

THE STREAM OF CONSCIOUSNESS STUDY IN MC'EWAN'S *ATONEMENT* (2001)

Lina Tri Astuty and Mearico Ganda Syaputra
University of Dehasen Bengkulu

Abstract

Stream of consciousness is one of ways that is used by the narrator or the author of some literary works in directing the story. Atonement is one of great literary work that is created by Ian Mc' Ewan in 2001. In this novel shown that the stream of consciousness technique is used as the tool in presenting the story. This way is important to make the story to be understandable for the readers especially for novels and short story. Such confusing thing when we are reading some literary works without having understanding about what we read. By using descriptive qualitative method, the researcher tried to find the kind of stream of consciousness that is used by the author in presenting the story of the novel. Classifying the quotation of the story of related novel is one of many ways that is chosen by the researcher in helping the analysis of this research to determine what kind of stream of consciousness technique that is commonly used in the story of Ian Mc' Ewan's Atonement. After having analysis over all of the related source in the story, the researcher found that there is a tendency of the author of Atonement in using the stream of consciousness technique in presenting the story. The used technique of stream of consciousness is included to the indirect interior monologue. As said by Bickerton (78), indirect interior monologue the type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it. It means that, the intervention of the author of Atonement is highly abided in the story line of the novel.

Keywords: *Stream of Consciousness, Atonement, Indirect Interior Monologue.*

Introduction

One kind of people ways in retelling some story is by narrative. Here they talk about something that happened to people life. The narrative is not the story itself but rather the telling of the story, which is why it is so often used in phrases such as written narrative and oral narrative, etc. According to Genette (127) Narrative is the representation of an event or sequence of events. It means that when we write the narrative, we tell all the sequences of the situation. Another narratologist has different idea like Anoda and scanda (96) state that anything that people get in narrative text are not an event, it just like a sign to the reader. The way narrator presents the story of some novels or other literary works is one of many factors that influence the comprehension of the reader in catching the point of a story. There are many ways of the narrator in presenting the story, one of the technique of narration is stream of consciousness. The meaning of stream of consciousness is actually the thought of the characters in the story that is reflected just as thought, it is not deliberately spoken by the characters in the story.

Following Lapiz Lazuli (2) that stream of consciousness is a technique where the author writes as though he is inside the mind of character. Another notion of stream of consciousness is declared by psychologist named William James (90) who stated that stream of consciousness is kind of selective omniscience or the presentation of thoughts and sense impressions randomly, it also describes the way human respond to daily life through thought and emotion.

Another theory about the stream of consciousness was set by R.Humphrey (65). He said that the stream of consciousness was originally used as a psychological term, in literature it indicates a writing approach for presenting the psychological aspects of character in fiction. In a postmodern narrative the reader will know about the story or reality through the mind of characters not by the narrator's explanation. In the stream of consciousness, there are two technique that can be used that are direct and indirect interior monologue. In direct interior monologue, the writer will present the consciousness of the character in the story directly to the reader without author presentation. While in indirect interior monologue, the present of the author will be felt through the languages that is used. The author will give some introductory to the reader. The author has a role as a media that connect between the reader and the thought of the character in the story.

Conceptual Theory Narratives

Based on the oxford dictionary(1), the word narrative derives from the Latin verb *narrare*, to tell, and is related to the adjective *gnarus*, knowing or skilled. Narrative is a message that tells or presents a story. According to Quackenbush, S.W. (20), a narrative is any account that presents connected events, and may be organized into various categories non fiction such as new journalism, creative nonfiction, biographies, and historiography, and then fictionalized accounts of historical events such as anecdotes, myth, and legends and also fiction proper such as literature in prose, such as short stories, and novels, and sometimes in poetry and drama, although in drama the events are primarily being shown instead of told. Narrative is found in all forms of human creativity and art, including speech, writing, songs, film, television, photography, theatre, and visual art such as painting with the modern art movements refusing the narrative in favour of the abstract and conceptual that describes a sequence of events. Moreover, Genette (46) said that narrative theory is currently enjoying a major burgeoning of interest in North America and throughout the world, with especially strong activity in the U.S., Canada, the U.K., France, Germany, Scandinavia, Israel, and China. Narrative theory starts from the assumption that narrative is a basic human strategy for coming to terms with fundamental elements of our experience, such as time, process, and change, and it proceeds from this assumption to study the distinctive nature of narrative and its various structures, elements, uses, and effects.

Finally, it can be conclude that narrative theorists draw not only on literary studies but also on ideas from such fields as rhetoric, sociolinguistics, philosophical ethics, cognitive science including cognitive and social psychology, folklore, and gender theory to explore how narratives work both as kinds of texts

and as strategies for navigating experience. Because of the pervasiveness of narrative in our culture and the diversity of the texts, media, and communicative situations narrative theory examines, narrative theory constitutes an exciting new frontier of English Studies, one that promises to bring English Department faculty and students into closer contact with their counterparts in a variety of social-scientific, humanistic, and other disciplines.

Stream of Consciousness

In literary criticism, stream of consciousness is a narrative mode that seeks to portray an individual's point of view by giving the written equivalent of the character's thought processes, either in a loose interior monologue, or in connection to his or her actions. Stream of consciousness writing is usually regarded as a special form of interior monologue and is characterized by associative leaps in syntax and punctuation that can make the prose difficult to follow (Prince:2003). Stream of consciousness and interior monologue are distinguished from dramatic monologue, where the speaker is addressing an audience or a third person, which is used chiefly in poetry or drama. In stream of consciousness, the speaker's thought processes are more often depicted as overheard in the mind or addressed to oneself; it is primarily a fictional device. The term was introduced to the field of literary studies from that of psychology, where it was coined by philosopher and psychologist William James.

William James in *The Principles of Psychology* (1890) defined stream of consciousness as a narrative device used in literature to depict the multitudinous thoughts and feelings which pass through the mind. Another phrase for it is interior monologue. As a literary term, stream of consciousness appears in the early twentieth century at the intersection of three apparently disparate projects: the developing science of psychology (e.g., investigations of the forms and manifestations of consciousness, as elaborated by Freud, Jung, James, and others), the continuing speculations of western philosophy as to the nature of being (e.g., investigations of consciousness in time by Henri Bergson), and reactionary forces in the arts which were turning away from realism in the late nineteenth century in favor of exploration of a personal, self-conscious subjectivity. As Bergson (40) claims that consciousness has its fluidity in an introduction to metaphysics he says.

Indirect Interior Monologue

Direct interior monologue is representing negligible author interference and with no auditor assumed (Dujardin 3). It presents consciousness directly to the reader with negligible with author interference that is, there is either a complete or near complete disappearance of the author from the page, with his guiding "he said" and "he thought" and with his explanatory comments. There is no auditor assumed, that is the character is not speaking, in effect to the reader (as the speaker of a stage monologue is for instance). In short, the monologue is represented as being completely *san did* as if there were no reader.

The specificity of direct interior monologue is that the author disappeared entirely passage. It in the first person, the tense is willy-nilly, past, imperfect, present, or conditional. There are no commentaries and no stages direction from author.

Indirect Interior Monologue

Indirect interior monologue the type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it (Bickerton 78). It differs from direct interior monologue basically that the author intervenes between the character psyche and the reader. It retains the fundamental quality of interior monologue in that what it presents of consciousness is direct, that is, it is in the idiom and with the peculiarities of the character's psychic processes. Indirect interior monologue is usually combined with another of the techniques of stream of consciousness, especially with description of consciousness.

Methodology

The writer use descriptive qualitative method to do the study. The writer then goes through the theories set forth by postmodern theoretician R.Humphrey. The writer first examines the theories and then critically applies them on novel. This study then goes through the most eminent technique of stream of consciousness that is interior monologue which are delicately utilized in *Atonement* (2001).

Interior Monologue

Interior monologue is a technique of representing the psychic content and processes at various levels of the conscious control; that is, of representing consciousness. As stated by Edouard Dujardin (87) that interior monologue is the speech of a character in a scene, having for its object to introduce us directly into the interior life of that character, without author intervention through explanation or commentaries. A traditional notion stated that interior monologue is an expression of the most intimate thought that lies nearest the unconsciousness.

Direct Interior Monologue

Direct interior monologue presents consciousness directly to the reader with negligible with author interference that is , there is either a complete or near complete disappearance of the author from the page, with his guiding "he said" and "he thought" and with his explanatory comments. Following Dujardin (98), direct interior monologue is representing negligible author interference and with no auditor assumed.

The example of direct interior monologue is as follows.

So, this is how to please a man (nothing lasts forever 109)

The characteristics of direct interior monologue is that the author is vanished entirely passage. It in the first person, the tense is willy-nilly, past, imperfect, present, or conditional. There are no commentaries and no stages direction from author. But, in this story of the novel, the data found shows that there is no direct interior monologue. So, there will be no discussion about direct interior monologue in this research.

Indirect Interior Monologue

Indirect interior monologue is the condition when the author presents unspoken material as if it was directly from the consciousness of a character and, with commentary and description, guides the reader through it. The author intervenes between the character psyche and the reader, in indirect interior monologue, either completely or greatly includes the author presences. It retains the fundamental quality of interior monologue in that what it presents of consciousness is direct, that is, it is in the idiom and with the peculiarities of the character's psychic processes. The use of the first person pronoun in the one, or second in the other, and the technique in manipulating the possible effect are also the points that differs direct and indirect interior monologue.

Here the example of indirect interior monologue,

Her breathing showed and her desire for a cigarette deepened, but still she hesitated by the door, momentarily held by the perfection of the scene by the three faded Chesterfields grouped around the almost new Gothic fireplace in which stood a display of wintry sedge, by the unplayed, unturned harpsichord and the unused rosewood music stands, by the heavy velvet curtains, loosely restrained by an orange and blue tasseled rope, framing a partial view of cloudless sky and yellow and gray mottled terrace where chamomile and feverfew grew between the paving cracks (Mc' Ewan 29).

That example shows that the interior monologue technique is used by the author to express the idea. Interior monologue that is shown is indirect interior monologue because at that example there is comment from the author and it is directly related with the character of the story. As said by Dujardin, It is the type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it.

Following the notion of expert above, can be said that indirect interior monologue is the way author in presenting the idea by giving comments or judgment about the character in the story. It is suitable with the pattern of interior monologue that stated by Ziraldo.C (3) that interior monologue is a particular technique in which the narrator almost disappears and the point of view overlaps with the internal thoughts of the characters. Grammar rules are respected and punctuation is used to reproduce the sequence of thoughts, memories, feelings, considerations of the characters. It is also analogously with the statement of Robert Humpfrey (56) about the stream of consciousness, he stated that that stream of consciousness is one of fictive/delusive terms which are used by the writer. It is a phrase that most clearly useful when applied to mental process, for rhetorical locution it becomes doubly metaphorical.

She spent some minutes making adjustments in order to achieve a natural chaotic look. While she did so she wondered about going out to Robbie. It would save her from running upstairs. But she felt uncomfortable and hit, and would have liked to check her

appearance in the large gilt mirror above the fireplace (Mc' Ewan 35).

That post shows that the narrator take a role as the one who shares about the act of the character with additional notion from the narrator. It means that the interior monologue is used by the author in representing the character's action. The exact interior monologue that is used is indirect speech because there is the narration of the narrator that shows action of a character then continued by the existence of the notion from the narrator. It is supported by the theory of Dujardin who said that the type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it.

Her father had subsidized Robbie's education all his life. Had anyone ever objected? She had thought she was imagining it, but in fact she was right there was something trying in Robbie's manner lately (Mc' Ewan 42).

The quotation above shows that the narrator is giving such a notion to make the reader knows about the action that is done by the character in the story of the novel. In that quotation is also shown the action of the character by the existence of character's utterance even just a bit. The role of the narrator who gives a notion of the character is representing that the post that is being discussed is included into indirect speech. Observing the theory of Dujardin (36), indirect speech of interior monologue is the position where the author takes a role as the director of a story by giving notion, estimation, and information about the character in the story.

She wore pleated flannel trousers that is ballooned at the lips and flared at the ankle, and a short sleeved sweater made of cashmere. Other tokens of maturity included a velvet choker of tiny pearls the ginger tresses gathered at the nape and secured with an emerald clasp, three loose silver bracelets around a freckled wrist, and the fact that whenever she moved the air about the taste of rosewater (Mc' Ewan 52).

From the quotation above can be seen that the author of the story is having contribution in directing the storyline by providing such a describing about the event that is happening in the story. The author takes a role as the one who direct the story as the commentator who provides a notion and comments.

The whole thing's a mistake. It's the wrong..." she snatched a breath and glanced away, a signal, Cecilia sensed, of a dictionary word about to have its first outing (P. 69).

Giving a comment and the notion to add the story and analogously to direct the story is the main way that is taken by the author in the example above, the story is provided by the direct of the author by providing direction, notion, and comment as well.

She had no job or skill and still had a husband to find and motherhood to confront, and what would her bluestocking teachers the ones with silly nicknames and “fearsome” reputations have to tell her about that? (P. 103).

The thought of the character in the story is given by the notion of the author, the commentary is being the main part of the notion above in directing the story line. By giving such notion or comment, author is guessed to make the story to be more understandable toward the readers.

Briony turned her face away again and laughed wildly at something Leon was telling her. Then Cecilia was aware of another figure in their presence, at the edge of vision, moving behind her, and when she turned she confronted Paul Marshall. In one hand he held a silver tray on which stood five cocktail glasses, each one half filled with a viscous brown substance. He lifted a glass and presented it to her (P. 182).

The author provides a directing comment to give such a clue toward other characters in the story, this way is also taken as the direction for the reader to get the point of the dialogue rapidly after reading such dialogue. The way makes the point of the dialogue to be easier to show the point of the dialogue.

If her poor cousin was not able to command the truth, then she would do it for her. I can, and I will. As early as the week that followed, the glazed surface of conviction was not without its blemishes and hairline cracks. Whenever she was not conscious of them, which was not often, she was driven back, with a little swooping (P. 278).

The thought of the character in the story is shown as such a notion, the author seems invisible in the early example. This way is taken to bring space toward the character to express their thought. It means that the stream of consciousness in the whole storyline of the story is highly visible. The notion, narration, and also comments of the author of the story is often be shown as the directing guidance that is supposed to make the readers to be easier in understanding the whole story of the novel.

Discussion

According to the findings from the novel, found that most of the interior monologue in the story is indirect interior monologue. There is lots of indirect interior monologue that are reflected by the existence of many dialogue shown by the author in expressing the way thinking of the author. The use of interior monologue in the story of the novel is obviously shown by the author are supposed to make the reader to guest what happen next in the plot of the story. As the theory of interior monologue that stated by Lapiz Lazuli (2) that stream of consciousness is a technique where the author writes as though he is inside the mind of character.

In first quotation where Cecilia think about the day, the author takes a role as the one who tells the reader by giving many directions about what is the character thinking about. It shows through the thought of the characters themselves. It is suitable with the pattern of stream of consciousness, following Lapiz Lazuli (2), stream of consciousness is a technique where the author writes as though he is inside the mind of character. The selective omniscience or the presentation of thoughts and sense impressions randomly appeared, it also describes the way the character's think about daily life through thought and emotion.

Following the second scene where Cecilia think about Robbie and also to make some action. The role of the author here is deliberately shown by the existence of many narrators' notion about the condition of the characters that are involved in the plot of the story. Providing the way characters face problem in their way is interesting session when the author shows it through interior monologue style. Following Robert Humpfrey (76), interior monologue is the technique used in fiction for representing the physic content and process of character, partly, or entirely unuttered. Just as these processes exist at various levels of conscious control before they are formulated for deliberately speech. The author functions himself to be the one who direct the story into the climax. Directing the reader by showing the thought of the character before they do action that is related to the story line. The way author shows the authority of the author by giving many directions toward the readers. Providing notions and commentary toward the story line is being most part of the section. It means that, the way that is used by the author in presenting the story included to the technique of stream of consciousness, especially interior monologue with the focus in the indirect interior monologue that emphasizes that the way of providing a story by giving and providing comments and notions toward the action of the characters in the story.

The author seems want to show the authority of him in doing the story. By using indirect interior monologue technique, the author successfully bringing the impression that the dominance of the story is completely can be set by the author. Directing the thought of the characters in the story then make it as the way him in directing the action of each character of the story, that's why the story is so interesting to be read and to be analyzed.

Conclusion

After doing analysis of the related conversation and narration of the story of Mc' Ewan's novel *Atonement*, the researcher found that the used method of the writer in presenting the story trough stream of consciousness technique is appertained as indirect interior monologue. It can be seen when the author presented the story by giving such a direction to the reader when the characters will do something, when some event will happen. The way author showing the direction trough the thought of the characters or narration that supports the story of the novel is representing that the author is using stream of consciousness technique. Stream of consciousness technique that is used by the author is also analogously with the notion of the author in supporting the information that is shown to be understandable for the readers, that direction means that the stream of consciousness technique that is provided by the author is included to the indirect interior monologue.

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