stated that the characteristic feature of this technique is the use of incomplete sentences that emerge one following another (Fludernik 2009: 81). It may be exemplified with the following:

“And with my sister. Just strange, strange thinking about it, my little sister, but she was a woman and if she had a boyfriend. It was the way of the world, if you touched her, or she touched you; a woman, it was so so different.” (p. 132)

Too much of anything. Stuff did not interest me anyway. And other people’s company was the same. You had to push your way in. I could not be bothered. Probably they thought I was boring. They all had money. I thought they did anyway. You needed money. Most seemed to have it. (p. 135)

“maybe I would take them out and dump them. Out the window. Except a bus. Who cares.” (p. 145)

I did not know. Not Celia either. I know she did not ‘love’ me. That big word. I know she did not. Because. I knew it. I asked her about liking me and she could not say it. (p. 150)

“No point getting annoyed. Or depressed. More like depressed. The way stuff happens to one individual. Who else does it happen to!” (p. 164)

The mode of time may be exemplified best by the character’s thoughts near the end of the story, when they are at most intensity and the immediacy of perception is vivid. In these examples it follows the Edel’s description and produces the effect of “seeing” the thoughts of the character right at the moment as they are presented (Edel 1964: 200):

“He was approaching now he really was and he really had seen me. A thick-set man, older, oh fuck really heavy looking too like a mafia gangster or something” (p. 167)

“if you were rich or even if it was insurance and if you were just an ordinary person and oh my God almighty the backpack, what kind of a fool, I was such a fool” (p. 169)

“Cinematic” montage is presented in this short story as shifting between the character’s present, which is a ride on the bus home, his reflections on relationships and life in general and his memories of his friends, family, university, and a girl he is attracted to:

Women have their own ways of doing stuff. It was that made me smile. I had a friend called Celia and she would have been exactly the same. She wanted to be an actress, or actor, as she said. (p. 119)

In the following excerpt the shift is from the woman sitting beside him on the bus, to general musings about life, to memory about the lecturer Rob:

The woman beside me was reading a thick paperback book, her wee light beaming down. It was a costume-drama, I saw the cover. Damsels in distress and knights in shining armour! The wee light made it more atmospheric, just that peace and quiet.

People read what they wanted. I read private-eye stories, different ones, not just Chandler, people said Chandler but I liked other ones. Rob read detective stories too. (p. 124)

Here, the shift is backwards, from memory, to reflections, to the present moment:

I asked her about liking me and she could not say it. She was honest. She would never lie.

Maybe we were finished forever. It was my fault. I would have been better not speaking. I did not speak. Sometimes I did. Sometimes I did anything, whatever I wanted, and if I did not go back, maybe I would never go back. Really, in a way I did not want to.

The rain pouring down. It was noisy. Beating off the window. Smacking off the window. (p. 150)

Despite the reader being presented for the majority of time with the character’s memories, there are still glimpses into the immediate perceptions, where the mode “point of view” is distinguishable. Reader sees: “The woman beside me was reading a thick paperback book, her wee light beaming down.” (p. 124); “And the woman beside me, she was sleeping.” (p. 157) “A thick-set man, older, oh fuck really heavy looking too” (p. 167) Reader feels: “Rain. Surely no. Yes. Although sometimes close in to a building you got drops falling.” (p. 159) “Rain now definitely. A drizzle.” (p. 161) “It was heavier rain than a drizzle.” (p. 161) “But this rain;” (p. 164). Reader hears: “The rain pouring down. It was noisy” (p. 150) “My boots crunching on glass, then another noise.” (p. 167) The last two examples may also represent the mode of simultaneity, where the reader supposedly hears and thinks at the same time (Edel 1964: 200). The way in which character’s attention suddenly shifts to rain, and the sound of crunching boots indicates the use of sensory impression, the technique aimed at “receiving pure sensations” (Dahl 1970: 11).

The movement of character’s consciousness in this short story is not a rapid one. The ideas, despite suggesting one another as it is supposed to be in free associations described by Humphrey (1959: 67), develop gradually, through memory, imagination, and comparison, for example, the character thinks about his lover Celia: “I learned from her, even being in her presence. Not only did I appreciate her own lack of self-consciousness I began noticing it in others” (p. 120). The thoughts then move to “others”: “Those that had it seemed satisfied with

themselves. Not in a bad way. I did not see them as ‘smug’.” (p. 120) These thoughts make character ask a question “Did people listen inside or from inside?” (p. 120), the question gets him to think about people singing, which, in its turn, to the memory of his old friend, who had a habit of singing in public: “A lot of people did that. They walked along the road singing away to themselves. Eric Semple was the worst, an old pal of mine. He sang out loud.” (p. 121) .

In another example the character again starts with the thoughts about Celia, which draw his attention to his smile, which then reminds him of horror stories and the writers. Thus author depicts the chain of associations based on similarities, memory, and imagination:

She did not want me to say anything. She did not say it but I knew. But I was not going to tell anybody. But it made me smile. Because of the dark outside and the wee light beaming down my face was clear in its reflection and I had a smile, and it was a strange smile. Not like my smile. It was a different type of smile. I did not like it, although in some ways I did. It was mister Hyde smiling back at Doctor Jekyll. There is an evil glint in his eye but a horrible irony as well and its lurking there and like another story I read in Edgar Allan Poe which was just brilliant; warped sides of the one individual. Some writers were brilliant. They were like philosophers and just stayed in your mind.” (p. 126)

In terms of typographical and punctuation controls Kelman prefers to cut the sentences short separating them by full stops rather than avoiding punctuation marks completely or partially, the typical paragraph may look as follows:

“It was class. I did not show my class but Eric did. This is what it was. My dad spoke about it; to him it was everything. It explained everything. He believed in Karl Marx. Rob Anderson did not disagree with my father on that.” (p. 127)

“I should have been more – something, different anyway, different to myself. If I wanted to be. But I did not want to be. I would have said the same as her if it was to my dad. But hearing Celia say it made me into him. Okay Celia was interested in people. But only if they were interesting, that is what I thought.” (p. 144)

These cut sentences may depict the focus of the character on his memory and rational thinking, whereas the avoidance of punctuation, whether complete or partial, changes the pace of thoughts, and produces the effect of overwhelming emotions: “I wanted to hold her and just hold her and if I did it was too tight and she disliked it and disliked me doing it and I had to stop and control myself.” (p. 144)

She was the first woman I knew who just wanted to have it, and like how I did, if we were sitting someplace like the tube or a bus or even in a supermarket or going along the street and she would touch me and what she wanted to do, just whispering jeesoh it made you shiver and if she touched me sometimes not even knowing it just touching me or brushing against me, her actual hand. (p. 154)

In general, the use of punctuation controls follows the description produced by Humphrey (1959: 57).

The discontinuity mode may be exemplified by the following fragment where the question appears without any apparent logic: “I thought of Celia as a woman but she was weeks younger than me. Really she was a girl. Was I good-looking? Maybe I was.” (p. 155) The next excerpt shows how the unsorted thought, mentioned by Edel (1964: 200), jumps from one topic to another:

Surely everybody who had the disease would pray for a cure? Unless they were not Christians. But others would have the same; an equivalent. Muslims would have an equivalent, and Jews, and other religions. I am cured I am cursed. You only put in an ‘s’.
The backpack was quite heavy and I kept having to shrug it up my shoulders. (p. 163)

The discontinuity of consciousness in this short story is depicted with the use of:

Epanodos – “That is the trouble, but if you do find it then it becomes the whole world. Or the whole world becomes, it is just there and all alive.” (p. 127) “I was angry just because, just because, that was why I was so angry, yes and so so angry.” (p. 144)

Ellipsis – “Typical Celia.” (p. 123) “It was me stopped it.” (p. 143) “No money to spare.” (p. 146) “Something in me.” (p. 151)

Anaphora – “She did not want me to say anything. She did not say it but I knew.” (p. 126) “No point talking. No point, just it was all so different.” (p. 131) “I had not seen him for a while. I had not seen anybody for a while.” (p. 132) “Something said by the woman sparked it off, or was it myself, how I responded to her? Something in me.” (p. 151) “She said she did. She said that to me.” (p. 158) “Maybe he had seen something suspicious or if he heard her moaning. Maybe that was it and he just went up the lane to find out and there he was.” (p. 168) “I would have heard, if somebody had been sneaking up. I would not have backed down.” (p. 168) “Never. Never ever. Never in my whole life.” (p. 169)

Anacoluthon – “My head went everywhere, and seeing the moon too, just everything.” (p. 125) “Or the whole world becomes, it is just there and all alive.” (p. 127) “I knew it was great but I did not think, just how with Celia and in my arms and all night too; you just shivered.” (p. 132) “I quite wanted to because with her there and just being part of it.” (p. 140) “I did not like being at the same urinal /.../ and did not know what they were doing and then if I blushed, just blushing all the time.” (p. 155)

Brachylogy – “No point talking.” (p. 131) “Seriously.” (p. 134) “Who cares.” (p. 145)

Among the techniques characteristic both to Joyce’s and Woolf’s writing Kelman uses:

Placing adverbial modifiers in front-position: “Even I liked her appetite.” (p. 152) “Even I was irrelevant.” (p. 168)

Nominal sentences: “Ones like me.” (p. 121) “Typical Celia.” (p. 123) “Self-indulgence too.” (p. 135) “That big word.” (p. 150) “A drizzle.” (p. 161) “Miracles!” (p. 162) “Cold-blooded murder.” (p. 169)

Interrogative sentences that express strong feelings: “I was the same as them but on the other hand was I?” (p. 128) “What if I just got off again, and did not come back?” (p. 146)

In terms of techniques specific to James Joyce the story employs:

Onomatopoeia: “Ha ha.” (p. 125) “Boo!” (p. 158)

The joining of sentences by full stops:

Yet he knew fine well that I was in his tutorial group. I did not care. But it was weird. My father said nothing but he agreed with me, I know he did. Mum did not. She did not believe they were intentionally rude. Mum thought the best of people. Dad hated hearing about them. (p. 129)

Omitting the punctuation in a sentence: “I wanted to hold her and just hold her and if I did it was too tight and she disliked it and disliked me doing it and I had to stop and control myself.” (p. 144)

The emphatic use of “do”: “Things do happen to other people.” (p. 164)

Broken sentences, phrases or words: “And with my sister. Just strange, strange thinking about it, my little sister, but she was a woman and if she had a boyfriend.” (p. 132) “I checked roundabout and everywhere, everywhere and everywhere all along, the edge of the building, I could not believe what kind of a fool.” (p. 169)

Rhythmical arrangement of words: “Out the window, seeing the night sky. Rugged in Scotland, over the border.” (p. 131) “Never. Never ever. Never in my whole life.” (p. 169)

The most frequently occurring leitmotif in this story are the thoughts of the character about the sexual attractiveness of Celia, specifically: “she was just so jees, sexy, really” (p. 119), “how sexy she was” (p. 125) “But I loved it more because it was sexy.” (p. 152)

Techniques specific to the works of Virginia Woolf:

Gerunds are used when the character gets carried away by the thoughts about Celia “Even thinking about her, it was nice, she was just so jees, sexy, really, even on the bus and thinking about her, enjoying it in my own head.” (p. 119) “I noticed how she ended up and it was wanting me, wanting sex with me. Ohh. She pinched my arm. We were going along the road and she finished her lines and she did it, maybe just saying Ohh, and then pinching me on the upper arm and turning half on to me as we walked.” (p. 141)

she was, just stroking me, and it was just jeesoh if she wanted sex, the way she was stroking, people would have seen her, the way she was doing it to me. It was following from me, how I had stroked her, that was why she was doing it, she loved me stroking her and there in the cinema lying into me, she loved me doing it and just it was like hypnotizing and if she did it to me jeesoh it was just so – really it was amazing.” (p. 153-154)

They are also employed in character’s immediate reflections, when he is distracted by rain.

The abundance of gerunds here may be used to emphasize details of the character’s surroundings: “The rain pouring down. It was noisy. Beating off the window. Smacking off the window.” (p. 150)

Exclamatory sentences: “Who wanted to be in Glasgow all the time! And for the rest of your life!” (p. 124-125) “He thought people wanted to hear him sing!” (p. 133) “I did not sleep. If only I could!” (p. 157)

Indirect interior monologue is not presented in the story, as there is no use of the third-person point of view. Although the text in general presents the verbs and nouns of emotion and reflection it is hard to say that the author uses the psycho narration technique. The description by Fludernik states that such technique depicts character’s feelings which may not exist in the head of the character in a verbal form (Fludernik 2009: 80-81), whereas it is clear from the story that reader is, in a way, guided by the character through his memories and reflections on life, and the use of the soliloquy technique presumes the verbalization of thoughts, as the character addresses the reader, thus it is possible to say that Kelman does not use psycho narration in this short story. Omniscient description is not presented as well, as the consciousness is not described, and the author does not use third-person mode (Humphrey 1959: 33-35). There also is no internal analysis (Dahl 1970: 11), as the consciousness of the character is not in any way summarised. In addition the text does not present such technique as dislocated parenthesis, and several Joyce’s and Woolf’s techniques: placing of the object, the predicate complement, infinitive or past-participle in front-position, polyglottism, the fragmentation and combination of words, archaic words, absence of personal or relative pronouns, non-introduced indirect questions, double or multiple negation, grammatical terms, and words that are spelled from back to front, the joining of sentences by anaphora with the repeating of conjunction, a verb, or a part of a sentence, the use of partly-nominal sentences, the abundance of verbal nouns, abstract nouns ending with –ness, -y, -ity, plural nouns, colour adjectives, adjectives ending with –ed, extended bahuvrihi compounds, and adverbs ending in –ly.

2.3 talking about my wife

The main body of this short story consists of dialogue, and author’s narration which guides the reader through the plot. But nonetheless some glimpses into character’s mind are still present among it.

Interior monologue may be depicted as “snatches of thought” in incomplete sentences (Fludernik 2009: 81): “Aw well. And my neck.” (p. 14) “No they were not.” (p. 17) “Ye wonder but.” (p. 33) Or it may be a longer thought represented in short sentences with the minimum of syntax (Humphrey 1959: 24): “Man, I was fucking sick of it. And having to please everybody. That was part of it. That was an essential part of it. Then coming home here and having to do the same in one’s domestic life. It was so fucking – oh man” (p. 18); or with

repetitive phrases: “I was suddenly tired, most tired, needing to stretch out beside her on the bed here and now, right here and now.” (p. 13); and “incoherent musings” (Fludernik 2009: 81): “Man, fuck, I felt it, man, for fuck sake man oh man gaffers and all sorts, out the fucking windi amazing, how I felt, how it happened.” (p. 28)

Direct interior monologue may be found in longer passages such as: “Tomorrow is a brand-new day. Except literally it was not. It was the exact same day as here and now. It was Friday morning and would be Friday dinnertime when I arose Sir Frederick, arise ye and walk the plank ere doom befall ye.” (p. 12) Or in short flashes of thought: “And the window.” (p. 27) There is no interference by the author, no concern with the audience. In addition, the first excerpt depicts interruptions of ideas by one another: “It was Friday morning and would be Friday dinnertime when I arose Sir Frederick, arise ye and walk the plank ere doom befall ye.” (p. 12) Thus the direct interior monologue follows the set of characteristics described by Humphrey (1959: 25-27)

The soliloquy, which is close to interior monologue in terms of author’s absence, assumes the presence of an audience. It may be exemplified with the following: “The truth is me and her were incompatible. On occasion. Was this such an occasion!” (p. 14) “What is troubling you madame? No, I did not say that. I did not, in nowise, say that.” (p. 15) “The truth is she was an innocent. There are a lot of women like Cath. They know nothing.” (p. 17) Phrases such as “the truth is” and “No, I did not say that” indicate that the character assumes he is listened to and tries to express himself more coherently, communicate emotions and ideas (Humphrey 1959: 35-37).

The emergence of incomplete sentences from one another, which Fludernik called free indirect thought, can be seen in the following: “Man, I was fucking sick of it. And having to please everybody. That was part of it. That was an essential part of it.” (p. 18)

The mode of time in the story follows the one proposed by Edel (1964: 200-201):

She did not answer. Other matters were of moment, weightier than toast.

No they were not. Come on, I said, let us have a bit of toast, a cup of tea. (p.17)

Here, the phrase “No they were not.” is an immediate flash of thought, which produces for the reader a feeling of perceiving it right at the moment it appears in character’s mind.

The “cinematic” montage is not employed in this story in a way described by Humphrey (1959: 50), as the time in character’s thoughts does not blend, and the shift depicted is only onto the past: “My attitude is more being than assumption of such. She knows this and does not care for it. When we were winching, back in the good old days when choice was probable” (p. 17)

The indication of acquiring character's senses as it is supposed to occur in the mode of "point of view" (Edel 1964: 199) appears only once: "I continued into the kitchen, filled the kettle, standing next to the sink. And the window. From here I looked straight upwards, over the tenement roofs facing." (p. 27) The sentence "And the window." implies the drawing of character's attention onto the window and the view which presumes that the reader sees along with the character.

Sensory impression may be exemplified with the following: "I did not, in nowise, say that. Fear. Not in so many words." (p. 15) The word "fear" appears here as a momentary sensation with no obvious connection to the thoughts surrounding it. Thus it may be the "the pure sensation" described by Dahl (1970: 11).

Free associations are barely present in the text, the only example may be as follows:

And the window. From here I looked straight upwards, over the tenement roofs facing. It was a flight path. I enjoyed seeing the planes, those long-haul destinations, desert islands and nice hotels. Month holidays. People needed month holidays in foreign domains. No bosses, no gaffers, no Scottishness or Britishness. (p. 27)

The chain here starts from the view out of the window, to the planes, which remind the character about the holidays. The things suggest one another by imagination (Humphrey 1959: 67).

Punctuation controls are used by Kelman if he aims at showing the sudden break of a thought. It is depicted by omission of a full stop at the end of a sentence: "It was Friday morning and would be Friday dinnertime when I arose Sir Frederick, arise ye and walk the plank ere doom befall ye." (p. 12) "When we were winching, back in the good old days when choice was probable" (p. 17) "Then coming home here and having to do the same in one's domestic life. It was so fucking – oh man" (p. 18) Otherwise, there is no omission or abundance of punctuation or use of any other typographical controls.

The unsorted thought and perception which assumes the mode of discontinuity (Edel 1964: 200) may be best exemplified by the following sudden shift of a thought of the character from repetitive phrases to one specific idea: "But she was not going to give up, gony gie up, she wasnay gony. People are strange." (p. 25)

Among the devices used to represent discontinuity Kelman employs ellipsis: "Man, what a life" (p. 13); anaphora: "It was the exact same day as here and now. It was Friday morning and would be Friday dinnertime /.../." (p. 12) "That was part of it. That was an essential part of it." (p. 18); and brachylogy: "Sure." (p. 19) "Honest." (p. 33).

Among the techniques characteristic to both Joyce's and Woolf's writing Kelman employs:

Placing the object in the front-position: "Office stuff was all she did" (p. 17)

Nominal sentences: "Genuine work." (p. 17) "Month holidays." (p. 27)

Interrogative sentences that express strong feelings: “Did I actually say that?” (p. 16); “Will they ever leave us alone?” (p. 33)

The story also shows the use of techniques specific to James Joyce:

Onomatopoeia “Aw” (p. 14)

The fragmentation and combination of words: “wasnay gony” (p. 25) – was not going to.

Archaic words: “befall ye” (p. 12)

The joining of sentences by full stops: “There are a lot of women like Cath. They know nothing. Cath knew nothing. She had never experienced the actuality of work. Genuine work.” (p. 17) “Naybody else in the whole world did it. Except her grannie. But she had died ten years back. Cath was alone. Unless the lasses maintained the tradition.” (p. 23)

Broken sentences, phrases or words: “It was so fucking – oh man” (p. 18)

Rhythmical arrangement of words: “And she wouldn’t have believed me, she didn’t believe me, it wasn’t true, it was just shite, it was nonsense.” (p. 38)

Grammatical terms: “‘Happens’ is just a verb.” (p. 15)

Among the techniques specific to Virginia Woolf Kelman uses:

The abundance of gerunds in this short story is scarce, but in the following example they supposedly provide the emphasis for the strong emotions that character feels at the moment: “Man, I was fucking sick of it. And having to please everybody. That was part of it. That was an essential part of it. Then coming home here and having to do the same in one’s domestic life. It was so fucking – oh man” (p. 18)

Exclamatory sentences: “And what do I mean ‘that way inclined’!” (p. 13); “Sacked!” (p. 16); “I did not want to commit myself to a single damn thing!” (p. 24)

There is no indication of the use of such techniques as indirect interior monologue, psycho-narration, omniscient description, internal analysis, the mode of simultaneity, epanodos, anacoluthon, or dislocated parenthesis in the text. In addition, several Joyce’s and Woolf’s techniques are absent: the placing of the predicate complement, adverbial modifiers infinitive or past-participle in front-position, polyglottism, absence of personal or relative pronouns, non-introduced indirect questions, double or multiple negation, the emphatic use of “do”, words that are spelled from back to front, leitmotifs, partly-nominal sentences, the joining of sentences by anaphora with the repeating of conjunction, a verb, or a part of a sentence, and the abundance of verbal nouns, abstract nouns ending with –ness, -y, -ity, plural nouns, colour adjectives, adjectives ending with –ed, extended bahuvrihi compounds, and adverbs ending in –ly.

To depict consciousness of the characters, Kelman uses several techniques described by Edel (1964), Humphrey (1959), Dahl (1970), and Fludernik (2009).

In all three stories - *Death is not.*, *If it is your life, talking about my wife* - Kelman uses interior monologue and specifically direct interior monologue, soliloquy, free indirect thought, sensory impression, free associations, in the way they are characterised by Edel (1964), Humphrey (1959), Dahl (1970), and Fludernik (2009). Some of the techniques are not at all used in any of three stories. These techniques are indirect interior monologue, psychonarration, omniscient description, and internal analysis.

“Cinematic” montage is used in all stories as well. *Death is not.* and *If It Is Your Life* present it with no variations, whereas *talking about my wife* shows no blending of thoughts in character’s consciousness and the shift only to the past.

Of the four modes, presented by Edel, mode of time, mode of “point of view”, and mode of discontinuity are presented in all three stories. Simultaneity mode is present in *Death is not.* and *If It Is Your Life*, but absent in *talking about my wife*.

In terms of typographical and punctuation controls, Kelman uses punctuation to cut sentences short with full stops in all three stories. The omission of punctuation inside long sentences is used in *If It Is Your Life*, in *Death is not.* and in *talking about my wife* Kelman occasionally omits the full stop presumably to achieve the effect of a lost thought. In *Death is not.* some sentences do not have capitalised letters at the beginning, which shows the use of typographical controls.

A number of rhetorical devices used to depict discontinuity are employed in all stories, these are ellipsis, anaphora, and brachylogy. In *Death is not.* and *If It Is Your Life* writer uses epanodos, and anacoluthon, whereas *talking about my wife* does not employ these devices. None of the stories show the use of dislocated parenthesis.

In all stories Kelman uses techniques, which are specific to James Joyce’s and Virginia Woolf’s writing. All three employ nominal sentences. In *Death is not.* writer places the object and adverbial modifier in front-position, in *If It Is Your Life* – only adverbial modifier, in *talking about my wife* – only the object. In *If It Is Your Life* and *talking about my wife* author uses interrogative sentences that express strong feelings, but there are no such sentences in *Death is not.*

In terms of specific Joyce techniques, all stories employ onomatopoeia, the joining of sentences by full stops or omitting the punctuation, broken sentences, phrases or words, and rhythmical arrangement of words. None of the three stories use polyglottism, placing of infinitive or past-participle in front-position, absence of personal or relative pronouns, and words that are spelled from back to front. *Talking about my wife* and *Death is not.* have

archaic words, and in *Death is not.* and *It Is Your Life* Kelman uses leitmotifs. In addition, *talking about my wife* and *Death is not.* show the fragmentation and combination of words, and the use of grammatical terms. *If It Is Your Life* employs the emphatic use of “do” and *Death is not.* - non-introduced indirect questions, and double negation.

Lastly, some of the techniques used by Woolf are present in all three stories as well. The use of gerunds, which is present in all, may be close to Woolf’s, as some fragments show their prolific use and presumably are too employed to depict the vividness of impression (Dahl 1970: 42). All stories have exclamatory sentences, and, in addition, *Death is not.* presents the use of plural nouns as the means to demonstrate repetition (Ibid.: 44). None of the stories employ to a considerable extent verbal nouns, abstract nouns ending with –ness, -y, -ity, colour adjectives, adjectives ending with –ed, extended bahuvrihi compounds, adverbs ending in –ly, the joining of sentences by anaphora with the repeating of conjunction, a verb, or a part of a sentence, or partly-nominal sentences.

Considering all of the above it is correct to say that the hypothesis has been proved. The stream-of-consciousness technique as employed by a contemporary writer James Kelman in his short stories, *Death is not.*, *If it is your life*, and *talking about my wife*, follows traditional characteristics typical of modernist writing of the beginning of the twentieth century.

CONCLUSION

The time of rapid development and flourish of stream-of-consciousness techniques is considered to be the beginning of the twentieth century, when such writers as Dorothy Richardson, Marcel Proust, and James Joyce started to use them consistently in their work, and inspired others such as Virginia Woolf and William Faulkner, who continued the establishing tradition. Although, in the thirties the focus of the novels in general shifted from the inner world of the characters onto the outer, the stream-of-consciousness techniques have remained in the works of some writers, among which were Christopher Isherwood, Samuel Beckett, Lawrence Durrell, and others. The decline in the use of these techniques continued further into the forties and up to the twenty-first century.

At present, James Kelman is among few writers to employ stream-of-consciousness in his novels and short stories. He is an acclaimed Scottish writer, the winner of the Booker Prize in 1994 for his novel *How Late It Was, How Late*. His work is mostly centered on the lives of working-class characters and gives them a distinctive voice for which Kelman is both admired and criticised. Some critics praise him for challenging prose, sense of humour, and moving stories. Others blame his prose for being too complicated and dull. But despite the difference in opinions all critics notice the presence of some stream-of-consciousness techniques in his writing, be it a long novel or a short story. The goal of the present paper is to observe whether James Kelman follows the traditions of representing characters' consciousness established in the beginning of the twentieth century. For the predefined criteria-based analysis were chosen three stories from the compilation *If It Is Your Life* (2010) – *Death is not.*, *If It Is Your Life*, and *talking about my wife*.

The criteria were chosen from the works of literary scholars Robert Humphrey (1959), Monika Fludernik (2009), Liisa Dahl (1970), and Leon Edel (1964), who studied the works of James Joyce, Dorothy Richardson, Virginia Woolf, William Faulkner, and other writers who employed stream-of-consciousness techniques. Thus the criteria were as follows: interior monologue (direct/indirect), soliloquy, free indirect thought, psycho-narration, omniscient description, internal analysis, the mode of time, "cinematic" montage, mode of "point of view", simultaneity, sensory impression, free associations, typographical and punctuation controls, mode of discontinuity, rhetorical devices: epanodos, ellipsis, anaphora, anacoluthon, dislocated parenthesis, and brachylogy. Dahl, in particular, distinguished specific techniques of Joyce's and Woolf's writing, which are: placing of the object, the predicate complement, adverbial modifiers in front-position, nominal sentences, interrogative sentences. In addition Dahl differentiates the techniques characteristic only to Joyce's prose: onomatopoeia, polyglottism, the fragmentation and combination of words, archaic words, placing of

infinitive or past-participle in front-position, the joining of sentences by full stops or omitting the punctuation, absence of pronouns, non-introduced indirect questions, double or multiple negation, the emphatic use of “do”, broken sentences, phrases or words, rhythmical arrangement of words, leitmotifs, grammatical terms, and words that are spelled from back to front; and those, characteristic to Woolf’s writing: the abundance of gerunds, verbal nouns, abstract nouns ending with –ness, -y, -ity, plural nouns, colour adjectives, adjectives ending with –ed, extended bahuvrihi compounds, adverbs ending in –ly, the joining of sentences by anaphora with the repeating of conjunction, a verb, or a part of a sentence, partly-nominal sentences, and exclamatory sentences.

The analysis clarified that James Kelman follows the modernist tradition in using such techniques as direct interior monologue, soliloquy, free indirect thought, sensory impression, free associations, “cinematic” montage, the four modes – time, discontinuity, “point of view”, simultaneity, employs typographical and punctuation controls, rhetorical devices and several techniques, which are specific to James Joyce’s and Virginia Woolf’s writing. Thus, the goal of the present paper was achieved. The hypothesis has been confirmed: the stream-of-consciousness technique as employed by a contemporary writer James Kelman in his short stories, *Death is not.*, *If it is your life*, and *talking about my wife*, follows traditional characteristics typical of modernist writing of the beginning of the twentieth century.

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SUMMARY IN ESTONIAN

Käesoleva töö teemaks on „Teadvuse voolu” tehnika tänapäeva kirjanduses: James Kelmani jutustused”. Töö eesmärgiks on analüüsida teoreetilisi allikaid, mis käsitlevad “teadvuse voolu” tehnikat, mida kasutasid 20. sajandi alguses oma teostes tegelaste teadvuse kujutamisel kirjanikud James Joyce, Dorothy Richardson ja Virginia Woolf, samuti vaadeldud kriteeriumide baasil analüüsida kolme James Kelmani jutustust – „Death is not.“, „If it is your life“ ja „talking about my wife“.

Sissejuhatus tutvustab tunnustatud šoti kirjaniku James Kelmani elu ja loomingut, kes oli nomineeritud paljudele auhindadele ja auhinnatud aastal 1994 Bookeri auhinnaga romaani „How Late it Was, How Late“ eest. Arvustajad on andnud nii positiivset kui ka negatiivset kriitikat, kuid kõik märgivad, et paljudes teostes on kirjanik kasutanud “teadvuse voolu” tehnikat.

Käesoleva töö eesmärk on modernismi ühe esindaja, James Kelmani jutustuste analüüsi põhjal välja selgitada, missuguseid 20. sajandi alguse modernistlikule kirjandusele iseloomulikke “teadvuse voolu” alaliike kasutas kirjanik nimetatud jutustustes.

Esimene peatükk annab ülevaate “teadvuse voolu” tehnika ajaloost: arengust ja kasutamisest 20. sajandi jooksul ning ka 21. sajandil. Lisaks tutvustatakse teoreetilisi töid, mis käsitlevad “teadvuse voolu” tehnika erinevaid variatsioone 20. sajandi alguse kirjanike töödes. Nende variatsioonide põhjal on välja toodud kriteeriumid, mis on teises peatükis tehtud analüüside aluseks.

Teine peatükk analüüsib esitatud kriteeriumide baasil kolme jutustust – „Death is not.“, „If it is your life“, „talking about my wife“ - tuues välja, missuguseid „teadvuse voolu” tehnika alaliike James Kelman oma jutustustes kasutab ja missuguseid mitte.

Analüüsi tulemus kinnitab töö alguses püstitatud hüpoteesi, et James Kelman kasutab igas oma jutustuses modernistlikule kirjandusele iseloomulikku „teadvuse voolu” tehnikat, järgides 20. sajandi alguse modernistlikule kirjandusele iseloomulikke põhitunnuseid.

APPENDICES

Appendix 1

Rhetorical devices

All the definitions are taken from The Free Dictionary (<http://www.thefreedictionary.com>)

- Epanodos - A figure of speech in which the parts of a sentence or clause are repeated in inverse order.
- Ellipsis - the omission from a sentence or other construction of one or more words understandable from the context that would complete or clarify the construction.
- Anaphora - repetition of a word or phrase at the beginning of successive clauses.
- Anacoluthon - a construction that involves the change from one grammatical sequence to another within a single sentence.
- Brachylogy - Brevity of speech; conciseness; a colloquial shortened form of expression that is not the result of a regular grammatical process.

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