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**STREAM OF CONSCIOUSNESS IN LITERATURE AND FILM. VIRGINIA
WOOLF: *MRS DALLOWAY* – STEPHEN DALDRY: *THE HOURS***

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Abstract

Stream of consciousness as a narrative technique is a term that has stirred a lot of discussion due to its complex and convoluted nature. From the era of modernism onwards novelists have used this technique to convey their characters' mind onto paper making them more believable and life-like, creating a sense of intimacy between the character and the reader. This paper attempts to analyze stream of consciousness in the works of Virginia Woolf and ultimately inspects the issue of stream of consciousness in its "double" screen adaptation. The main aspect of the paper refers to the transfer of stream of consciousness from literature into moving pictures, as in the case of the movie adaptation of Michael Cunningham's novel, the 2002 *The Hours* by Stephen Daldry. The method of research is close-reading and comparative analysis of the books and the movie. The confirmed hypothesis is that, in spite of the concomitant difficulties and challenges, movies can adequately adapt and transfer literary technique and devices in motion picture or at least offer suitable alternatives.

Introduction

In *The Principles of Psychology*, published in 1890, William James presents the human consciousness, its irregularities, inconsistency and its overall unreliability. He argues about thought and consciousness. His work argues whether the term is philosophical or psychological, but he ultimately aims to differentiate the philosophical hypothesis from the psychological one. He makes an attempt to cut the concept's ties from the philosophical context and places it into a psychological one. To sum it up, James came to the conclusion that words such as "chain" and "train" cannot describe this phenomenon adequately, since thought and consciousness are not jointed, they flow. Depicting the concept of consciousness with terms like "river" and "stream" is much more adequate, thus he coined the term "stream of consciousness" (James 1890, 239).

Today, the term is mainly used in literature and is generally defined as being a literary technique that "seeks to depict the multitudinous thoughts and feelings which pass through the mind" (Cuddon 2013, 683) or the approach which attempts to describe the mechanism of brain activities. However, this being the most accepted answer to defining this technique, the definition of the stream of consciousness is argued and debated to this very day. The next segment will try to gather multiple definitions of this technique, will try to elaborate and will attempt to give a definite answer to the questions such as how one can identify, define and interpret stream of consciousness.

1. An Overview of the Stream of Consciousness Narrative Technique

There appear to be numerous approaches to define the stream of consciousness. This section will try to gradually advance from examining works which directly reflect William James's definition, to investigating approaches which move away from psychological influences and aim to focus on giving meaning to this term by themselves, what it means today, how it has changed.

A work which tackles the issue of terming the phenomenon is Kenneth Pope and Jerome Singer's assembly of texts and articles which in its first page gives a rather simple, yet satisfactory explanation stating that stream of consciousness is "that flow of perceptions, purposeful thoughts, fragmentary images, distant recollections, bodily sensations, emotions, plans, wishes, and impossible fantasies – is our experience of life, our own personal life, from its beginning to its end" (Pope and Singer 1978, 1). Pope and Singer created a very thorough work about consciousness, tackling it from numerous angles, from psychological, literary and even from cultural points of view. Pope and Singer admit that consciousness had not been a legitimate part of psychology until

the 1970s, but in literature it has been talked about and looked into in many different ways and from various perspectives. However, the development and expansion of the term was inevitable, since according to Murphy and Kovach consciousness “has been a storm centre in psychology” and literature for almost a century at that time (1972, 51). Consciousness has been regarded as an expression of the inner self, an inner reality the individual experiences when he or she becomes aware. To corroborate these ideas, the next paragraph presents texts that deal with and confirm the explanations presented.

Consciousness itself is defined as the state of being sentient and aware, the condition of understanding and comprehending internal and external existence. However, back when the notion was termed, William James’s definition was accepted as the definitive explanation of this state. Many analysed James’s article about consciousness, but Jack R. Strange was the one who stated that it was American polymath who clarified the phenomenon, he made this breakthrough to the “mainstream of American functional, cognitive psychology” (Strange 1978, 15). Strange concludes about James’s writing stating that according to him “consciousness is thought, which includes all the mental activities, such as feeling, imagining, reasoning, knowing, perceiving, conceiving, remembering, and all the rest” (Strange 1978, 15). Strange later in his article expounds that consciousness had also been defined by other psychologists. He mentions the names of Freud, Wundt, Skinner and Titchener, whose definitions indeed differ, but if they are taken a closer look at, they vary slightly. Freud defines it as one who is “aware of sensory information”, he subsequently adds “to perceive is to be conscious”. For Wundt and Skinner, consciousness “is a matter of the subjective correlates of objective brain functioning.” Lastly, Titchener sees this state of mind as a “subjective experience and our awareness of it”, which may be the simplest out of them all, but the broadest and most comprehensive (quoted in Strange 1978, 27).

Modernist artists sought to break ways with the traditional methods of writing. They experimented with methods of writing by changing texts formally and creating other means of expressing themselves, both in prose and in poetry. They developed numerous techniques which, at the time, were controversial, some critics accepted and embraced the idea of change from traditional writing, some defied the movement as a whole and claimed that it is not yet the time for modernism. Modernism itself covers many related subsidiary movements such as Imagism, Symbolism, Expressionism, etc. The earliest modernist writers appeared after World War I and wrote about the irrationality of the world but, more importantly, the individual. They aimed to

further explain and express their ideas about reality and rationality developed by psychologists such as Bergson, Freud and Nietzsche. By writing about these topics and internalizing them in their works, they inadvertently came up with techniques that attempt to note down the working of their minds or their characters' minds. This technique is called the stream of consciousness, also known as the interior monologue. Although most use these terms interchangeably, they are different slightly.

"Interior monologue" first appeared in 1887, by the French writer Eduard Dujardin, he is credited as having been the first author who composed a novel which mainly works with interior monologue titled *Les lauriers sont coupés* (literally meaning "*The laurels have been cut down*", later translated into English as *We'll to the Woods No More*). Forty years later he reflected on his work and on the technique, he used it and in 1931, he defined interior monologue as: "the speech of a character in a scene, having for its object the direct introduction of the reader into the interior life of the character, without any interventions in the way of explanations or commentary on the part of the author; like other monologues, it has theoretically no hearers and is not spoken" (Dujardin 1931, 58-59).

Dujardin basically frames this phenomenon as a dramatic monologue, but in contrast, it stays inside the head of a character, it is not spoken loudly, it acts as a soliloquy but in a written form. He also states that the thoughts characters express in an "interior monologue" are much more intimate and rawer than in dramatic monologue thus, suggesting it is close to the expression of self in poetry. The definition he gave is true to some parts of his novel, however, most of the time it is not, since most of the thoughts, sentiments and ideas of the main character are highly polished, are much more correct in a literary sense. For example, the second paragraph presents the main character inside his own head, but the description of his mind is not reduced to a syntactical minimum, rather they are finely formed sentences. There are examples of the phenomenon defined by Dujardin but most of them are not what he defined in *Le monologue intérieur*. The technique he defined is rather accepted as being the definition of the stream of consciousness technique. So, what is an interior monologue and how does it differ from stream of consciousness?

Interior monologue is defined as "the technique of recording the continuum of impressions, thoughts and impulses either prompted by conscious experience or arising from the well of the subconscious" (Cuddon 2013, 364). Many critics argue about which is the larger term; stream of consciousness or the interior monologue. According to Cuddon, the technique originates from

19th-century poetry, more specifically, from the works of Tennyson and Browning, which is surprising. A method of writing novels that seemingly originates from dramatic monologue comes from poetry. Whether it is surprising or not, these English poets were using monologue as a part of their poem. If we analyse Browning's piece titled *My Last Duchess*, there are fragments that can be considered interior monologue rather than dramatic monologue. Later this ambiguity turned into reverie, contemplation and daydreaming. French symbolists, namely Tristan Corbière, Jules Laforgue, Stéphane Mallarmé, Arthur Rimbaud and Paul Valéry, took up this idea and turned it into projections of interior musings. Their poems, then, influenced prose writers, that are Edouard Dujardin, Dorothy Richardson, James Joyce and Virginia Woolf (Cuddon 2013, 364). To answer the question prompted above, is a hard task, there appears to be a thin line to differentiate the two techniques, however, this is often ignored as critics and writers still use both terms interchangeably to this day.

According to the sources cited, stream of consciousness is the larger term. It is defined as the literal thoughts of a character which are disjointed and are full of associative leaps. On the other hand, interior monologue is the technique that presents a character's, or in poetry, the speaker's flow of mind. This can be used in the third person, as in Virginia Woolf's *Mrs. Dalloway*, or in the first person, like in Dujardin's novel. Stream of consciousness largely does the same as an internal monologue, describing the inner workings of the mind in a disorganized manner, but, unlike its counterpart, which is polished, syntactically complex and more coherent, it presents an uninterrupted flow of thoughts in which logic, syntax and punctuations are abandoned.

1.1 Modernist Stream of Consciousness

Modernism was a period of time in literature and culture where immense changes took place. The rise of modernism was set in motion in the late 19th and early 20th centuries and to sum up most adequately it is a reaction against the traditional values of the past, leading to a "transformation in the way of thinking and the way of expressing it" (Wang 2020, 18). This new way of thinking encouraged the exploration of the inner workings of the mind and thus gave birth to the narrative technique this paper discusses today. Moreover, the technique allowed authors to explore how the external world influenced their characters' inner states and how these inner states changed over time. This tool provides an almost indirect connection between the reader and the author, since it offers a raw insight in the minds of their characters.

Robert Humphrey states in his essay that “the stream of consciousness novelists were, like the naturalists, trying to depict life accurately; but unlike the naturalists, the life they were concerned with was the individual’s” (Humphrey 1958, 15). Humphrey also credits Dorothy Richardson as “a pioneer in novelistic method”, namely the stream of consciousness (Humphrey 1958, 18). Richardson published her masterpiece, titled *Pilgrimage* in 1935 but the novel sequence had appeared firstly in 1915, when the first novel was printed. The sequence of volumes includes 13 volumes which are paralleled to the author’s life and present the events and occurrences of Miriam Henderson’s life. Richardson made an exceptional use of the stream of consciousness technique. She uses it efficiently and mindfully, however, the novel still remains confusing to many, since it shifts perspectives often and it is not clear when. The author also resorts to different techniques to present the stream of consciousness, she uses first-person narration then switches to third person. Nevertheless, the objective remains the same: to show her heroine’s mind in the process: “Save, save. Sooner or later saving must begin. Why not at once. Harry, it’s no good. I’m old already. I’ve got to be one of those who have to give everything up. I wonder if Flora is asleep? That’s settled. Go to sleep. Get thee behind me. Sleep... the dark cool room. Air; we breathe it in and it keeps us alive. Everybody has air. Manna. As much as you want, full measure, pressed down and running over.... Wonderful.” (Richardson 1938, 271). This text shows the character who is falling asleep with her thoughts running through her mind, while being half-conscious. Lloyd N. Goldman noted that: “Elements of incoherence and fluidity are emphasized by incomplete sentences, rendering of thought by phrases, shifting pronoun references, and of introductions to the persons and events Miriam is thinking about, and by the frequent interruption of one idea by another. It is the incoherence and fluidity rather than what is specific as an idea that is meant to be communicated” (Goldman 1960, 77).

Goldman also takes into consideration the temporal aspects of the novel, which are also there to ensure the stream of consciousness technique’s presence. Even though the period in which the events take place is mentioned, time is not thoroughly analysed in the novel, meaning that some sequences cover mere days and weeks, while others, that seemingly are as long as those, cover whole years and months. This is explained by Henri Bergson’s theory of *durée*. Time itself can be measured objectively, but “psychological time” cannot (Goldman 1960, 92).

Another name that comes up when searching up stream of consciousness is James Joyce. Joyce's modernist approach to literature reflected the broader cultural and artistic movements of

the early 20th century, which were characterized by a rejection of traditional forms and a focus on individual experience and subjectivity.

In 1922 *Ulysses* gets published, in which Joyce prominently uses the technique in such fashion that it becomes one of the exemplary works when talking about stream of consciousness. The Irish artist explores the inner thoughts and experiences of his characters, including Leopold Bloom, Stephen Dedalus, and Molly Bloom. The novel is structured as a series of intertwining narratives that take place over the course of a single day in Dublin. Throughout the novel, Joyce uses stream of consciousness to explore a wide range of themes, including identity, language, and the nature of consciousness itself. By presenting the characters' thoughts and experiences in a non-linear, fragmented way, Joyce creates a sense of the complexity and richness of human experience. One of the most famous examples of stream of consciousness is Molly's monologue at the end of the novel:

“[...]as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.” (Joyce 2008, 1044-1045)

Molly's stream of consciousness reflects her complex emotions and desires, and reveals a depth of feeling that is not expressed in her interactions with other characters. The monologue is notable for its frankness and its use of unconventional syntax and punctuation, which emphasize the stream-of-consciousness style. The internal monologue is full of digressions and tangents, the complete lack of punctuation makes it harder to read but it is very much more representative of the human psyche. Interestingly, Virginia Woolf criticised the work, reportedly, in her own personal letters to friends and family, she despised reading the novel calling it tedious and boring. Subsequently, she published *Modern Fiction* in which she spoke about the work the following: “[...] difficult or unpleasant as we may judge [Joyce's *Ulysses*], is undeniably important” (1925, 161). Woolf thought that it was important because it introduced stream of consciousness to the

mainstream while also seeing Joyce as a kindred spirit because of their shared interest in pushing the boundaries of the novel as an art form.

The authors enumerated in this segment are truly exemplary and the most representative when stream of consciousness is mentioned. Their writing styles challenged conventional storytelling and offered new ways of depicting reality which embraced the complexity and ambiguity of the human experience.

Many historians debate when exactly Modernism did end. Some say, it was over after the World Wars, many assume it was when Pop-Art exploded onto the big scene. One thing is for certain, Modernism still influences art in many ways, so to say Modernism is completely over is far-fetched. It is true that it had been in the background since the start of Pop Art and Postmodern, but without Modernism, the two movements would not exist. So, with Modernism having been placed to the background, did stream of consciousness fade away too? Apparently, it did not, since many artists after World War II still wrote with the help of this technique.

Stream of consciousness has also expanded to domains beyond literature and psychology. The most noteworthy is motion picture. Although it is still a topic that is being discussed, critics and directors wonder how one can project a stream of consciousness sequence onto moving picture. From the 1960s there had been attempts to recreate the stream of consciousness technique into movies and since then there had been numerous attempts too. Stream of consciousness manifests in film by the use of montage and collage. In order to present a flow of a character's mind, the director uses flashy, sometimes quickly moving imagery to portray memories, experiences. These tend to be nonsensical to the average viewer, but by introspection, one might be able to understand the symbolism in the movie. This topic is also to be discussed thoroughly later in the thesis.

To conclude, stream of consciousness is nowhere near extinction in art, it is still used by many, since it is a fundamental part to understand and comprehend a character's psyche. It is used in literature and many times in films, to visualize a character's mental activity.

1.2 Stream of Consciousness: Reading Experience

When *Ulysses* was first published, it received mixed reactions. As it was stated earlier, even his contemporaries like Virginia Woolf gave it stick, criticised it for being non-comprehensive and hard to read, she called it “a memorable catastrophe—immense in daring, terrific in disaster” (Woolf 1923). Despite its controversy, it was mostly lauded for its innovative and ground-breaking

style, which was fresh and not heard of. *Ulysses* was deemed a pioneeristic work to modernist literature. Regardless of her criticism, Woolf called out its importance and significance to modernism. It introduced a wide range of literary techniques which were experimental at that time such as stream of consciousness, multiple perspectives, and parodies of various literary styles and genres. Because of these features, the book was challenging to comprehend. Another factor also contributed to its difficulty, namely its use of complex language and allusions to other literary and historical works. Joyce was a highly educated man who liked to draw upon his vast knowledge while creating the work and it includes numerous references to a wide range of topics like philosophy, theology, history, and literature.

The main aspect that it was deemed difficult for was because of its use of language which interweaved with the stream of consciousness technique. However, this language is simply required to write stream of consciousness. Stream of consciousness is a direct description of the mind work, it does not care about correctitude and punctuality, it frankly shows what the mind is “doing”, how it operates. So, when reading stream of consciousness, the readers have to realize that they are reading in this technique, therefore it can merge their own minds with the character’s mind on paper. This comes with the fact that some characters are irrational, they do not think like the reader would prefer them to think. But this is exactly what the author wants to achieve, to offer his reader to see from other points of view and, in order to achieve this, the author has to display their characters in eccentric, authentic and believable ways. For example, the reader may encounter a jumbled, non-linear storyline that jumps from one idea to another in a seemingly random way, which mimics how a person’s stream of thought would work. The author uses fragmented sentences, free association, and unconventional punctuation to convey the character's inner thoughts and emotions, which may be a unique and immersive experience, but it may also be challenging and disorienting. For that reason, stream of consciousness narratives can be incredibly powerful tools in conveying inner thoughts and sentiments in a vivid and immediate way. This creates a sense of intimacy and empathy between the character and the reader. On the contrary, readers may turn confused and bewildered on account of the disarranged and desynchronized storyline. This is due to the off-balanced focalization the author presents. Until modernism, most fictional works were written “by-the-book”, mostly the topics changed, the basics of narration were not challenged. Most novelists wrote in a conventional fashion, very few attempted to go against this, not many tried to experiment. This, as it was stated prior, had changed in the late 19th century.

From then onwards, the leading literary minds challenged every aspect of writing, especially narrative styles.

Gerard Genette's *Narrative Discourse - an Essay in Method* is one of the most prominent narratological works. As it was stated by him, narration itself, the act of telling, is understudied. One of the proposals Genette comes up with is the argument of points of view and "focalization". "Focalization" is a term coined by him, which refers to the description of perspective from which a narrative is presented. It involves the degree to which the narrative is filtered through the perspective, experience, and knowledge of a particular character. He enumerates three types of focalizations: zero focalization; internal focalization and external focalization.

Zero focalization is also called objective or omniscient narration. This type of narrative reports events how they had happened, in a neutral, matter-of-fact manner. It does not include any subjectivity and it offers readers to interpret the events in their own way. External focalization is a type of narration that also presents the events objectively, but focuses on the characters' actions and behaviour rather than their internal thinking. Internal focalization offers the readers to see events from a character's point of view, this also creates a more intimate relationship with the readers and the characters. Genette introduces internal focalization in his work like this: "The second type will be narrative with *internal focalization*, [for example in the novel,] *What Maisie Knew*, where we almost never leave the point of view of the little girl whose 'restriction of field' is particularly dramatic in this story of adults, a story whose significance escapes her [...]" (1980, 189). Here, Genette gives an example by Henry James, he also mentions the aforementioned novel, *The Ambassadors*, "where everything passes through [the main character]" (1980, 189). It is also to note about internal focalization that "the very principle of this narrative mode implies in all strictness that the focal character never be described or even referred to from the outside, and that his thoughts or perceptions never be analyzed objectively by the narrator" (Genette 1980, 192). Thus, it is closely related to stream of consciousness, in fact, stream of consciousness can be read as an extreme form of internal focalization. Internal focalization presents events from a character's perspective, through that character's eyes, and stream of consciousness depicts the character's thoughts and feelings in a continuous flow, mimicking the leaps of association of the mind by ignoring syntax and punctuation, so that authors can create a deeply subjective, psychological narrative that immerses the readers in the character's inner world.

Stream of consciousness is often presented in free indirect discourse, with stream of consciousness providing the foundation for free indirect discourse. Also called free indirect speech, means that the voice of the narrator is merged with the voice of a character. This creates a combination, a point of view which reflects the character's thought and feelings, but still maintains a distance. The thoughts of the characters are presented in their own style, that is why it is indirect rather than direct. Modernists use free indirect speech or discourse to create a sense of ambiguity and complexity. This reinforces the idea of being anti-conventional and subversive, while also building a more intimate relationship between the reader and the character, therefore making it immersive but also more ambiguous and difficult to read. To illustrate this, here is an excerpt from Joyce's *Ulysses*:

“Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsomever. I am, a stride at a time. A very short space of time through very short times of space. Five, six: the *nacheinander*. Exactly: and that is the ineluctable modality of the audible. Open your eyes. No. Jesus! If I fell over a cliff that beetles o'er his base, fell through the *nebeneinander* ineluctably. [...] Tap with it: they do. My two feet in his boots are at the ends of his legs, *nebeneinander* [...] Am I walking into eternity along Sandymount strand? Crush, crack, crick, crick. Wild sea money.” (Joyce 2008, 52-53)

Reading and interpreting this fragment is difficult due to the disjointedness of the text, this, however, it also marks the technique of stream of consciousness, it directly presents the thoughts of Stephen. The text starts with third person narration but shifts to the direct voices inside Stephen's head, Stephen is the one conveying his thoughts, thence it is free indirect discourse, the narrator blends the character's thoughts with the narrative voice. Finally, the fact that the fragment is presented through his eyes is the mark of internal focalization. Reading along these techniques is difficult, readers might end up disoriented because of the sudden perspective-shifts, but this mixture of techniques can also be rewarding. When readers know how to proceed with reading, they are able to create a unique, memorable and worthwhile experience.

2. Stream of Consciousness in Virginia Woolf's *Mrs. Dalloway*

After the Industrial Revolution and World War I, Modernism took over, not just literature, but overall, culturally as well. Virtues such as honour and respect remained in the shadows and the only value that mattered was life. These events, but especially the war had shattered many traditional values and ways of life, and people were grappling with new ideas about sexuality, gender, and mental health. Therefore, a new era had begun, an era of experiments, particularly in arts but in culture as well. As time passed, numerous new devices and techniques came into light, literature was one of these domains of art that had changed substantially. Writers of the 20th century experimented with many new techniques, such as multiple narratives, non-linearity and even new, experimental language, using unconventional syntax and grammar, lack of punctuation in order to disorient the reader, create relatability but also to highlight the strangeness of modern life. Perhaps the most known devices were stream of consciousness and interior monologue, however. The meaning and significance, as well as the history of these two terms were discussed in the previous chapter, hence these aspects will not be argued further.

The new techniques that emerged in the era of Modernism inspired its writers, especially Dorothy Richardson, James Joyce and Virginia Woolf. The three mentioned all used all of these techniques, they were very experimental in their method of writing. Principally, Joyce and Woolf were known for their excellent and conscious use of stream of consciousness in their novels; Richardson used the technique but not as prominently, not to the same extent. Both Joyce and Woolf used this technique to explore the inner thoughts and experiences of their characters, often blurring the lines between narration, dialogue, and inner monologue. Joyce's use of stream of consciousness is perhaps most famously exemplified in his novel *Ulysses*. In this work, he employs a wide range of literary devices to convey the fragmented and often disorienting nature of thought. The text is filled with abrupt shifts, as well as non-linear narratives and sudden interruptions. Woolf's use of stream of consciousness is similarly complex yet differs, it tends to be more introspective and focused on the inner lives of her characters. Her novel, *Mrs. Dalloway*, follows a single day in the life of the eponymous character as she prepares for a party. Overall, Joyce's use is much more "avant-garde", experimental and rough, meaning his writing is less decipherable, while Woolf makes use of the introspection of her character much more eminently, her writing is much more structured, but still, she conveys the mental workings of her characters in a verisimilar way.

Virginia Woolf was born in Kensington, in 1882. After her father's death, her family moved to Bloomsbury, where with her intellectual acquaintances, they formed the Bloomsbury Group, "the name given to a group of friends - writers, artists and intellectuals - who began meeting in about 1905" (Ousby 1995, 95). They were known for their progressive ideals, they promoted feminism, pacifism and sexuality. They can be called curious intellectuals who had the willingness to experiment and to challenge convention, "although its members denied being a group in any formal sense, they were united by an abiding belief in the importance of the arts" (Ousby 1995, 95). Woolf was "less concerned with outer details of time and place than with inner exploration of character" (Wood 2003, 19). Her intentions were to analyze her characters psychologically. External aspects, like plot, space and external time, still played roles, but were very reduced. Her deteriorating mental health also influenced her writing strongly. Having been diagnosed with manic depression and bipolar disorder, Woolf suffered a lot due to these, affecting her personal life and writing career. The issues are reflected in her novels, characters are often portrayed with these illnesses sometimes consciously, sometimes not. The use of stream of consciousness also reflects the mental problems she had to endure, through her characters she can convey her own mental state, the chaos in their head represent and originate from her own inner workings and mind.

Virginia Woolf published *Mrs. Dalloway* in 1925. Woolf loved experimenting with different methods of writing, which at that time seemed unconventional and may have been considered controversial even. However, the general reception of the public about the novel was positive at the time of publication. T.S. Eliot wrote in his essay titled *The Contemporary Novel*: "if we compare Mrs. Woolf's method of presenting consciousness with that of the best other novelist who deal with consciousness, we find that she does it with a subtlety and sensitivity to which the others are strangers" (1932, 157). On the other hand, it had also been criticized negatively for its vagueness and imprecise use of language, it had also been called too convoluted. The novel was also characterized by its obscurity and overreliance on the psychological world while also having been judged too depressing to read. In spite of this, the novel was deemed successful in the long run, readers could relate to its characters.

Mrs. Dalloway presents a single day in London in a 1923 setting. The plot follows the preparations and events of a party held by the eponymous character, Clarissa Dalloway. "Time and human consciousness, one day and Mrs. Dalloway mind, are the novel's dimensions. A single day in Mrs. Dalloway's life is all that is needed for Mrs. Woolf to give us. As she blows out the tenuous

texture of that little dip of time till it is big with the breath of 'life itself,' she convinces us that time has meaning only in terms of human experience" (Wilson 1942, 270). The story goes along the events that happen with multiple characters. Clarissa is a woman in her fifties and is portrayed through her thoughts, actions and interactions with other characters. She is a representative of the upper-class society of post-World War I England. She basically embodies the need for individual freedom and social acceptance. The novel presents her life, her memories and regrets, it also introduces characters from the eponymous character's life that were significant at some point in her life, like Sally Seton and Peter Walsh. Clarissa is a complex character; she is introduced by the novel from the first words with the technique of stream of consciousness and interior monologue. Important to note here that stream of consciousness does not appear as crudely and roughly as in previously mentioned works, such as *Ulysses* and rather tamely and in a more structured manner. Inevitably, it can be argued whether the technique used in her novel is stream of consciousness or interior monologue. I agree with the statement of Anna Snaith, who writes that stream of consciousness in Woolf's novels is rather reported and mediated by a narrator than direct and transcribed verbatim (Snaith 1996, 136). Thus, in the analysis of the novel, I will not draw a fine line between the two terms and use them rather interchangeably.

As it was previously told, the novel starts with the introduction of its main character; Clarissa Dalloway, with the help of the technique of stream of consciousness. "In the opening pages of *Mrs. Dalloway*, for instance, the protagonist Clarissa Dalloway is introduced to the reader by the method of indirect interior monologue. Apart from a few brief paragraphs, the reader stays inside Clarissa's mind for the entire first eleven pages" (Klecker 2011, 211). The novel's introductory phrase is already in the character's mind, it is a thought written in first person in the past tense: "Mrs. Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her. The doors would be taken off their hinges;" (Woolf 3, 1925). This iconic passage is the beginning of the deep analysis of the character's mind. It is also a tagged passage of stream of consciousness, the phrase "Mrs. Dalloway said," hence it is a tagged interior thought. By opening the novel like this, "the implied reader is immediately plunged into the innermost recesses of Mrs. Dalloway's mind—gaining access not only to what she is thinking and feeling on this June day in 1923, but also to what she thought and felt (or at least to how she now constructs what she thought and felt) thirty-three years earlier, as an eighteen-year-old standing at the open French windows at Bourton, her family's country house" (Edmondson 2012, 17-18). The narrative focus seamlessly changes, at a

moment the narrator talks about the flowers, then, like a memory, another scene is in the focus. The viewer, as Edmondson said, gains access into Clarissa's mind. One moment she is on the street, walking in the streets of London, then because of that stimulus a memory comes into focus: "For Lucy had her work cut out for her" (Woolf 1925, 3). And after this another new baggage of information ensues: "The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning —fresh as if issued to children on a beach" (Woolf 1925, 3). This is how disjointedness is presented in the novel, if the reader is not observant, they can easily lose themselves in the depths of Clarissa's mind. The narrative shifts without overt warnings, the next part presents the London streets which intertwines with the female lead's memories, namely an earlier encounter with the recently returned Peter Walsh. While describing these events, Clarissa, similarly to a person's mind, inadvertently jumps to new associations and topics:

"looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, 'Musing among the vegetables?'— was that it? — 'I prefer men to cauliflowers'— was that it? He must have said it at breakfast one morning when she had gone out on to the terrace — Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull" (Woolf 1925, 4).

This fragment extraordinarily mimics the fragmented mind of Clarissa, which is also verisimilar, it mirrors the workings of one's mind authentically. The topics seem random at first, the thoughts come out of nowhere. The mind takes its associative leaps, one stimulus generates another. This scene encompasses five different timelines while still holding them together in one character's head:

#	Description	Time/timeline
1.	Clarissa thinks about her party.	near future
2.	She considers what a fine morning it is.	present
3.	She remembers the nice days at Bourton.	past (twenty years ago)
4.	She remembers a conversation with Peter Walsh.	past (one specific day)
5.	She thinks about his arrival back in London.	future (June/ July)

(Klecker 2011, 212)

At this point, we can also talk about Robert Humphrey's approach: time- and space-montage in Woolf's book. Humphrey states that Virginia Woolf had used techniques usually seen in motion picture to depict human consciousness (1958, 50). These quick shifts in past can also be considered flashbacks. A flashback is a device used in literature and motion picture, in which the narrative suddenly shifts back in time from the present moment to a past event or series of events, providing additional background or context to the story being told. "Since human consciousness does not usually follow a chronological order or a rigid time progression, the concept of time- and space-montage is used by authors in order to express this quality of the characters' thoughts. The stream of consciousness requires chronological freedom and the possibility of intermingling past, present, and future" (Klecker 2011, 211). The sudden shifts in time during the memory sequence of Clarissa are considered a time montage. The first few pages of the novel stay inside Clarissa's head and present her mind's working how it really is. The "events happening" inside her head are not chronological but rather come because of certain sources of influence, for example; the weather being nice, from that she comes to thinking about Peter Walsh. The events' order the reader is learning about quickly change, they do not follow continuity because they stay inside the character's, Clarissa's mind. Therefore, it is a time montage, since the narration does not switch places, it remains in one place.

These timelines also relate to Bergson's philosophy of time, specifically his concept of "duration", also known as "durée". Bergson's theory of duration is a philosophical concept that emphasizes the subjective experience of time as a continuous, constantly flowing process (Bergson 1889, 75). He states that one individual does not experience time like another and that time passes differently, it can pass subjectively and it can pass objectively. In *Mrs. Dalloway* for Clarissa half of a lifetime had passed, while in the streets she was looking at the flowers for a couple of minutes. "[In the novel] years of mental life may weigh on the remembering mind during the brief span of narrated time, but only mental instants are narrated directly" (Cohn 1978, 38). It is also non-linear, events are described fragmentedly while keeping the flow of mind and memories in a constant. Woolf uses a narrative technique that reflects Bergson's theory of duration by weaving together multiple perspectives and memories of the characters, creating a sense of fluidity and a stream of consciousness. Clarissa is particularly significant in relation to Bergson's philosophy in a sense that she is often presented as being preoccupied with the passage of time: "For having lived in

Westminster — how many years now? over twenty — one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable” (Woolf 1925, 4). She likes to brood in her memories, she reflects on her past experiences and the people she has known. This passage is also interesting because of the aspect of narrator and character. The phrases between the dashes tag the character’s own, first-person thoughts, while before and after the passage: “how many years now? over twenty” seemingly marks the presence of the narrator and a narrative shift. Bergson believed that memory is essential to our understanding of the present, as it informs our perceptions and shapes our experiences (Bergson 1889, 3). In this sense, Clarissa’s character embodies Bergson’s concept of *durée*, which emphasizes the importance of living in the present and experiencing life in a more direct and immediate way. Clarissa is struggling to break free from the confines of her social role and connect with her innermost desires and emotions, which she feels she has a right to experience. This struggle is an essential part of her journey towards self-discovery and fulfilment.

Another section which is important to highlight is the scene is when in the sky a plane appears. Clarissa Dalloway is walking in Bond Street and hears the sound of an airplane engine overhead. She looks up and sees the skywriting of the word “Toffee.” This segment is presented by multiple characters’ perspectives:

“Suddenly Mrs. Coates looked up into the sky. The sound of an aeroplane bored ominously into the ears of the crowd. [...] Everyone looked up. [...] [The plane] out fluttered behind it a thick ruffled bar of white smoke which curled and wreathed upon the sky in letters. But what letters? A C was it? an E, then an L? [...] and the aeroplane shot further away and again, in a fresh space of sky, began writing a K, an E, a Y perhaps?

‘*Glaxo*,’ said Mrs. Coates in a strained, awe-stricken voice [...].

‘*Kreemo*,’ murmured Mrs. Bletchley, like a sleep-walker. With his hat held out perfectly still in his hand, Mr. Bowley gazed straight up. All down the Mall people were standing and looking up into the sky. [...] Lucrezia Warren Smith, sitting by her husband’s side on a seat in Regent’s Park in the Broad Walk, looked up.

‘Look, look, Septimus!’ she cried.” [...] So, thought Septimus, looking up, they are signalling to me. (Woolf 1925, 12)

The novel mostly stays inside Clarissa’s consciousness; however, this scene is acknowledged by five different points of view. The plane’s writing on the sky is also observed by Mrs. Coates, Mrs. Bletchley, Mr. Bowley, Lucrezia Warren Smith, and Septimus Warren Smith. “It is one single event and, therefore, one specific period of time. Yet, the perspective and consequently the space itself, changes from one character to the next, resulting in a prime example of space-montage in modernist fiction” (Klecker 2011, 214). As Klecker states, Woolf here uses space montage. It differs from the previously mentioned time montage by jumping from different people’s consciousnesses which are, not remotely far away from each other, but still in different locations. This fragment introduces the character of Septimus Warren Smith.

Septimus Warren Smith is another character whose actions are key in the novel, he is presented as a young veteran of World War I and is suffering from shell-shock or PTSD because of the war. He is treated by Dr. Holmes, although the doctor ignores his mental suffering, thus he remains in agony about his experience in the war. He eventually takes his own life as his condition worsens throughout the day.

When the novel ventures outside of Clarissa’s mind, it most often enters Septimus’s. His experiences are fragmented, and his thoughts and perceptions shift abruptly from one thing to another, reflecting his disturbed state of mind:

“And there the motor car stood, with drawn blinds, and upon them a curious pattern like a tree, Septimus thought, and this gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about to burst into flames, terrified him. The world wavered and quivered and threatened to burst into flames. It is I who am blocking the way, he thought. Was he not being looked at and pointed at; was he not weighted there, rooted to the pavement, for a purpose? But for what purpose?” (Woolf 1925, 9)

The technique also enables the reader to see the world from Septimus’s perspective, which is often disjointed and distorted. His perception of reality is affected by his trauma, and he struggles

to distinguish between past and present, and between what is real and what is not. Through Septimus's characterization, Woolf highlights the devastating impact of war on individuals' mental health and raises questions about society's responsibility towards its soldiers.

The two main characters never meet in the novel but somehow, they are always connected. Through the device of montage Woolf is able to “give [her readers] a cross-section view of London as it responds to the same stimulus which her two chief characters, Clarissa and Septimus, receive.” Woolf also “accomplishes other purposes: mainly, she introduces us to Septimus' psyche in its only overt relationship possible to that of her protagonist— that is, its relation in time and space” (Humphrey 1958, 56). Humphrey also argues that the scene with the plane is itself a montage, which unites the characters' consciousnesses. Reading the book these shifts are well-executed and -crafted. They seem seamless and if the reader is not attentive, he can miss these transitions. However, if these shifts of perspectives do not come across as smooth, the reader might feel disoriented because of the abrupt cut between the two consciousnesses.

From a grammatical point of view, Dorrit Cohn analyzes Woolf's and other author's works that contain stream of consciousness. To summarize her thoughts, she states that the stream of consciousness writing style does not just show the thoughts in our minds. It's not like a machine recording random thoughts. Instead, it is a creative way to show the many different ways our minds work. The way the writing is carried out is more about expressing and interpreting, rather than just accurately recording everything that goes through our minds. She uses Woolf's and other modernists' novels to bring example to “narrated monologue” which is very similar to interior monologue. Virginia Woolf uses free indirect discourse or free indirect speech to convey stream of consciousness more efficiently and to express her character's mental state and true thoughts more intimately. According to Anna Snaith: “Woolf's narrators have access to the characters' private thoughts, [however] they do not reveal their own. Woolf's narrators are public in their anonymity. This is not to say that they are characterless, but they are functionaries in that they are present in the text so as to relate the actions and thoughts of characters other than themselves” (1996, 134). Snaith also states that because of the conjunction of internal and external the line of perspective shift between narrator and character are often blurred. Woolf merges the voices of the narrator and of her character, the exact emotions described are the character's, but the wording and the syntax come from the narrator:

“[...] Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can’t be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life.” (Woolf 1925, 4)

This fragment starts with the voice of the narrator, who names the character and introduces the character’s attitude. Then the Big Ben strikes, which is the combination of two voices, the suddenness of the clock striking intercepts the train of thought of the character, while the narrator is still describing the events taking place. The sentence “Such fool we are” are the thoughts of Clarissa and to back it up, the narrator adds “she thought” while also clearing things up for the reader about who was the author of said thought. The next lines are once again the mix of the voices until the words “she felt positive” which is again the narrator by itself, and the last statement “they love life” is somewhat of a conclusion, which both the narrator and character come to. The use of the third person plural pronoun “they” universalises the thought since Clarissa was talking about all the people who love crossing Victoria street.

Another instance where the blend of the two voices can be observed evidently is passage Dorrit Cohn highlighted: “As a cloud crosses the sun, silence falls on London; and falls on the mind. Effort ceases. Time flaps on the mast. There we stop; there we stand. Rigid, the skeleton of habit alone upholds the human frame. Where there is nothing, Peter Walsh said to himself; feeling hollowed out, utterly empty within. Clarissa refused me, he thought. He stood there thinking, Clarissa refused me” (Woolf 1925, 26). The passage is Peter Walsh’s section in the novel, where an exterior narration becomes interior. Until the sentence beginning with “Where” there are no tags that pinpoint the perspective of the character, “Peter Walsh said to himself” is the identification tag, according to Cohn, which seems to be point of the character’s figure coming into play. Before this sentence, though, there are five short sentences which are not tagged, they come from exterior narration. Cohn argues that the five introductory sentences: “As a cloud crosses the sun, silence falls on London; and falls on the mind. Effort ceases. Time flaps on the mast. There we stop; there

we stand. Rigid, the skeleton of habit alone upholds the human frame.” are uttered or thought by Peter himself because they follow the topic of feeling hollow and from a semantic point of view they do not differ (Cohn 1978, 75). This is also an example for free indirect discourse, since it merges the two voices into one. She concludes the subchapter with the thought that these overt devices help “ensure the smooth blending of the narrating and the figural voices” or, in other words, they assure that the distance between the narrator and the characters are as large as in other third person narratives (Cohn 1978, 76).

The sudden shifts in tenses support the idea of merging the voice of narrator with the voice of the character. There are numerous instances where Woolf uses present and past simple tenses to describe events happening, characters observing the world or to report the thoughts of said characters, but those are often intercepted by the past perfect tense to present memories that were recalled because of the act of observing. In these instances, the narrator often introduces the elements which will have an effect and impression on the character’s trains of consciousness. For example: “And Lady Bruton went ponderously, majestically, up to her room, lay, one arm extended, on the sofa. She sighed, she snored, not that she was asleep, only drowsy and heavy, drowsy and heavy, like a field of clover in the sunshine this hot June day [...]. Always she went back to those fields down in Devonshire, where she had jumped the brooks on Patty, her pony, with Mortimer and Tom, her brothers. And there were the dogs; there were the rats [...].” (Woolf 1925, 56). The verbs “went”, “lay”, “sighed”, “snored” etc. are words that are of the present and past simple tenses. These verbs are the narrator’s words, which later combine with the thoughts and dream of the character. Until the sentence beginning with “And there were the dogs”, the narrator talks about Lady Bruton’s life, which can be interpreted as retrospection and remembering of the character and after that sentence the voice belongs to the character as she recalls her own memories.

In conclusion, Woolf uses stream of consciousness prominently, in a manner that is professional and highly conscious. She uses it mainly to present her character’s most intimate and private thoughts to the reader. This was very typical in modernist literature, since people were able to relate to the ideas of disjointedness and introspection because of the development of psychology. To support her modernist approach, she also uses techniques that are not especially prevalent at the time, and thus she can be considered one of the pioneers of Modernism. She handles the technique of stream of consciousness efficiently; with the help of the device, several techniques can be observed in her novel namely the time- and space-montage and the extraordinary use of time

philosophy, “durée”. Her novel, *Mrs. Dalloway*, encapsulates a plethora of modernist aspects, her characters are unusual from other novels of that time, the plot gets placed in the background and character’s psyches get full-focus. Woolf makes her characters very life-like and authentic. They are often mentally unstable, which reflects the author’s state of mind, although their presentation is intimate. The narrator enters the minds of these characters and reveals their deepest secrets, thoughts and even regrets. Woolf uses her eponymous character to represent this method of writing, stream of consciousness, while also using other minor characters in the process. These characters’ thoughts, associative leaps and true impressions presented in the novel are most of the time disjointed and fragmented, in order to present their broken state of mind.

3. Stream of Consciousness in Film?

Stream of consciousness is mainly a literary term. It was coined in the domain of psychology, but when one hears it, they think about the term that describes the literary technique that helps convey the most intimate thoughts and feelings of a character. The previous chapters discussed the term in a literary medium, this chapter aims to place it in the territory of movies. The technique is still highly experimental to this day, it does not have a fixed form in either literature or cinematography. Its form can vary considerably, from being more or less structured in sentences, like in the work of Michael Cunningham, discussed in what follows, but it can appear in highly unstructured and unorganized forms, lacking punctuation and not having any help from the narrator to give direction to the reader, for instance in *Ulysses* by Joyce. Is there stream of consciousness in the domain of movies? Can stream of consciousness even stay faithful in film? Can movies achieve the same effect with their version of stream of consciousness? Because there are adaptations of stream of consciousness novels in movies, but how well they bode with the technique? Are they foredoomed to failure?

Movies that use stream of consciousness started emerging in the era of experimentation, along with the development of the avant-garde movements, such as Surrealism and Dadaism. Their origin can be traced back to the 1920s and 1930s and they can be connected to names like Salvador Dali, Luis Buñuel and Jean Cocteau. They saw film as a powerful medium for expressing the innermost thoughts and desires of characters and for creating a sense of psychological depth and complexity.

Before the surrealists, however, there existed a film director, who basically pioneered the practice of montage. He believed that montage was the foundation of film art. He argued that the juxtaposition of shots in a film could create new meanings that were not present in the individual shots themselves. “Cinematography is, first and foremost, montage” (Eisenstein 1977, 28) wrote the Soviet film theorist. Eisenstein believed that montage could be used to create an emotional and intellectual response in the audience, by manipulating the viewer's attention and creating a sense of rhythm and pacing. He argued that film was a uniquely powerful medium for propaganda and social critique, precisely because of its ability to manipulate the viewer's emotions and ideas through montage. He states the montage is a device which helps moviemakers depict fact, actions and ideas more covertly, with the help of montage, scenes can be subtle and can avoid unneeded verbal exposition. Montage is about “combining shots that are depictive, single in meaning, neutral in content-into intellectual contexts and series” (Eisenstein 1997, 30). This interpretation can also be applied to the characters of the movie. A character’s thoughts can be presented via montage, and like stream of consciousness, the montage can convey the thoughts and the general working of the human mind verisimilarly. As the human mind, the technique of stream of consciousness takes associative leaps and works seemingly randomly, the montage is able to convey a similar imagery. The character’s psychology can be depicted with the help of editing, “through [the depiction of] rapid activities, the objectively separated objects give people the impression of integration” (Ding, 2020, 495). Nevertheless, it is important to point out that montage and stream of consciousness are not identical, they are both concerned with how to convey subjective experience and meaning through film. They are very similar, though, juxtaposing numerous, seemingly unrelated images. Thus, montage can be used as a device to depict stream of consciousness and the randomness of the human mind, but they are the same, montage is not the alternative of stream of consciousness, but probably one of the closest and most faithful representations of it. One of the most iconic representation of montage is in the movie of Eisenstein, *Battleship Potemkin* (1925). This movie, however, does not focus on only one consciousness, but rather a reaction of masses. The well-known scene of the “Odessa steps”, presents rapid cutting between shots of the steps creating a sense of chaos. The sequence begins with a shot of a baby carriage slowly rolling down the steps, as people run in fear. The camera then cuts to a close-up of a soldier firing his rifle at the crowd, followed by a shot of a woman being shot and falling to the ground. The sequence continues in this manner, with shots of violence and mayhem juxtaposed with shots of the horrified bystanders.

Eisenstein uses montage to create a sense of disorientation, then shows horrific and disturbing imagery to affect the reader and to reflect the mass's reaction to the slaughter (Eisenstein 1925).

Other ways to convey stream of consciousness in motion picture are voice-over narration, POV or point-of-view shots and symbolism. To convey the thoughts of the unnamed protagonist, simply called The Narrator, the movie *Fight Club* (David Fincher, 1999) uses voice-over narration to achieve this. The Narrator or in the screenplay, Jack, describes his insomnia experience via voice-over narration.

The conveying of stream of consciousness can also be achieved by presenting the character's point of view. In movies they do this with the help of point-of-view shots. One of the best examples to this phenomenon is from the movie *The Diving Bell and the Butterfly* (Julian Schnabel, 2007), the adaptation of the memoir of Jean-Dominique Bauby, which describes the life of him, after he had a stroke. The movie's opening contains these iconic POV shots, which make the viewer experience the world from the character's perspective, creating a sense of immersion and empathy. The opening scene establishes that the point of view is the main character's to present his circumstances: after a stroke he got paralyzed and now he is lying in a hospital bed. The nurses and the doctor look straight down at him, to tell him what had happened to him. As he starts to regain his senses, the images in front of him slowly come into focus. Jean-Dominique realizes that he cannot move his body or speak, and he begins to panic. However, he soon realizes that he is fully conscious and aware of his surroundings. He is trapped inside his own body, unable to communicate with the outside world due to his locked-in syndrome.

Symbolism in *Eternal Sunshine of the Spotless Mind* (Michel Gondry, 2004) is important to note, when discussing the film, there are plenty, but one of the most significant symbols is the house on the beach. Since the main characters had broken up, they decided to erase their minds. The image of the beach house represents the memories of one of the main characters, Joel, the experiences he had there with her ex-girlfriend, Clementine. As his memories are starting to be erased, he thinks back of his memories, and realizes he does not want to forget Clementine. While his memories are getting erased, there are shots of the beach house crumbling, which symbolizes the memories and the good times they had with Clementine. This could be interpreted as a representation of how the stream of consciousness works, with memories and thoughts flowing and shifting constantly, and how the mind can hold onto certain memories even as others fade away.

There are many possible methods to present stream of consciousness in movies, but they all seem to be based on the device of montage. To present all of these methods, directors and screenwriters must utilize different kinds of montages. Juxtaposing the shots next to each other in a rapid fashion is a form of montage that were all present in the films mentioned. To draw a conclusion, montage is one of the basic elements of movie making, but is also a great device to represent a character's inner workings, his or her psyche, the character's memories and most intimate thoughts.

3.1 Stream of Consciousness in Motion Picture: Stephen Daldry's *The Hours*

Adaptation is “the process by which one narrative form or medium is converted into another, for example a novel to film, a stage play to screenplay, or a classical poem to graphic novel” (Cuddon 2013, 9). Basically, adaptation refers to the process of transforming a story or work of art from one medium to another. One of the most common adaptations is the conversion of a novel into a movie. This process involves translating the narrative and characters from the written word into a visual medium, and often requires significant changes to be made to the original work to make it suitable for the big screen. Successful adaptations require a delicate balance between remaining faithful to the source material and making changes that enhance the story's appeal for a new audience. The movie adaptation of the novel *The Hours*, titled the same, can be considered a successful adaptation since it remains faithful to its source material, only changes made in it to offer a better viewing experience for the audience. After stream of consciousness seemingly going out of fashion, in the late 1990s, Michael Cunningham published a “rewrite” of Woolf's work, that aimed to pay homage to the source material as well as have another take on the fragmented story-telling style. Cunningham's novel was successful, it earned itself a movie adaptation in the 2000s' starring some of Hollywood's most beloved actors. Stephen Daldry was the director of the movie, that paid homage to its direct source material, *The Hours* novel and Virginia Woolf's modernist novel. “It did not take long for filmmakers to pick up *The Hours* and adapt it into a movie. In 2002, just four years after the novel's publication, *The Hours* was released as a film directed by Stephen Daldry, written by dramatist David Hare, scored by contemporary composer Philip Glass, and starring, among others, Meryl Streep (Clarissa Vaughan), Julianne Moore (Laura Brown), Nicole Kidman (Virginia Woolf), and Ed Harris (Richard Brown)” (Rogers 2015, 14-15). The movie was awarded for multiple Academy award gaining Nicole Kidman the Best Actress

award. The movie “largely does remain true to its source: the overall structure and content of the novel are kept, with some reordering and removal of scenes or events. The novel of Cunningham and the movie directed by Stephen Daldry follow the same narrative strands. The book tells the interwoven stories of three women: Virginia Woolf, who is writing *Mrs. Dalloway* in 1923 England; Laura Brown, a pregnant housewife in 1949 Los Angeles who is reading *Mrs. Dalloway*; and Clarissa Vaughan, a New Yorker in 1990s’ who is organizing a party for her friend and former lover, Richard, who is dying of AIDS. Throughout the novel, the women's lives and struggles are connected by the themes of loneliness, the search for meaning and purpose, and the desire for connection and understanding. As the stories unfold, the characters confront difficult questions about identity, love, and mortality. The novel by Cunningham, unlike *Mrs. Dalloway*, is not completely written in stream of consciousness, but some parts can be argued to be that method of writing. The movie tells almost exactly the same story, it also tells the intertwined stories of three women living in different time periods. However, the movie utilizes more dialogue, and adds scenes to emphasize characteristics of the time periods shown. Through these interconnected stories, *The Hours* explores themes of loneliness, the search for meaning and purpose, and the desire for connection and understanding. The film is a powerful meditation on the nature of happiness, the meaning of art, and the enduring power of love

Nevertheless, in many cases pieces of dialogue which do not exist in the novel are added as moments of major character development, often giving the film a more dramatic, existential turn than the novel” (Rogers 2015, 15). The movie tells the same story as the novel, keeping its structure largely similar as well. It presents the three narrative strands in the same order, covering all the main story beats as the novel did. There is more dialogue between the characters, to expand their characterization further, and to make it more appealing to the big screen.

When looking at the movie, directed by Stephen Daldry, and the novel, written by Michael Cunningham, there are conspicuous differences. Since movies lack the direct device to express and gain access to the minds of their characters, directors have to choose carefully through what method they express the dilemma. For example, Laura’s lack of confidence as a housewife is apparent in the novel, since the narrator enters her mind and directly tells it to the audience. She lacks the skills in the kitchen, despite knowing that it is her role to cook and bake. Since the movie does not use voice-over narration (at least not in this scene), Laura’s low self-esteem has to be expressed some other way. Stephen Daldry conveys this thought through Julianne Moore’s, Laura’s actor’s,

uncertain and faltering movements. It is not a direct alternative thus the movie loses that part of interiority from the novel. However, even Cunningham is wary of this:

“I understood that what you lose in turning fiction into film -- the ability to enter your characters' minds, and to scan their pasts for keys to their futures -- can be compensated for by actors. You lose interiority. You gain Ms. Streep's ability to separate an egg with a furious precision that communicates more about Clarissa's history and present state of mind than several pages of prose might do. You gain Ms. Moore's face when she looks at her son with an agonizing mix of adoration and terror, knowing she will harm him no matter what she does. Actors, too, if they're this good, can introduce details you can't convey on paper [...]. Actors have the incidental at their disposal. Ms. Streep's Clarissa is stunningly complex, in part because she creates a whole person out of movements, expressions and inflections. [...] among the movie's many satisfactions is Ms. Kidman's facility for conveying Woolf's immense charm and her unsettled mind with equal perfection. Woolf is often depicted as the dark lady of English letters. [...] She also, however, wrote more directly and exquisitely than any writer I could name about the pure, simple joy of being alive. That's why I love her so. [...] I was thrilled, then, to see how thoroughly Ms. Kidman knew that, and how apparently effortlessly she managed to create a Woolf who was difficult, thorny and frighteningly fragile but was, at the same time, always the most compelling person in the room, funny and incisive, a woman so fiercely engaged by life that she's all but bursting from her contact with it” (Cunningham 2003).

As Cunningham puts it, no matter how faithful one tries to remain to the source material, there are always going to be elements lost, “but this does not mean they cannot be regained through other means” (Rogers, 2015, 17). As previously discussed, this interiority, that also Cunningham talks about, can be achieved in cinema, one of the ways to regain it is through voice-over narration. However, the movie avoids using this method. Daldry achieves this avoidance apart from two scenes, the opening and the ending scenes. The scenes are voiced over by Nicole Kidman, as her character, Virginia Woolf is committing suicide, this however does not regain the interiority exactly, since the voice over is Virginia's letter to her husband Leonard. “In this case, voiceover is used to represent a real written text, rather than to convey a sense of interiority” (Rogers 2015, 17).

So, is *The Hours* capable of directly gaining access into the minds of their characters? Can it recreate the effect of the stream of consciousness technique? Seemingly not, since through showing in cinema the narrative loses its sense of interiority. “Written narrative can shift perspective or mode of telling more dynamically than a film can without being awkward or clumsy; a shift from first- to second- to third-person would be jarring whereas it is not in the novel” (Rogers 2015, 18).

However, Daldry was aware of this, and to counter this he presents these elements through alternatives. For example, to convey the hypocritical nature of 1950s’ society, Laura Brown’s narrative strand is presented by the opening shot containing bright and warm colours, while also showing a clean, seemingly calm and quiet neighbourhood, with identical houses. This shot establishes the surface-level nature of society at that time, that era is presented via bright colours, when under the surface, society was not friendly, the world at that time was not so calm. This is also the feeling of the character of Laura Brown, she feels unsettled and uncertain in her environment, she pretends she is fit into society, but the truth is that she hates her life. Another instance of playing with the setting is the apartment of Richard. This, however is also present in the novel, the disorganized living space of the diseased poet, represents his disturbed mind, him jumping out of the disarrayed room also symbolizes him escaping from his own troubled mind.

Stephen Daldry uses one of cinema’s most basic elements and device, that being the montage. He utilizes montage to combine and unify his character’s stories. Daldry applies the theory of Eisenstein about montage, he presents sequences through images that are not chronological and non-linear. “That ten-minute long sequence in the film uses the montage technique to interrelate all three narrative strands in much the same way that Woolf interrelated present and past through depictions of memory and action” (Rogers 20-21). The movie uses montage to introduce the three narrative strands cleverly. To begin the movie, Daldry presents the beginning of the three women’s days, by juxtaposing the ringing alarm clocks. This continues as the women are getting prepared to begin their day, getting out of their bed, tying up their hair and washing their faces.

“One technique that [Daldry] employs is that of time- and space montage, which is extensively used throughout the film. Space-montage is used in a manner so artistic and effective that it has rarely been seen before [...]. Even though his method is used repeatedly, perhaps the most striking example is the opening scene of the film right after the prologue where the viewer watches Virginia Woolf writing her suicide note and drowning herself.

Within a matter of eight minutes, Stephen Daldry manages to introduce all three stories and to accustom the viewer to frequent and drastic changes of seemingly unrelated characters as well as temporal and spatial settings.” (Klecker 2011, 214-215)

There are twenty-five shifts in the opening alone, where the stories of these three women are depicted. Daldry, just as Woolf in the plane writing in the sky scene, uses space-montage to show similar actions from different point of views. However, in Daldry’s case, it is to note that these events do not happen at the same time, they happen decades from each other, but somehow through the use of montage, Daldry is able to grant the viewer a similar effect as Woolf did. “In view of that, the technique Daldry uses in the opening sequence is clearly that of space-montage or multiple view. Time is static but space moves from England to Los Angeles to New York City and, thus, the perspective shifts from Virginia’s to Laura’s and Clarissa’s, respectively” (Klecker 2011, 217). Klecker argues that these rapid cuts of shots, creates a similar effect that *Mrs Dalloway* creates. In the novel, Septimus and Clarissa are connected through montage, here the three protagonists are as well. Despite the quick introduction of these three strands, the viewer needs to remain wary of frequent narrative shifts. The opening shots of the movie are a collective space-montage themselves, nevertheless as Woolf in *Mrs. Dalloway*, Daldry also uses time-montage as well. This is, though, not as apparent. One example for time-montage is the sequence where Richard remembers her mother in a negative light, he, as he had written poems about her, despises and dejects her. By remembering her, the viewer gets to see Richard’s childhood through a flashback, which also establishes that Richard had “travelled” through his mind in the past. Thus, it can be argued that it resembles the effect of stream of consciousness. “The type of time-montage that is used in this sequence resembles exactly the kind that comprises most of Mrs. Dalloway. Similar to the way Mrs. Dalloway travels to the past by recalling Peter Walsh, Richard moves years back due to his memories of his mother. Time changes, yet space is static: Mrs. Dalloway remains in London just as Richard stays in his apartment” (Klecker 2011, 219).

There is, however, a scene in the movie, where the line between space- and time-montage is blurred. That scene is when Laura considering suicide, while Virginia contemplating the death of her character in the book she is writing. Here, the rare instance of voice over narration returns in the form of Virginia’s voice, as she narrates her book, Laura is also reading that part. As both women go deeper into contemplation Laura’s motel room starts to fill up with water, the symbol

of death in the movie. In the last seconds, before the water can swallow Laura she springs up and she decides not to die, at the same time, Virginia decided that her heroine will not perish either. Between the two characters, space and time continuously shifts, both devices of space- and time-montage are utilized here, Laura thinking back to her past, while Virginia is thinking in the future, about what will happen in the book. “Perspectives shift from Virginia to Laura; it almost seems as if the one thinks what the other experiences” (Kelcker 2011, 221). Thus, it is safe to say that Daldry was successful in adapting *The Hours*, he remained largely faithful to Cunningham’s novel, while also including techniques of montage to pay homage to the adaptation’s adaptation, its rewrite. As Virginia Woolf had used stream of consciousness to convey the most inner thoughts of her characters in a non-linear and non-chronological manner, Daldry is also able to utilize his own devices to express his characters’ expressions in a similar fashion.

Conclusion

Stream of consciousness is not an ordinary technique used in literature, it has emerged from the era of Modernism, whilst Modernists were looking for new ways to express themselves in an unconventional manner. Modernists were the pioneers of unconventional storytelling, so they established from the domain of psychology the writing technique that can present the mind how it is, in a verisimilar, true-to-life way, stream of consciousness. Many experienced with the technique, but only a few were successful in fully integrating it into their works. These authors are Dorothy Richardson, James Joyce, Virginia Woolf and William Faulkner. Though, the level of how they use it vary, the central idea of the technique is the same, to describe the thoughts and sentiments of characters as closely to real life as they can. Virginia Woolf had her own means of expressing the technique, using it much more tamely than her predecessor, James Joyce. Her stream of consciousness novels were deemed successful, since her audience could relate to the characters.

Daldry adapts the novel faithfully, remaining close to the source material, additionally he also pays tribute to Woolf’s novel, referencing the unique stream of consciousness technique. He achieves the effects of stream of consciousness from the novel, through montages, juxtaposing seemingly unrelated shots. The key word is “seemingly”, because through the use of montage Daldry is able to unify the three separate story strands often drawing parallels between them. Like Virginia Woolf had done through stream of consciousness, Stephen Daldry is also able to affect

his audience with the sense of fragmentation via montage. To convey the feelings of his characters on screen, he uses different techniques, such as imagery and symbolism and of course montage. Some of the props and settings convey the deep emotions of characters, while the montage focuses on the thoughts of said characters.

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