

## **The New Wave In Irish Literature As Herald By A Novel Technique Eman Gad Kandeel**

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### ***Abstract:***

The twentieth century witnessed an amazing number of Irish authors who opted for various levels of the stream of consciousness. This new wave tended to be less concerned with outward reality than with the inner life. It challenged traditional literary devices and formulated distinctive literary techniques. Despite the attractiveness of this wave, academic studies dealing exclusively with this phenomenon in the context of modern Irish literature are still limited. This paper deals with the new wave in Irish literature in using stream of consciousness literary technique and its forms of soliloquy and interior monologue as hybrid

forms. However, the new wave in modern Irish literature has contributed significantly to the development of modern poetry, drama and novel in both theory and practice. The present paper has selected three notable literary figures whose works remain as hallmarks not only in Irish literature, but in the whole world of literature: William Butler Yeats (1865 – 1939), James Joyce (1882 – 1941) and Samuel Beckett (1906 – 1989). They have succeeded genuinely in producing a perfect and innovative effect through the use of divergent means made possible by this new wave.

**Key Words:**

Stream of consciousness –  
Soliloquy — Interior monologue –  
– Speaker/ Soliloquizer – W.B.  
Yeats – James Joyce – Samuel  
Beckett

**المخلص:**

شهد القرن العشرون عدداً مذهلاً من الكتاب  
الأيرلنديين الذين انتقوا أنماطاً متعددة من "تيار  
الوعي". هذه الموجة الحديثة تميل إلى أن تكون  
أقل اهتماماً بالواقع الخارجي عن العالم الداخلي.  
وتحدث الأساليب الأدبية التقليدية ووضعت  
تقنيات وأساليب أدبية غير نمطية. وعلى الرغم  
من جاذبية هذه الموجة، فإن الدراسات الأكاديمية  
لها في الأدب الأيرلندي الحديث لا تزال محدودة.  
يتناول هذا البحث الموجة الحديثة في الأدب  
الأيرلندي الحديث في انتهاج "تيار الوعي"  
كأسلوب أدبي مبتكر وأشكاله من مناجاة  
ومونولوج داخلي كأشكال أدبية هجينة. لقد  
ساهمت هذه الموجة الجديدة في الأدب الأيرلندي  
الحديث إلى حد كبير في تطور الشعر الحديث  
والدراما والرواية في كل من النظرية والممارسة.

وقد اختار هذا البحث ثلاث شخصيات أدبية  
بارزة، وتمثل أعمالهم الأدبية بصمات ليس فقط  
في الأدب الأيرلندي فحسب، ولكن في عالم  
الأدب ككل، وهم: وليم باتلر ييتس (١٨٦٥-  
١٩٣٩) - جيمس جويس (١٨٨٢-١٩٤١)  
وصامويل باكت (١٩٠٦-١٩٨٩). ولقد نجح  
الكُتّاب بالفعل في إحداث تأثير رائع ومبتكر  
من خلال استخدام الأساليب الأدبية المختلفة  
التي تحققت بفضل هذه الموجة الأدبية الحديثة.

**الكلمات الدالة:**

تيار الوعي- مناجاة النفس- مناجاة داخلية-  
المتحدث/ المناجي- ويليام باتلر ييتس- جيمس  
جويس- صمويل بيكت

**Introduction**

The twentieth century  
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distinctive literary techniques. Despite the attractiveness of this wave, academic studies dealing exclusively with this phenomenon in the context of modern Irish literature are still limited. This paper deals with the new wave in Irish literature in using stream of consciousness literary technique and its forms of soliloquy and interior monologue as hybrid forms of art which can “combine narrative, dramatic, and poetic elements” (Nischik, 471). In *The Only Teller*, Hetty Clews writes that: “Interior monologue is just a continuation of the soliloquy tradition” (7). Although traditional literary modes still survive, literary works employing the stream of consciousness forms have been an inherent part of this incredibly new wave of writing and deserve critical study. However, the new wave in modern Irish literature has

contributed significantly to the development of modern poetry, drama and novel in both theory and practice.

### ***Non- traditional Structures***

The present paper has selected three notable literary figures whose works remain as hallmarks not only in Irish literature, but in the whole world of literature: William Butler Yeats (1865 – 1939), James Joyce (1882 – 1941) and Samuel Beckett (1906 – 1989).

They have succeeded genuinely in producing a perfect and innovative effect through the use of divergent means made possible by this new wave. Put differently, the selected works do not progress on “what-happens-next” basis, but rather move forward and backward through a series of scenes arranged/unarranged according to a

sequence of selected moments of consciousness.

The approach of this present paper makes use of the ideas put forward by theorist Robert Humphrey concerning with the identification of varying forms of the stream of consciousness. Humphrey emphasizes that such stream of consciousness technique explores the psychic content of the characters, refuses communicative basis and is not rationally controlled, or logically ordered. There are three factors which according to Humphrey control the psyche's movements: first, the memory, (its basis); second, the senses, that guide it; and third, the imagination that determines its resilience (43). Based on these factors, Humphrey points to which the soliloquy represents the non-orderly thought with neither the interference of the narrator nor

of the assumed listener. Thus, there is an absence of the narrator's voice and the character is not talking to anyone in the fictional world. Also, "It gives us an access to the interiority of characters" (Joseph, 7). Punctuation may either not exist or exist in a disorderly manner, so as to reproduce only spoken thought / language (25-7). According to A.F. Scott, soliloquy is a literary form in which the character is thinking out loud and talking to himself or herself without addressing the listener. A soliloquy, then, is a self-aimed monologue. (272). Hence, there is certain parallelism between the soliloquy and monologue addressed to the audience. In Patrice Pavice's words "In a soliloquy, the speaker isn't addressing anyone. A monologue may be addressed to other

characters or the audience ..... soliloquy is addressed directly to an interlocutor who does not speak” (218).

It is evident that all soliloquies are monologues, but that monologues are not necessarily soliloquies. Soliloquies and monologues have one thing in common: they each involve a solo speaker, standing alone. The difference between the two doesn't have to do with who's 'addressing' but with who's 'listening'. Morris LeRoy, who looks at soliloquy as a genuine literary mode, writes that: “The speech may be soliloquy if it shows complete isolation and oblivion to surroundings” (4). In a thoroughly documented book on the subject, James Hirsh calls attention to the soliloquy's addressee, defining soliloquy as (1) a speech by a character when he is alone on stage, or (2) a speech not

addressed to, or seemingly not addressed to, anyone on stage, hence not supposed to be overheard”(205). In this respect, the soliloquizer believes himself alone; LeRoy elucidates that: “When a character... is actually alone .... and his speech implies that he believes himself alone, then he is soliloquizing” (4). Soliloquist is introduced not as talking to himself but as thinking to himself. As a device for disclosing inaudible thoughts, soliloquies usually:

these speeches may be extracted from their environment and regarded as distinct literary achievements, expressing a philosophical truth, a psychological struggle, a humorous idea, or a short story tragic, romantic or comic; and, moreover, the same speeches generally serve as links in the chain of plot and

characterization. (6).

It is apparent that any form of monologic address to the audience — “is not a soliloquy, since the monologist who harangues the public, cannot perforce consider himself alone” (17). Dissimilar to soliloquy, monologue implies a consciousness of the audience / listeners.

***W.B. Yeats (1865 – 1939)***

William Butler Yeats was born in Ireland in 1865 - on the verge of the political rising of the Irish national movement. As a young man, Yeats was passionately involved in this movement which has sought the Irish independence from England. Many critics consider him the greatest poet of his age. In 1923, he has won the Nobel Prize for literature. He found the Irish Literary Movement of the late 1800's and the early 1900's

which has invigorated works in the spirit of traditional Irish literature as distinct from English literature. Soliloquies are found in Yeats' poetry and plays which suffice to present the variety of his literary genius. It must be noted that Yeats learns a good deal about soliloquies from his work on translations of Sophocles.

"An Irish Airman Foresees His Death" is a poem by Yeats written in 1918 and first published in the Macmillan edition of *The Wild Swans at Coole* in 1919. Yeats writes *An Irish Airman Foresees His Death* in honor of Major Robert Gregory, son of Lady Augusta Gregory, who was killed in action on January 23, 1918 while fighting on the Italian front during World War I (Ellmann, 154). It was written during the First World War (1914-1919) when many Irish young men fought for England.

The poem is about an Irish airman, whose name in the poem is anonymous, fights in the war and foresees/ meditates his impending death. Although he knows that he will die somewhere in the clouds, he does not seem scared. The title of the poem is quite reflective. It invites the reader to know the motive forces of the airman's thoughts and feelings at the outset. The poem takes places in the sky among the clouds where the airman prepares to go into battle. Having accepted the fate he is going to face, the confident speaker is prepared to die after reflecting on his life.

The poem is a 'tragic soliloquy' given by an Irish aviator in the First World War in which the soliloquizer contemplates his impending death. It is a 'soliloquy', not an elegy, because the main character speaks his

thoughts and feelings aloud while alone. It is considered a 'tragic' soliloquy because the airman meets with death in the poem. However, the tragic soliloquy works as: "tense and lofty revelations of the inner tragedy, accompanying and illuminating the crises of the plot ..." (LeRory, 6).

In the Irish airman's soliloquy, Yeats discusses the role of young Irish soldiers and airmen fighting for England in the war with Germany during a time when the Irish people were trying to obtain their political independence. He condemns the futility of war and criticizes these soldiers who do not believe they are fighting for no cause, knowing they will most likely lose their life or just go because they think they have nothing to lose. In this respect, the soliloquy of the Irish aviator is a metaphor for many soldiers in

World War I who found themselves amidst the temerity of war. Hence, the message of the soliloquy is: "bleakly indifferent, inexorably denying all public or private causes, encloses, as it were by exclusion, a cold hard centre of the will...in the complete equilibrium that is achieved nothing matters but the solitary, alienated urge to self-realization" (in Brunner, 40)

However, Yeats brings the reader inside the mind of the speaker and gives him the chance to share his thoughts and feelings. In so doing, Yeats' resembles Robert Browning's dramatic monologue. Robert Browning (1812 – 1889) was an English poet and playwright whose invention of the dramatic monologue made him one of the major Victorian poets. In his book *Dramatic Monologue*, Glennis Byron states that: "the

term "dramatic monologue" is not widespread use until late in the nineteenth century, the poets initially demonstrating their own uncertainty about defining the new form ....., and the critics adding to the confusion with such terms as "mental" or "psychological monologues" (2). However, the dramatic monologue features a speaker talking to a silent listener about a dramatic experience or situation. The use of this narrative technique grants the reader knowledge of the speaker's inner thoughts and feelings. In dramatic monologue, the speaker is a persona created by the poet who must be identified, but not named .

" An Irish Airman Foresees His Death" is equally divided into two eight-line sentences with four iambic tetrameter quatrains. In the first quatrain, Yeats reflects the airman's confused feelings about



fighting in the war; he has no definite objectives concerning either those he is fighting against or those he is fighting to protect. The second quatrain continues to unveil and extend the dramatic situation of the aviator, examining his participation in the war. In his soliloquy, the speaker deploys the two types of soliloquies: the verbal and the mental. The former occurs in the first quatrain; the speaker uses emphatic direct words which denote that he is alone in a state of self – address. In the second quatrain, the soliloquizer appears enclosed by his thought and meditation.

In the opening lines of his soliloquy, the airman externalizes his inner thoughts and feelings, declaring that he knows he will die fighting among the clouds: “I know that I shall meet my fate / Somewhere among the clouds

above;” (Line 1, 2). The apathy of the speaker is revealed in a series of contrasts and negatives. He is not fighting because he hates the people he is fighting against (Germans): “Those that I fight I do not hate” (Line, 3), nor does he like the people he is fighting for (English): “Those that I guard I do not love” (Line, 4). The speaker doesn’t love those he protects, by which he probably means the English people, as opposed to Irish people. Ireland has a long history of conflict with Britain over its political independence from British rule. Although he fights on the side of the British, the Irish airman establishes himself as a patriotic Irishman - from a country of an old distinctive culture and history. This feeling is expressed when he soliloquizes: “My country is Kiltartan Cross, / My countrymen Kiltartan's poor,” (Lines, 5-6). His

repetition of "My country" indicates his obeisance and loyalty. He continues his soliloquy saying that no possible outcome in the war will make his countrymen worse or better than before the war began; "No likely end could bring them loss/ Or leave them happier than before" (Lines, 7-8) so, the people of Kiltartan will gain nothing. Virtually, his country will neither be benefitted nor damaged by the consequences of this futile war. Then, the airman doesn't care about the useless outcome of the war.

In the second quatrain, Yeats dramatizes the soliloquist's complex decision to enter the war. The speaker explains that he separates himself from the pressure of the local publicity to join the war which exalts the war as a national duty. The media hides the ugly face of war from the public, as he

claims that "Nor law, nor duty bade me fight, / Nor public men, nor cheering crowds" (lines, 9-10). He does not fight for political or national motives. Actually, he doesn't find glamour in joining the war as: "He does not regard likely death in battle either as a victory or as a defeat" (Seiden, 185). But, his apparent audacious nature promotes him to participate in the action and join the Air Force as a new adventure. Furthermore, he shocks the listeners when he admits that he joins the war on a whim, out of inclination to do something 'thrilling' and impetuous with his own life: "A lonely impulse of delight" / Drove to this tumult in the clouds" (Lines, 11-12) . Then, when the airman has reached the vertex of his flight, he has also reached the vertex of his life.

The soliloquy explores the deep sense of isolation of the

speaker. A. G. Stock writes that "the airman...is presented as a type: he is Robert Gregory, but also he stands for the lonely aloofness which was part of Yeats' ideal" (118-119). Accordingly, he does not fear to face his doom, but rather sees it as an outlet of the solitude and bleakness of his life. His past life seems a waste, while his future life indicates to be the same. Having realized that his life has been a waste of time, he decides that only death in war can balance 'the waste' his life.

The soliloquizer's thought and feeling are released when he soliloquizes: "The years to come seemed waste of breath, / A waste of breath the years behind" (Lines, 13-14). In this context, Jahan Ramazani comments that: "Yeats' Irish airman bespeaks a final illumination, preferring the lonely joy of death to the monotony of

life" (204).

Despair of the world around him is evident because he can find nothing worthwhile to live for or believe in. This central idea of desperation is built up as the airman's soliloquy develops: "I balanced all, brought all to mind" (Line, 15) and decides that death was not necessarily a crucial reality for him: "In balance with this life, this death" (Line, 16). Then, he exchanges the thrill of a moment for his life. Death is the dear price for one worthwhile moment in his own life. In so doing, he prepares himself to create his personal saga as: "For him death holds no terrors, and he simply wills the experience for himself" (Brunner 40). Ironically enough, he encounters death fearlessly and with no regrets.

Yeats prevents the publication of this poem until after the end of

the war. When asked to write war poems Yeats' response was this: "I think it better that in times like these / A poet's mouth be silent, for in truth / We have no gift to set a statesman right" (in Stock, 165). Therefore, he doesn't mention 'the war' itself, and instead focusing on the airman/ soliloquist.

The poem is recited in first person perspective which enables the reader to envision and connect with the thoughts of the airman fighting on the brink of death. The soliloquy is told directly from the Irish airman's perspective, documenting his 'stream of consciousness'. In this respect, Christopher Gillie defines dramatic monologue as a poetic form in which the poet invents a character or more commonly uses history or legend and reflects on life from the character's standpoint (127).

The most overriding theme

in this soliloquy is the futility in war. Yeats raises questions about the objectives of the war, but it also probes other hypotheses about personal dream and self-realization. Yeats constructs a persona of the Irish airman as one whose death is not a glorious one. He expresses his relentlessly fatalistic view of warfare in general. He condemns the Irish young soldiers and airmen who choose to go to war with high possibility to be killed or injured in order to fulfill an illusory dream. Those young soldiers and airmen value taking their adventures in the battlefields above their lives. Death is another theme and is in the title of the poem. Patriotism in the poem is restricted to the airman's small county Kiltartan not Ireland because Ireland is governed by the English rule and people.

The use of imagery in the

soliloquy is very limited. Most of the imagery focuses on the sky and clouds which are the venue where the airman will lose his life. The soliloquist says "In the clouds above" instead of the sky to make the listeners roam high with their imagination with him. The metaphor "Drove to this tumult in the clouds" describes the perilous flight of the airman and makes his listeners see why the pilot is definite about his doom, and also why he finds flying exciting. Having mentioned "waste of breath"; the soliloquist creates parallels between the sky and life. The irony found in the soliloquy is when the airman declares that he does not want to protect his countrymen (because of the English rule).

The language of the soliloquy is plain and straightforward; the speaker

expresses his inner thoughts and feelings in compact and suggestive way. The diction is quite simple and the sentence structures are easy to understand. The appropriate use of words is evident when he says for example: "I know that I shall meet my fate" instead of saying he knows he will die. Using the word fate instead of death shows that the speaker, not only believes he will die, but believes in the inevitability of his death. He also uses the phrases "I do not love" when talking about the allies, and "I do not hate" when talking about the enemies. Besides, he doesn't mention 'war' directly; but refers to it with words like "fight" and "guard," and describes a "cheering crowd" which is the exponent of the war. Repetitions in this soliloquy produce a musical effect and sense of rhythm which sustain the speaker's tone of indifference.

Sibilance (repetition of 's' sound) in the last four lines gives the closure of the airman's soliloquy an intimate dimension. Although the soliloquist speaks in a depressing and careless voice about his life and death, his voice becomes intimate when he is speaking of his poor people in Kiltartan. Referring to the past and future as a 'waste of breath', the soliloquist's tone becomes depressing and scornful. The mood is impassive, serene and peaceful. Therefore, the poem is one of the most perceptive of all the poems of W.B Yeats.

In "*An Irish Airman Foresees His Death*", the soliloquy is remarkable for its easy transition from the verbal to the mental and from the general to the specific. The whole soliloquy is a masterly revelation of the workings of the speaker's mind. In conclusion, "*An*

*Irish Airman foresees his Death*" is extremely successful in capturing the thoughts and feelings a soldier would have when facing death which makes his soliloquy memorable, as well as honoring Major Gregory's life.

### ***James Joyce (1882 – 1941)***

James Joyce is a prominent Irish novelist and poet. He has contributed to the modernist avant-garde and is regarded as one of the most influential writers in the twentieth century. Joyce's works are written about Ireland and about Dublin in particular. Joyce is best known for *Ulysses* (1922) - a milestone work in which the episodes of Homer's *Odyssey* are paralleled in an array of diverse and contrasting literary styles, perhaps most prominent among them is the stream of consciousness technique he utilized. In essence,

“In the modern stream-of-consciousness novel, these silent soliloquies become more extended and less coherent, and they are less often explicitly quoted” (Cohn, 14). *Ulysses* presents the action with named "episodes" rather than numbered chapters.

Penelope or Molly Bloom's Soliloquy the last episode of *Ulysses* has been chosen to be discussed in this paper because it is considered the most representative piece of the stream of consciousness technique in its form of soliloquy found in the twentieth century Irish literature. According to Robert Humphrey, the new wave in modern Irish literature has deployed soliloquy as a form of narration which “represents not only the culmination of the inward-turning of the novel in its investigation of a character's consciousness, but also, and

perhaps more importantly, it represents the culmination of the trend to remove the narrator's voice from the novel” (69). However, the episode of Molly Bloom's Soliloquy adds strongly to the enigmatic character of the novel and makes it one of the most controversial and frequently banned books ever published.

To escape Molly's indecent descriptions and memories, the present paper will focus only on certain features that explore the dynamics of the soliloquy as a narrative device and its function in revealing the thoughts and feelings of the female protagonist Molly Bloom. The soliloquy weaves in and out of her mind “without perceptible transitions, fusing outer with inner reality, gestures with thoughts, facts with reflections, ....” (Cohen, 49).

*Ulysses* is set in the

streets and slums of Dublin city, Joyce asserts that "For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal" (in Tymoczko, 222). Like Sean O'Casey and Brian Friel, Joyce's Irishness is expressed in terms of Irish urban life rather than country life. Knowledge of local sites at the turn of the century was considered as both a sign of nationalism and feature of the Irish Literary Revival.

*Ulysses* is Joyce's homage to his wife, Nora, for that was the date when they first went out together. The novel encompasses events during one day in Dublin 16 June 1904 (now known as Bloomsday). The main protagonists are: Leopold Bloom, a Jewish advertisement canvasser;

his unfaithful wife Molly, a concert singer; and Stephen Dedalus, a young poet and the hero of Joyce's earlier autobiographical novel *A Portrait Of The Artist As A Young Man* (1916). The plot follows Bloom and Stephen as they wander separately around Dublin, until they eventually meet, and each episode in *Ulysses* loosely corresponds with an episode in Homer's *Odyssey*. Bloom represents Odysseus, while Molly is Penelope, and Stephen Telemachus. The novel follows the movements not only of the two protagonists Stephen Dedalus and Leopold Bloom, but also of many other Dubliners. However, all the movements seem to be random, but nothing in the novel happens by chance. Joyce begins the novel in a stream of consciousness or 'interior monologue' technique that develops naturally out of his



experiments in *A Portrait of the Artist as a Young Man*.

Kevin Birmingham mentions in his 2014 critical study: *The Most Dangerous Book: The Battle for James Joyce's Ulysses* that the novel is concerned with internal monologue format where Joyce invites readers to become intimately familiar with his characters' inner feelings and thoughts no matter how fragmentary and disoriented they may be (11). Besides, this narrative device transforms the daily epic journey from the realm of external adventures to the realm of the mind, so Joyce makes a heroic figure of an ordinary urban man.

The British Dorothy novelist Richardson (1873–1957) is one of the earliest authors to use stream of consciousness as a narrative form. Richardson, however, preferred the term interior

monologue. May Sinclair was the first person, in 1918, to adapt the definition of stream of consciousness to literature, in a literary context, when discussing Dorothy Richardson's novels. The term was initially coined by a psychologist William James in his research "The Principles of Psychology". He explains: "... it is nothing joined; it flows. A 'river' or a 'stream' is the metaphors by which it is most naturally described. In talking of it hereafter, let's call it the stream of thought, consciousness, or subjective life" (23). James Joyce was the first Irish novelist who embodies this new wave of literary writing in the early twentieth century.

The episode of Penelope or Molly Bloom's Soliloquy is a long and unpunctuated stream of narrative comprising Molly's thoughts and feelings as she lies in

bed next to her husband Leopold Bloom. The soliloquy is uninterrupted by external distractions or dialogues because it occurs when Molly is half-asleep. It consists of eight massive sentences which begins and ends with her feelings about Bloom. The female protagonist is, an opera singer of some renown, having an affair with her colleague Hugh Boylan after ten years of her celibacy within the marriage. The noted critic Richard Morton introduces the first two pages of the soliloquy:

Molly Bloom lies in bed thinking over her day and visit of Blazes Boylan; varieties of scenes from her past life crowd into her mind, and particularly she thinks of Leopold Bloom. Bloom has asked for breakfast in bed next morning; Molly is amazed, for he has never asked for such a thing since the old

days when he used to act sick to try to waken Mrs. Riordan's sympathies. Molly was unsympathetic to Mrs. Riordan's puritanism, but she admits approving of her husband's kindness to her, as to all old ladies, waiters and beggars. She suspects that he has had an affair, and thinks that his account of his movements was a pack of lies she had caught him two days ago concealing something he was writing [his letter to Martha], and suspects that it was a letter to some poor girl he was deceiving. She does not much mind, as long as he keeps her out of the house; she remembers the embarrassment of his affair with Mary Driscoll, their maid (75-6).

In the course of the soliloquy, Molly accepts Leopold into her bed, frets about his health, and then reminisces about their first

meeting, accepting his proposal years ago. Through her introspective soliloquy, Molly discovers that she is in love with her husband:

all the queer little streets and the pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar 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 (639).

In Molly's soliloquy, the influx of the narrative presents actual emotional processes as they happen. It renders the soliloquist the relief of self-revelation. Joyce recognizes that people do not experience emotions cautiously but in constant flux as stimuli variation, so he frees Molly's thoughts through an unconventional and formless way. Therefore, the absence of punctuation, which doesn't break the flow of her soliloquy, enables Molly's ideas progress naturally:

so we are all flowers a womans body yes that was the one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood how or felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading

him on till he asked me to say yes and I wouldnt answer first only looked out over the sea and the sky I was thinking of so many things he didnt know of” (643).

The outset of Molly’s soliloquy begins with her denial and annoyance that her husband has asked her to serve him breakfast in bed: “YES BECAUSE HE NEVER DID A THING LIKE THAT BEFORE AS ASK TO get his breakfast in bed with a couple of eggs since the City arms hotel when he used to be pretending to be laid up with a sick voice doing his highness .....” (639). She remembers how handsome Bloom was when they were courting. Thinking of Josie and Denis Breen’s marriage, Molly feels that she and Bloom are perhaps mutually lucky. She wonders why men ask women to marry them in the first place and remembers the

famous case of Mrs. Maybrick who was convicted of poisoning her husband, supposedly because she was in love with another man. Molly then reveals that Bloom has subjected her in the past as he is “trying to make a whore out of me” (644). Here is a clear answer to her figuration as adulteress in the novel. She thinks that she could easily seduce all men she meets“ I paid some nice looking boy to do it since I cant do it myself a young boy would like me Id confuse him a little ....”(652). In this context, Molly gives a stark contrast with the faithful wife and devoted woman in *Odyssey*, Penelope who has told the eager suitors that she will choose one of them after she finishes weaving a shawl for Laertes, Odysseus's father. Except that she has just been staying in her room weaving and then unweaving the shawl waiting (she assumes in

vain) for Odysseus. When her nurse, Euryclea, tells her that Odysseus has returned, Penelope does not believe her and thinks it is a god in disguise (Lawrence, 204). Molly, thus, makes a derisively mocking parallel to Penelope, the faithful wife of Odysseus in Homer's *Odyssey*. Dissimilar to Penelope, Molly utters her infidelity: "no matter by who so long as to be in love or loved by somebody if the fellow you want isn't there sometimes by the Lord God I was thinking would I go around by the quays there some dark evening where nobodyd know me and pick up a sailor off the sea"(674).

Over the course of the soliloquy, the character of Molly oscillates from evocative archetype to complex individual. For most of the episodes, Molly is seen through the lens of Bloom and a series of

other Dublin men who overlooked her. The readers see Molly through other people's eyes as a self-centered and unfaithful woman. Some critics invite the readers to isolate the 'vulgarity' and 'physicality' of her soliloquy and see her as a wife who takes a certain pride in her husband and an outgoing woman in need of demonstrative love.

In this narrative soliloquy, Molly reveals that she is raised in the military atmosphere of Gibraltar by her father, Major Brian Tweedy and never knew her own mother. She attacks her husband because "he thinks nothing can happen without him knowing he hadn't an idea about my mother..." (634). The soliloquy haunts several times Gibraltar.

On the soliloquy's penultimate page, Molly is remembering how Leopold asks

her to marry him as she sits on Howth head near Dublin. But her mind is back in her girlhood home, and the soliloquy weaves between Ireland and Gibraltar. Molly remembers how, waiting to answer Bloom's proposal on Howth head, she looked at the sea and the sky and is brought back to memories of Gibraltar. She "thinks of so many things he didn't know of Mulvey and Mr Stanhope..." (643). Yet Molly considers her own childhood to have been normal, outside the usual entrances and exits of good-looking soldiers going off to war.

As the soliloquy progresses, Molly seems to center her own life on male characters and to have very few female friends. Her own career as a stage singer provides her with the necessity of men's admiration. Molly does not introduce people and events she is thinking of while letting her

thoughts go in a stream. She aligns with her colleague Dedalus, a talented singer, who is also conscious of his outward existence in terms of a series of roles. Molly's soliloquy describes:

Dedalus too he was always  
turning up half screwed  
singing the second verse first  
the old love is the new was  
one of his so sweetly sang the  
maiden on the hawthorn  
bough he was always on for  
flirtyfying too when I sang  
Maritana with him at Freddy  
Mayers private opera he had a  
delicious glorious voice  
Phoebe dearest goodbye  
sweetheart SWEETheart he  
always sang it (649).

Her capacity for storytelling opens up many rooms not only in her character, but also other characters in the novel. However, Fagnoli A. Nicholas argues that

Molly in “Her soliloquy leaves the reader with a range of rich impressions that must be reconciled to arrive at an understanding of Ulysses as a whole” (20). Despite the repudiation of punctuation, the soliloquy proves that Molly is the novel’s most accomplished storyteller.

However, her prevalence of tellability has enriched the ‘soliloquized narrative’ of the episode. It is by Molly’s voice that the reader learns not only the saga of her relationship with Bloom, but equally is allowed into the entire world of the novel. Molly retells that the watch Bloom has given her “never seems to go properly” (645) as she reflects on her material desires, for nicer clothes and a smaller waist. She realizes the intelligence that her neighbor Boylan has lost twenty pounds on the day’s race –“tearing up the

tickets and swearing blazes” (667). The narrative soliloquy reveals that Molly is uneducated and unskilled. Therefore, Stephen’s arrival motivates Molly to express a desire to make herself smarter. But she doesn’t know how to start: “if he comes out Ill read and study all I can find or learn a bit off by heart if I knew who he likes so he wont think me stupid” (668).

Molly expresses the compatibility of the human body and mind. Her physicality is often contrasted with the intellectualism of the novel’s male characters, Stephen Dedalus in particular who confines to his world of ideas. In so doing, Molly seems to assert herself by claiming the right of self-determination. Her domination or self-determination in relationships is not limited to her husband. She recalls her other relationships as having been chosen

by her. She pursues Boylan, remembering how she returns back to the place where she first meets him “for tea 2 days after in the hope but he wasn’t” (645). She also considers the idea of leaving Bloom. She doesn’t seriously accept the idea; it is only a passing thought connected with her reflection on other last names “those awful names with bottom in them Mrs Ramsbottom or some other kind of a bottom Mulvey I wouldn’t go mad about either or suppose I divorced him Mrs Boylan my mother whoever she was might have given me a nicer name” (648).

In reading *Ulysses*, Daniel Schwarz observes that “[Molly’s] spontaneity represents an alternative to the contrivance and artificiality of style of previous episodes in *Ulysses*” (259). Schwarz explains that Joyce’s

device of multiple and conflicting styles in *Ulysses* is quite intentional. Hence, the juxtaposition of formulaic episode Penelope represents not only a shift in thought but multiple jumps in the psyches, emotions, and experiences. The lack of traditional structure and the absence of punctuation in Molly’s soliloquy suggest that Joyce has exhausted his experimental ideas, producing an unconventional new wave of narrative style. Besides, it celebrates the harmony between physical experience and intellectual process. (260).

Molly’s soliloquy urges the reader to reevaluate a lot of earlier ideas and characters about what’s going on in *Ulysses*; for instances; Leopold Bloom. The soliloquy provides her with isolated voice which enables the reader to understand her apart from Stephen



or Leopold or Boylan. Molly's emotional and physical indulgences gives a stark contrast with Stephen Dedalus, Joyce's modern Telemachus, who represents intellect without emotion. His rejection of the Church prevents him from praying at his mother's deathbed. Although his father, Simon, still lives, Stephen searches for a paternal figure throughout the novel. While not yet fully developed artistically or intellectually, Stephen behaves superior towards others in the novel. Relinquishing the natural human experiences such as emotion, desire and vulnerability, Stephen challenges all that Molly embraces. Unlike him, Molly does not disregard the physical as inferior, for the physical makes her human. Schwartz writes, "I believe it is the odyssean reader's experience of Molly's nominalistic,

idiosyncratic, and eccentric narrative that confirms the values of the novel" (268).

In this narrative soliloquy, Molly does spend a lot of time thinking about the hypocritical nature of male-female relations. Her bluntness about sexual matters shocked many readers. More evidently, perhaps, it seems that she organizes her entire life in terms of the men that she has known. At first glance, it can almost seem as if Molly doesn't remain separate from one romantic pursuit or another. Many women readers and critics are displeased with Joyce's portrayal of a woman's private and inner life. They, offended by the use of vulgar words and explicit approach to sexuality, would have preferred it remained shut. To others, the long, oblique novel that tracks Leopold Bloom around Dublin on June 16,

1904, was an unprecedented work. However, Birmingham adds that "The story begins to slip away from you, . . . clipped impressions mixing seamlessly with details. . . . There are idle conversations, acrobatic theories ..... and arcane political disputes"(30).

During the course of writing, Joyce largely fuses this narrative mode with an array of devices and styles. He adds many enigmas, puzzles, jokes, puns and myths to the novel. In his 2010 book *Ulysses in Focus: Genetic, Textual, and Personal Views*, Michael Groden states that the novel "trains its readers to put aside expectations of simple or even complicatedly single answers to questions" (35).

*Ulysses* is an experimental novel in the modernist tradition. It uses parody in its imitation of *The Odyssey*. It also uses satire and burlesque in ridiculing Roman

Catholic Church, culture, literary movements, other writers and their styles, and many other people, places, things, and ideas. Thus, it attempts to capture all of life and the changing society roving nature of human thought (Birmingham, 33).

By concluding Leopold's journey with Molly's soliloquy, Joyce addresses contemporary issues and follows the mainstream of twentieth century concerning the status of women in a changing society and specific treatment of the characters' psychic contents. He treats the complexities of his protagonists and portrays the perplexity of the human situation in very real exposed detail. According to Robert Humphrey's *Stream of Consciousness in the Modern Novel*, "the attempt to create human consciousness in fiction is a modern attempt to

analyze human nature". More important, Rimmon-Kenan asserts that the silent soliloquy with its "capacity to reproduce a character's idiolect - speech, thought or perceptions—within a narrator's reporting language, is an excellent vehicle for expressing stream of consciousness (114). Having converted the conventional words into streams of thought as well as by modeling Ulysses on ancient literature, Joyce has revolutionized twentieth century fiction.

***Samuel Beckett (1906 – 1989)***

Samuel Beckett is an Irish avant-garde novelist, playwright, and poet. He writes in both English and French with equal ingenuity. Although his work offers a cynical and dreary outlook on human existence, Beckett is considered one of the most

influential modernist writers of the 20th century. He is commonly associated with "Theatre of the Absurd". In 1969, Beckett was awarded the Nobel Prize in Literature.

The monologue form has been an important part of Irish drama throughout its history. In his short play *A Piece of Monologue* (1977), Samuel Beckett has utilized the narrative mode of interior monologue in dramatizing the projections of a single man's stream of consciousness. He successfully reflects the inner scene in his speaker's mind to introduce the multiplicity in the human complex experience. The running of the stream of consciousness / interior monologue creates a dramatic portrait which has a powerful effect on the spectator's perceptual orientation.

Beckett writes *A Piece of*

Monologue in response of a request from his friend the English actor David Warrilow who asks him for a solo piece. Warrilow suggests a man standing alone in a single space of light talking about death. *A Piece of Monologue* has been performed by Warrilow - December 1979, at La Mama Theater in New York. It is worth pointing out that the listeners of a dramatic monologue should be able to grasp the distance between the 'speaker' and the 'author'.

The play is a ten pages interior monologue / soliloquy delivers by a single character who stands alone in a state of self – addressing, denying the presence of auditors (the difference of soliloquy and monologue). Lloyd A. Skiffington points out that “. . . a locution dominating the stage and the attention of the theatre audience, delivered by a speaker who is alone

on the stage (IX)”. Hence, the single man in this Beckettian monologue fellows the traditional Latin soliloquy which is: “the act of speaking one’s thoughts aloud when by oneself or regardless of any hearers” (LoRoy, 4). The critic Jane Alison Hale also, senses that the speaker is completely cut off from any human contact and communication. In *The Broken Window: Beckett's Dramatic Perspective*, she elucidates that:

In *A Piece of Monologue*, Beckett subtly blurs the contours the man before our eyes and the visions within that man’s mind, to the point when the speaker becomes not only the chronicler, but also the actor, director and spectator of the character he presents to our eyes, ears and imaginations.(114)

In the world of this interior

monologue, an old man (simply identified as "Speaker") stands motionless next to a standing lamp and recites a soliloquy about another old man's past memories—looking out a window, then lighting an oil lamp, and then facing a blank wall once covered by the photographs of his parents.

The economy of the setting is quite evident and linked to the narrative: the wall, the glowing "globe", white lamp and the bed.

During his interior monologue, the speaker remains "stands off centre downstage- audience left" (263), and his face is not clearly seen. The old man's soliloquy is a ceaseless stream of consciousness and delivers in a weak and monotonous voice.

The lone speaker, who is unnamed and referred to as 'Speaker', articulates the inner voice of a non-existent figure. The

speaker is dwelling on his memories and struggling with words: "the words falling from his mouth" (263). He behaves and talks as if he not only shares the performance space and time with no one in the world of the play, but in the entire universe. I shall use the term 'speaker' when referring to a monologue uttering persona.

In *A Piece of Monologue*, Beckett portrays a 'white-haired man' in 'white nightgown' and 'white socks'. The speaker delivers in the third person singular: 'he' – the story of someone so much like himself (obviously the speaker himself). Kristin Morrison illuminates the Speaker's narration of himself on stage: "Now, at eighty two, the speaker tells a 'story' of a man so much like himself that it is clear he is simply speaking of himself in the third person" (349). Also, Linda

Ben-Zvi adds that: "Although the speaker uses 'he,' the pronoun is questioned only twice, and the speaker seems at ease with his role as inner voice of the external, silent figure" (9). The speaker, physically impersonated by an old man, is dressed nearly similar to the character he describes; he shares his space with a bed and a lamp like those in the narrative. He differs only from the character in his narrative by the fact that he does not emulate the physical actions recited, but remains motionless, staring straight ahead toward the blank wall. Similar to the old woman in Beckett's *Not I*, the old man seems unable to face himself and cope with the personal nature of what he relates. So, he is taking refuge in "he," never telling "I". *Not I* features an actress, who delivers a short monologue, seated on stage with just the mouth spot-

lit. The mouth, also, undergoes a struggle to avoid saying 'I'.

The speaker appears to be a crippled - confined to his room if not always to his bed. He is dressed in a white nightgown and white socks, which he wears night and day; the only furniture in his room is a bed and a lamp. His figure is juxtaposed between a globe-shaped lamp and the pallet of bed. He always looks at the darkened window and the blank dim wall in his room.

Whence unknown. None from window. No. Next to none. No such thing as none. Gropes to window and stares out. Stands there staring out. Stock still staring out. Nothing stirring in that black vast. Gropes back in the end to where the lamp is standing. Was standing. When last went out. Loose matches in right-

hand pocket. Strikes one on his buttock the way his father taught him. Takes off milk white globe and sets it down. Match goes out. Strikes a second as before (264).

The speaker's narrative about his infancy is very controversial and full of variant emotions: "In cradle and crib. At suck first fiasco. With the first totters. From mammy to nanny and back. All the way. Bandied back and forth. So ghastly grinning on" (265). The narrative portrait is that of an infant's learning to walk, but the phrase "ghastly grinning" suggests a skull, not a baby. The speaker is obsessed by funerals: "From funeral to funeral. To now" (265). Funeral and burial permeate throughout his speech with its "dyiny light" and "muddy grave". The speaker talks not only about a birth and death. He sees death as both "black beyond" but about "black an inescapable fate and a

canopies", "black ditch" and "black mud". However, Marius Buning explains that: "Black is funereal in European culture, but ghosts turn towards eerie white and on stage in A piece of Monologue stands a white-haired man in white gown and white socks – two meters from him is a floor lamp with white globe as tall as he is" (1). In the same context, the past recollections of burial, referred to more than once, is described as a dramatic portrait: "Till dark slowly parts again. Grey light. Rain pelting. Umbrellas round a grave. Seen from above. Streaming black canopies. Black ditch beneath. Rain bubbling in the black mud. Empty for the moment. That place beneath" (266).

In the first line of his soliloquy, the speaker utters fragments about birth and death. He sees death as both "black beyond" but about "black an inescapable fate and a

resumption/sequel of birth. The speaker articulates that: "Birth was the death of him. Again. Words are few. Dying too. Birth was the death of him" ((263). Therefore, he describes his birth as: "Born dead of night". He proceeds this dismal outlook that "the coffin for the future" is prepared in this night the speaker soliloquizes that: - "Into dark whole again. Window gone. Hands gone. Light gone. Gone. Again and again. Again and again gone ..... Coffin out of frame" ((264).). The phrase "up as the lid to come. In cradle and crib" (264), pointing out that, even as a baby, the man expecting his death.

The idea that birth is the beginning of dying is repeated frequently. There is an abiding concern with death and dying, but death as an event is presented as desirable but impossible, whereas dying as a process is shown to be the only reality. However, Beckett's

characters are haunted by 'the sin of having been born', a sin which they can never expiate. In *Waiting for Godot*, Pozzo says: "... one day we were born, one day we shall die, the same day, the same second. ... They give birth astride of a grave, the light gleams an instant, then it's night once more"(111). Pozzo says that death is inevitable - when a person is born, he begins his fall toward the grave.

The repeated reference to the grave reveals the speaker's hidden death desire that lies underneath his gloom and despair. But the rain which falls on the grave is fused with mercy. However, this mercy presents only in his poetic imagination and absent from his present experience.

Till whose grave? Which ... he all but said which loved one's? He? Black ditch in pelting rain. Way out through



the grey rift in dark. Seen  
from on high. Streaming  
canopies. Bubbling black  
mud. Coffin on its way.  
Loved one ... he all but said  
loved one on his way. Her  
way. Thirty seconds. Fade.  
Gone. Stands there staring  
beyond. Into dark whole  
again (267).

The main preoccupation of  
this invalid old man is his parents,  
their absence in his life and their  
deaths. The speaker narrates the  
past event of his tearing up  
photographs of his family on the  
wall: "Down one after another.  
Gone. Torn to shreds and scattered.  
Strewn all over the floor. Not at  
one sweep. No sudden fit of ... no  
word. Ripped from the wall and  
torn to shreds one by one. Over the  
ears" (268). The speaker usually  
stares at these photographs of his  
'loved ones' when he gets up in

night; "... he all but said of loved  
ones" (265) Now, the wall is  
'blank' as he rips. them off the wall  
one by one and sweeps them under  
the bed:

Blank wall. So nightly.  
Up. Socks. Nightgown.  
Window. Lamp. Backs away  
to edge of light and stands  
facing blank wall. Covered  
with pictures once. Pictures of  
... he all but said of loved  
ones. Unframed. Unglazed.  
Pinned to wall with drawing-  
pins. All shapes and sizes.  
Down one after another.  
Gone. Torn to shreds and  
scattered. Strewn all over the  
floor. Not at one sweep. No  
sudden fit of ... no word.  
Ripped from the wall and torn  
to shreds one by one. Over  
the years. Years of nights.  
Nothing on the wall now but  
the pins. Not all. Some out

with the wrench. Some still  
pinning a shred. So stands  
there facing blank wall.  
Dying on. No more no less.  
No. Less. Less to die. Ever  
less. Like light at nightfall.  
Stands there facing east.  
Blank pinpocked surface once  
white in shadow (265).

However, the aforementioned  
events, past and present, tell the  
listeners/audience something about  
this old man, his behavior, thought,  
character, feeling and the problems  
that preoccupy him.  
The description of his infancy  
reveals his pessimistic view of  
existence. The rupture of the  
photographs indicates his refusal  
and hatred of his parents: "There  
was father. That grey void. There  
mother. That other" (265).

The frequent presence of  
ghosts is evident in the old man's  
stream of consciousness. Marius

Buning comments on the number  
of the ghosts: "Nowhere else in  
Beckett's work are ghosts so quick  
as in these seven sentences" he  
continues that the play is  
"unfinished and unfinishable in  
Beckett's opinion"(3). The word  
'ghost' is recurrent in Beckett's  
oeuvres; *Waiting for Godot* (1953),  
*Endgame* (1957) and *Happy Days*  
(1961). The phrase 'Ghost light'  
moves from the singular to four  
plurals: "Ghost nights", "Ghost  
rooms", "Ghosts graves", and  
"Ghost loved ones"(268).

There is an ongoing  
dialogic interaction between light  
and the speaker which plays a  
significant role in the creation of  
speaker's narration: "Till faint light  
from standard lamp. Wick turned  
low. And now. This night. Up at  
nightfall. Every nightfall. Faint  
light in room" (264). However,  
light is a focal point in Beckett's

drama, he once says commenting on why he turned to theatre “When I was working on Watt, I felt the need to create for a smaller space, one in which I had some control of where people stood or moved, above all, of a certain light ” (in Pilling, 69). The speaker retells that there is someone lights a lamp in his dark room:

There in the end slowly a faint hand. Holding aloft a lighted spill. In the light of spill faintly the hand and milkwhite globe. Then second hand. In light of spill. Takes of globe and disappears. Reappears empty. Takes off chimney. Two hands and chimney in light of spill. Spill to wick. Chimney back on. Hand with spill disappears. Second hand disappears. Chimney alone in gloom. Glimmer of brass bedrail.

Fade (267).

Unarguably, the event with the lamp is most revealing of all, because “ it not only haunts his memory but he duplicates it in his life again and again as he lights and relights the lamp in his room. The lamp is, indeed, all that he has left, and even that not for long” (Morrison, 351). The old man says: “Turns away at last and gropes through faint unaccountable light to unseen lamp” (267).

Moreover, there is a seeming relationship between the old man and his lamp. The light of the lamp comes and goes and is lit and relit. The lamp and its "milkwhite globe" serves as visual counterpoint to his physical presence. In this respect, Kristin Morrison suggests that “its light and his light barely aglow ... a purely dramatic equivalent of Othello's realization spoken in yet another bedroom: "If I quench thee,

thou flaming minister, /I can again  
thy former light restore,/ Should I  
repent me; but once put out thy  
light,/ thou cunning'st pattern of  
excelling nature,/I know not where  
is that Promethean heart / that can  
thy light relume" (Othello V. ii. 8-  
13)" (351)

However, the interior monologue seems to be subjected to cycle of repetitions which fails to formulate a unified and meaningful narrative. Crucially, like Beckettian characters, the speaker takes refuge in repetition, recycling and repeating his own words and actions in order to pass the time. But Michael Worton comments on the function of repetitions as: "surface message of the text by sending the reader off on a series of speculations" (in Pilling, 70). While in *Philosophical Aesthetics* and Samuel Beckett, Andrea Oppo notifies that the

overcome of the repetition in Beckett's plays makes "the text becomes sounds without meaning" (228). Then, the search for meaning becomes a meaningless .

Moreover, personal stories and thoughts are reduced to mere things that bring about the triumph of "the body in Beckett's theatre versus the language" (228). The old man does not possess the ability of speech, but rather the physicality of his presence. The voice of the speaker is 'within the body'; Oppo writes "its stillness on stage and status as visual form highlights the difference between the subject of speech and the body-object" (230). The language is revealed as a gesture. The only movement of the play, apart from the speaker's lips, is the gradual fading of the lamplight at the end of the play.

It is worth mention that

Beckett uses a variety of linguistic techniques which makes the play as Jane Alison Hale states that: "within the category of dramatic poetry" (112). The use of alliteration (repetitive poetic device) is prevalence especially in the first ten lines of monologue which are rich in these instances.

In *A Piece of Monologue*, Beckett uses, also, the playing on words and the puzzling phrases such as "Waiting on the rip' word" (268). He uses, also, unusual words or unusual usages of words for example: the archaic term "haught, the medical "nevoid" the remote "spill", as well as puns and allusions to well-known phrases .

From the outset of the play, it seems that the old man is surveying his lifetime, remembering various incidents from his birth until his weak dismal old age. His pessimistic view of life as one long

funeral is maintained by word-play such as "Dying on" (rather than "living on"), repeated twice 'and suggesting a lasting state of death.

A pair of phrases frequently repeated for instances: "That first night" and "This night" which in the course of the play is shown to be his last night, the final one of those 'thirty thousand nights, those two and a half billion seconds he has calculated' . Also, "No such thing as none" and "No such thing as whole," which suggests that neither domination nor participation is possible. The final phrase "Ghost . . . he all but said ghost loved ones" -comes directly before the closure of the monologue and before the phrase "Waiting on the rip word," which present the highest point of the play:

Ghost ... he all but said ghost loved ones. Waiting on the rip

word. Stands there staring  
beyond at that black veil lips  
quivering to half-heard words.  
Treating of other matters.  
Trying to treat of other  
matters. Till half hears there  
are no other matters. Never  
were other matters. Never two  
matters. Never but the one  
matter. The dead and gone.  
The dying and the going.  
From the word go. The word  
begone. Where else?  
Unnoticed by him staring  
beyond. The globe alone. Not  
the other. The unaccountable.  
From nowhere. On all sides  
nowhere. Unutterably faint.  
The globe alone. Alone gone  
(269).

A Piece of Monologue captures  
a fragment of a collective  
lamentation about the brevity of  
life, dim of memory and loss of  
company which are dramatized in

the account of the photographs'  
destruction and in the memories  
of a funeral in the rain. The speaker  
tells a fragment of a collective  
story about birth and death, in  
which the narrative details correlate  
with those visible to us as the  
theatre set.

### ***Conclusion:***

The use of the new wave of  
stream of consciousness in modern  
Irish literature, as genuine literary  
conventions, creates new  
challenges and opportunities. It  
captures the interiority of the mind  
of the fictional character that  
enables the reader to be inside the  
character's mind, sharing his most  
spontaneous and unpolished  
thoughts and feelings. More  
important, it introduces us directly  
into the interior life of the  
character, without any intervention  
or interruption by way of comment

or explanation on the part of the author. The discussed three texts by the three men of genius, whose works have captivated generations of people all over the world, use the stream of consciousness which gives them multiple perspectives on single events. Their soliloquies are interior dialogic questions and answers with an inner voice not heard by the audience. Although the soliloquy is now virtually obsolete, yet as LeRoy concludes:

Through the medium of soliloquy we are made to feel with Macbeth his temptation, his ambition, his fearsome resolve, and finally his miserable recognition of Nemesis. Brutus might appear a murderer and Hamlet-a-madman, were it not for the soliloquies which reveal their noble natures wrenched by their conceptions of duty. Hamlet without soliloquy would be Hamlet left out. His habit

of thinking too precisely on the event constitutes the real tragedy. Likewise the contrition of the criminal Claudius and the humility of the despotic Lear —parables unsurpassed in the history of the drama—after made intelligible by aid of soliloquy (169).

To conclude, the narrative technique of stream of consciousness and its forms of soliloquy and interior monologue hold a privileged place in modern Irish literature. Indeed, Irish literature in the twentieth century has witnessed a new wave of this narrative jump, rupture and sharp break of traditional structures. The innovative works of Yeats, Joyce and Beckett employ this technique and break literary conventions by representing internal speech in ways that deviate from traditional structures.

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