

اصداء الصمت: السرديات الغير منطوقه لتيار الوعي في اعمال فرجينيا ولف
(روايات مختاره)

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Echoes of Silence: The Unspoken Narratives in Virginia Woolf's Stream of Consciousness (Selected Novels)

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ملخص البحث

من الادب الإنكليزي القديم الى ما بعد الحداثة، تضمن الادب الإنكليزي حقب زمنية مختلفة وقد برز كتاب خاصين لكل حقه زمنية. ولقد تنوعت اساليب الكتاب في كتاباتهم وفقا لفترتهم الزمنية. في القرن التاسع عشر، تناول المؤلفين في كتاباتهم قضايا اجتماعية واقتصادية وسياسية. على نحو معاكس في بداية القرن العشرين سلط الكتاب تركيزا قويا على المناجاة الفردية للشخصيات. واحدى ابرز الاساليب الأدبية لتلك الحقبة هو تيار الوعي الذي يغور في افكار ومشاعر ومعتقدات واحاسيس الشخصيات في نقطه زمنية معينه دونما الالتفات الى المنطق او الواقع. هنالك كتاب وظفوا طريقه تيار الوعي في كتاباتهم مثل فرجينيا ولف وجيمس جويس و هنري جيمس . فرجينيا ولف كانت مميزه في هذا المجال.

تدرس هذه الدراسة التطبيق الفريد لفيرجينيا وولف لتقنية تيار الوعي في أدبها الحداثي، مع التركيز على السرديات غير المنطوقة والأصداء الصامتة داخل أعمالها. يحلل البحث ثلاث روايات رئيسية لولف: "السيدة دالواي" (1925)، و"إلى المنارة" (1927)، و"الأمواج"

(1931). من خلال توظيف القراءة الدقيقة والتحليل النصي، تستكشف الدراسة كيف يكشف استخدام وولف المصقول للمونولوج الداخلي والخطاب غير المباشر الحر عن طبقات معقدة من الوعي الإنساني، والديناميكيات الاجتماعية، والتجارب الشخصية. يضع البحث ابتكارات وولف السردية في السياق الأوسع للأدب الحداثي ويدرس كيف تطورت تقنياتها عبر هذه الأعمال. تهدف هذه الدراسة إلى تسليط الضوء على الأهمية الدائمة لمساهمات وولف في نظرية السرد ورؤاها العميقة في النفس البشرية والنسيج الاجتماعي لعصرها.

Abstract

From old English to postmodern literature, English literature spans different eras and there are different authors in each era. These writers' writing styles vary depending on their own time. In their writings in the 19th century, authors address economic, political, and social issues. Oppositely, Early 20th-century authors put a strong focus on their characters' inner monologues. One of the most significant literary styles of that era is stream of consciousness, which explores the characters' thoughts, feelings, ideas, and sensations at a particular point in time without using logic, or reality. The method of stream of consciousness has been employed by writers such as Virginia Woolf, James Joyce, and Henry James. Virginia Woolf is very prominent in this aspect.

This study is a critical analysis of the stream of consciousness in Virginia Woolf's literary modernism, which relates more to the unsaid, and unheard in her literary pieces. The research analyzes three of Woolf's major novels: Some of them are *Mrs. Dalloway* published in 1925; *To the Lighthouse* also published in 1927, and *The Waves* published in the year 1931. Through analyzing the method of close reading and critical textual analysis the place of elaborated interior monologue and free indirect discourse in the description of the multiple layers of human consciousness, social relations and individual experience in the works of Virginia Woolf is revealed. The study places Woolf's narrative experiments into the context of the modernist tradition and explores how these changes occurred in these texts. This paper seeks to bring out how Woolf's works continue to have relevance in narrative theory as well as how she provides deep insight into the human psyche and society of her time.

1.Introduction

Among modernist writers Virginia Woolf holds a prominent position for her pioneering writing styles and significant investigation into human awareness. The center of the modernist movement is Woolf as a significant figure of the Bloomsbury Group who aims to challenge



conventional writing norms to express the complexity of modern existence. Her works, particularly novels like *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), exemplify the modernist preoccupation with subjectivity, the fragmentation of time, and the fluidity of human perception (Briggs, 2005).

Woolf's unique contribution to modernism lies in her refined use of the stream of consciousness technique, which she develops to portray the inner workings of her characters' minds with unprecedented depth and nuance. Woolf uses stream of consciousness in a more poetic way than did Joyce and Richardson (Fernald, 2006).

The study maintains that Woolf's unusual approach to the stream of consciousness technique illustrates character inner visions and highlights undisclosed narratives that offer profound insights into human experiences and sociocultural fabric. By skillfully linking ideas and sensations with memories Woolf generates a complex narrative that frequently conflicts or amplifies the plain surface (Goldman, 2006).

Through the stream of consciousness technique she creates subtlety around gender roles and societal divisions. Through her examination of the subtleties and implications find in her writings and she motivates readers to analyze her works on various levels and discover profound meanings (Parsons, 2007).

2.Theoretical Framework

In the early 20th century, the concept of stream of consciousness blossoms into a crucial aspect of modernist literature. The inventors of this style are James Joyce and Dorothy Richardson and aimed to represent the movement and depth of human mind beyond ordinary narrative methods. The term "stream of consciousness" is coined by William James in his work *Principles of Psychology* (1890), where he describes consciousness as a continuous flow rather than a sequence of discrete thoughts. In literature this notion results in a narrative style that fuses sensory impressions and past experiences alongside associative thinking often ignoring conventional syntax and grammar (Humphrey 1954). This technique is adapted by modernist authors in a range of styles and to varying extents. Joyce's *Ulysses* (1922), for instance, presents an extreme form of the technique, while Woolf's approach in novels like *Mrs. Dalloway* (1925) is more subtle and lyrical. With the stream of consciousness technique in place modernist writers are able to examine personal perspective and to confront linear narrative frameworks (Warhol, 2005).

Explosive literary attention has developed around the idea of narrative silence. The academicians assert that ideas concealed in a text possess

equal relevance to those that appear in clear language. Wolfgang Iser's reader-response theory, particularly his concept of "gaps" or "blanks" in the text, provides a framework for understanding how readers engage with and interpret these silences (Iser, 1978). Authors of narrative theory have studied the role of implication and ellipsis in tales.

This research examine the unspoken narratives in Woolf's stream of consciousness technique through a close analysis of three of her major works: *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1931). Having discussed the theoretical framework and its method the analysis will highlight Woolf's various literary methods and choices to illustrate those muted yet significant stories.

As well as ,the study discusses how these silent narratives affect our insight into Woolf's characters and her analysis of society in addition to her investigation of human consciousness. In concluding the analysis the discussion will place Woolf's methods in the wider context of modernist narrative and assess their importance for modern literary studies and how we perceive narrative intricacies. Through the interpretation of silence within Woolf's stream of consciousness this study intends to highlight the ongoing significance and depth of her literary works.

Gerald Prince's work on the "disnarrated" – events or thoughts that don't happen but are nevertheless referred to in the narrative – offers insights into how authors use absence and negation to create meaning (Prince, 1992). Similarly, Robyn Warhol's studies on "unnarration" explore how authors deliberately withhold information or refuse to narrate certain events, creating significant gaps that readers must navigate (Warhol, 2005). Within the world of modernist narratives especially through Woolf's writings these ideas of narrative silence and implication offer crucial insights into the significance of unreported feelings and unspoken ideas in the texts' depth.

Even though it fits under stream of consciousness, Virginia Woolf's technique of writing interior monologue possesses its own poetic qualities while paying attention to the relationship between inner reflection and external stimuli. Unlike Joyce's more extreme experimentations, Woolf's interior monologues maintain a delicate balance between readability and psychological depth (Parsons, 2007). Woolf's technique, which she refers to as "tunneling" in her diaries, involves delving into a character's past through their present thoughts, creating a multi-layered narrative that moves fluidly between different time periods and perspectives (Woolf, 1953). This strategy enables her to investigate the rich layering of human consciousness within a clear and orderly narrative. In her work Woolf utilizes sensory descriptions and examines the lines that separate personal





thought from the outside world. The reflections of characters frequently merge with their impressions of their world to produce a vibrant mix of private and external experiences (Parsons, 2007).

3.Methodology

The main analytical strategies in this work involve by using textual analysis and close reading. A detailed and thorough analysis of brief text segments forms a crucial aspect of literary criticism as a technique. This technique supports a comprehensive exploration of Woolf's employ of literary tools and structure to reveal unrecognized themes. By studying text closely we will characterize instances of inner dialogue and suggestion present in Woolf's narrative. This study emphasizes on the syntactical elements that indicate unvoiced thoughts or feelings. Furthermore, it highlights how the punctuation and typographical tools indicate the unspoken gaps and how internal reflections contrast with external interactions. The examination will rely on the theoretical framework outlined previously especially in relation to theories of narrative silence and reader engagement. This study intends to reveal how Woolf's scene of consciousness technique generates deeper meanings beyond the apparent story (Prince, 1992).

To provide a comprehensive understanding of Woolf's use of unspoken narratives, this study will adopt a comparative approach across three of her major works: *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1931). The focus on these works permits an analysis of how Woolf's method develops through time and how it fits into different story frameworks and themes. The comparative analysis will focus on recurring patterns in Woolf's use of stream of consciousness across the selected works, variations in her approach to interior monologue and narrative silence in different novels, the relationship between unspoken narratives and the broader themes of each work, and the development of Woolf's technique over the course of her career. The study attempts to identify patterns in Woolf's method of portraying unexpressed narratives as it compares these works to highlight continuity and change in her technique's effect on modernist literature (Goldman, 2006).

4.Stream of Consciousness in *Mrs. Dalloway*

In *Mrs. Dalloway* Virginia Woolf presents two methods: free indirect style and interior monologue. In the first method presents indirectly without mentioning 'I'. In her first line of the book she uses its second technique free indirect style. Mrs Dalloway said that "She would buy the flowers by herself" (Mrs Dalloway, 1925). This does not indicate the identity of Mrs. Dalloway or her reason for buying flowers. The events occur on one day of mid-June 1923 as a Wednesday. The protagonist in

the book is *Clarissa*. She is the narrator. With the opening line of the narrative *Clarissa Dalloway* focuses on organizing an evening party. Just when the story unfolds *Clarissa Dalloway* selects flowers for the event. Another character known as *Peter Walsh* has once been in love with *Mrs. Dalloway*. Standing at the window *Mrs. Dalloway* ponders *Peter Walsh*. Later in the narrative comes *Hugh Whitbread* as the next character. They have been friends since their youth. The story features *Richard Dalloway* as the husband of *Clarissa*. *Richard* holds great affection for *Clarissa Dalloway* as does *Hugh* and *Peter*. Through her novels *Virginia Woolf* masterfully applies the technique of stream of consciousness (Iser, 1978). The technique of stream of consciousness is exemplified by *Dalloway*. The mind of the main character defines stream of consciousness. In the past memories the character dwells then returns to the present. By employing stream of consciousness method *Virginia Woolf* updates the dialogues spoken by her characters and lets readers see their inner thoughts. This novel features an exceptional style of narration marked by changes in viewpoint within a single paragraph and emphasizes the complex psychological and analytical elements of its plot. Using a technique titled free indirect narration enables *Virginia Woolf* to effect a fast shift. *Mrs Dalloway* embodies the narrative capturing a character's inner dialog and describing their experience. In the first section of the book *Clarissa Dalloway* sets up for an evening celebration. She remembers the glad days gone by when she was in *Burton*. She thinks about why her husband chose *Richard* over *Peter* (Parsons, 2007).

Seimus Smith and his wife *Lucrezia* join the tale. During World War I (1914-18), *Septimus Smith* fights while facing mental hurt. He has difficulty with what the war left behind after. He thinks life is not to be treasured. The war claims *Evans'* life. He keeps discussing with the friend he used to have. About thirty years old with a pale face and beak noses appearance in a worn coat and brown shoes. Society has applied its discipline; in which direction will it impact? In the park meets *Septimus* and *Lecerezia* along with *Peter*. *Peter* notices that the pair talks about death and argue with each other. He is unaware of how intensely they experience those feelings. *Lucrezia* schedules a time with *Sir William Bradshaw* to explain away *Septimus'* profound mental illness (Parsons, 2007). The couple arrives at their home to remain there until the caregivers arrive for him. The moment they get there *Septimus* escapes and falls out of the window. *Clarissa* throws a party featuring *Peter Walsh* and *Sally Seton* along with others. *Richard* has kept his feelings for her hidden because he has not shared that he loves her. *Sir William* and *Lady Bradshaw* show up (Fernald, 2006). *Lady Bradshaw* reveals that one of





Sir William's patients took his life that day causing the delay. At the conclusion of the event Clarissa shows surprising displeasure over the success of her party. No standard storyline or disaster exists in this book. Wordplay takes priority in the narrative rather than the way it is organized. Mrs. Dalloway reflects on her youthful years in Bourton while sitting in the city of London during the morning. This allows us to grasp what she really thinks. The present blends with the past when Clarissa reflects on Peter's reaction to the vegetable and his blade from the past (Warhol, 2005). Also Peter considers Clarissa who refuses him when he needed her. Through Lucrezia's perspective we discover Septimus' struggles that result in a single painting that tempers our sadness. Virginia Woolf draws on the stream of consciousness throughout this book.

She integrates different mental activities from different people. By relying on Big Ben Tower and Airplane she manages to steer clear of the confusion engendered by the brain's complicated nature. Individuals live like a river that moves. The stream of consciousness expresses the discontented inner experiences of the characters in this novel (Prince, 1992).

4.1 Stream of Consciousness in (*To the Lighthouse*)

In her opinion, Virginia Woolf believes that the typical novel doesn't not capture life fully. According to her thoughts existence is made up of intermittent fragments of experiences instead of a cohesive plot. She indicates life is an illuminated sphere surrounding us continuously from the dawn of thought to eternity. In her book *To the Lighthouse*, she aims to use the same method. The characters disclose their nature quite similarly (Briggs, 2005).

While she reveals character through the minds of others seen in this novel she herself acts as the guiding mind narrating in third person. Despite her rare tendency to include personal insights she continues to convey the thoughts of the characters (Parsons, 2007).

In this novel which is written by Virginia Woolf a certain figure emerges through the viewpoint of both the character in question and the other individuals. The various characters speak their thoughts in this novel's interior monologues. It can be said that the readers understand the characters through the blending of stream of consciousness and the interior monologue. Mrs. Ramsay appears to us via her mind and also through that of Mr. Ramsey and others like her son and a close friend. We get to understand Mr. Ramsay by observing not only his mind but also by listening to Mrs. Ramsay and the others. Every character in the narrative appears to us through his own views and also through the views of the



others. The characters appear directly to us in some passages of the novel while snippets of dialogue pepper the narrative (Naremore, 1973).

In writing novels Mrs. Woolf aims beyond telling a narrative similar to traditional authors; she seeks to uncover and document reality as lived by the individuals involved. As a result she chooses to use an innovative storytelling method that aligns with her intentions instead of the standard way. As opposed to telling a story through a sequence of events in *To The Lighthouse*, Mrs. Woolf highlights the nature and feelings of select characters through their inner thoughts. To reveal the essence of existence and the transient nature of life she undertakes to illustrate a flowing moment and to choose from it so that the story can dive beneath layers of reality and provide clarity for the readers (Prince, 1992).

The characters' thoughts do not bring readers into their minds as in contemporary psychological stories. Instead of this methodical style of modern novels, new writers often let readers see the chaos first and let their own insights and comments guide the narrative. Though the thoughts of various characters are shown well the primary intelligence is still diligently arranging the material and brightening it with frequent perspectives. In this respect Mrs. Woolf's technique of narration is quite different from that of the "Stream of Consciousness" novelists. In contrast to a novel that twists through consciousness *To the Lighthouse* offers an objective view of a central narrator paying attention to the characters. The awareness cannot totally merge with a single consciousness (Goldman, 2006). This central intelligence is thus free to comment upon the whole in what seems a completely impersonal manner, as this short passage shows:

"It is a triumph' said Mr. Bankes, laying his knife down for a moment. He had eaten attentively. It was rich; it was tender. It was perfectly cooked. How did she manage these things in the depths of the country? He asked her. She was a wonderful woman. All his love, all his reverence, had returned; and she knew it." (Woolf, 1927).

With joy in her tone Mrs. Ramsay declares it is a recipe from her grandmother's French heritage. Of course it is French. The cooking methods uses in England are revolting; they are worse than boiling cabbage in liquid. They cook meat so that it shows signs of dryness. It strips the flavorful peels of various veggies. 'In which', said Mr. Bankes, "All the virtue of vegetables is contained" Here the central intelligence is reporting a part of the dinner Conversation. Mrs. Woolf's storytelling approach includes curiosity and tension. She draws the reader into the action; Mrs. Ramsay's initial words fill in a hidden inquiry that we must fill in with hints from the rest. Curiosity in the reader comes to light. We



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are intrigued by the people involved and what they discuss. As we explore further we identify recurring elements in the narrative as we process names and information. The structure reveals itself as it carries the dialogue and reactions of the characters in both the first person and present tense alongside the characters reflections in the third person and past tense. We first notice this intense emotion in the boy James and it palpably mirrors the exaggeration of childhood making us ready for Tempe's deeper feelings (Woolf, 1927).

In many of her works Virginia Woolf utilizes a third person narrative technique. She deliberately highlights her style of telling the story in a way that remains unnoticed. The way she presents character's inner dialogue allows her to infuse numerous thoughts and remarks that fall outside their understanding (Fernald, 2006).

When, for example, at the beginning, she describes the feelings of James about his father, she moves from what the child is thinking to what Mrs. Ramsay habitually does and says, through impersonal sentences:

“Had there been an ate handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him, there and then James would have seized it. Such were the extremes of emotion that Mr. Ramsay excited in his children's breasts by his mere presence : Standing: disillusioning his son and casting ridicule upon his wife, who was ten thousand times better in every way than he was (James thought), but also with some secret conceit at his own accuracy of judgment. What he said was true. It was always true. He Was incapable of untruth; never tampered with a fact; never altered a disagreeable word to suit the pleasure or convenience of any mortal being, least of all of his own children, who sprung from his loins, should be aware from childhood that life is difficult.....” (Woolf, 1927).

We are intrigued by the people involved and what they discuss. As we explore further we identify recurring elements in the narrative as we process names and information. The structure reveals itself as it carries the dialogue and reactions of the characters in both the first person and present tense alongside the characters reflections in the third person and past tense. We first notice this intense emotion in the boy James and it palpably mirrors the exaggeration of childhood making us ready for Tempe's deeper feelings (Humphrey, 1954).

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When, for example, at the beginning, she describes the feelings of James about his father, she moves from what the child is thinking to what Mrs. Ramsay habitually did and said, through impersonal sentences: As for historical names, it can be seen that both currents of thought are combined – the appropriate thoughts are identified. In the same way that it is an enabling technique that allows Virginia Woolf to ‘move’ from one character to another, the third person narrative is a unifying Principle in the novel (Briggs, 2005).

The final circuit is another virtue of Virginia Woolf. If the arrival at the lighthouse and the completion of Lily Briscoe’s picture are the goal that circles the book, and if time passes is somewhere between the window’s ascendant gestures and the appeasing ones of *The Lighthouse*, we have the same pattern here. Section II, when the fairy tale is over and James is gone, a perfect moment is filled with silence and enlightenment definitely opens up a high note that, even if it tells of Helz’s redemption, does not rise to the meatiness of this peak at this may time.

In conclusion, Virginia Woolf often uses the lighthouse as a symbol and it has many semantic shades of the meaning, and it is used as the uniting the novel’s threads. Instead it progresses sequentially on constructional action lines from scene to scene and from the mind of one character to that of another. These changes from one outlook to another and these transitions are made easier still by permitting each occurrence to transpire in a well-knit, homogenic community. *To The Lighthouse* is a masterpiece of construction as many other studies do redefine the terminology and languages of its discipline. It is an organic whole. It is a masterpiece which surely justifies the adulations that are being heaped on it (Humphrey, 1954).

4.2 Stream of Consciousness in *The Waves*

While contemplating writing *The Waves*, Virginia Woolf noted in her diary that she doesn’t want “to tell a story” but to communicate “[a] mind thinking... life itself” (Woolf, 1931). Given that Woolf has already written several novels that explores the nature of the workings of the mind, the novelist’s statement here is illuminating; despite her efforts up until this point, Woolf feels as if she has not yet achieved the goal she has set for herself and other Modern writers. Revealing the unfiltered information from the conscious workings. In creating *The Waves* Woolf raises this topic as the primary element of her novel. Focusing on this aspect certainly elevates *The Waves* as an extremely detailed and bold examination of consciousness in Woolf’s body of work. Right away from the outset of *The Waves* it becomes clear this book differs from her prior works on consciousness theory. Instead of past narration methods that





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help define her earlier work Woolf creates (Goldman, 2006). *The Waves* employing a distinct lyrical style that resists categorization. Woolf all but eliminates the third-person narrator whose voice and style seeped into her other novels; *The Waves* is composed of the alternating perspectives of six characters, whose voices are introduced, similar to a drama, with a simple "Bernard said," or "Rhoda said," and no other narration. Susan observes that the leaves arrange themselves around the window. Louis mentions a shadow that casts on the trail 'like a bent elbow.' Rhoda adds that lights are floating around the lawn. They have crashed down among the saplings. The bulk of the text in this novel features this innovative style of narration; isolated phrases indicate the key sections (Iser, 1978). A nameless and impartial narrator depicts the sun ascending and setting over the ocean highlighting the passage of time represented by the characters moving from their childhoods to their senescence and deaths. In the novel's non-italic passages there is no one to narrate the story. It's hard to figure out how the words after each character's 'said' connect to the "speaker." Consider the following passage, which is relatively representative of the novel's tone and voice: Said Jinny: " I prevailed in that game. Now it is your turn. I kneel down and gasp for breath. I tire from running and from my victory. During the excitement of triumph my body appears to be weakened. My veins flow with vibrant red and energetically thump inside my chest. I clearly recognize all the grasses. Inside my forehead and behind my eyes are the resounding pulses; the net and the grass flow together. Everything is moving rapidly in the cosmos. Everything is swirling and lively; everything is rapid and success. " Considering their rarity and practical impossibility we are hesitant to think that the words are voiced directly. Because of the present tense narration style it is clear that Jinny's past experiences are not depicted in the narrative. Jinny's thoughts and emotions blend with sensations and actions in the style that resembles poetry. According to Shulamith Barzilai's analysis the narrative tries to capture a non-verbal dimension of reality outside standard speech. When we look at Woolf's claim about desiring to express a mind that is thinking, it becomes clear that her prior representation of character thoughts is missing something significant. Woolf tries to depict the mind's thoughts before they become a subject of thought. She works to describe and share our still-inarticulate notions and emotions flowing through the mind. Woolf shapes a unique, unfamiliar style that leaves her readers struggling to identify or recognize its true essence; instead it flows with the unique beauty of life (Goldman, 2006). As the characters grow older their language transforms and evolves further adding weight to the theory. Just as in James Joyce's *A Portrait of*

the Artist as a Young Man the plot starts with six young characters expressing their senses and their responses to their environment using brief phrases. In this early part of the story, the voices of the six characters sound nearly alike as they respond to common stimuli with instinctive behaviors of youth. Bernard remarks on the dining-room window which is now dark blue. With advancing years and the course of the novel, the richness of their thoughts becomes richer and their dialogue becomes more elaborate. The characters evolve with specific characteristics that set them apart as individual persons—Susan is straightforward and rustic; Bernard is social and articulate; Jinny is active and unpredictable. Still the six personalities that would naturally communicate through diverse vocabularies and levels of intelligence remain lucidly portrayed by identical lyrical prose. Their distinctiveness arises only from what they think rather than how they express it. The funny visual decision aligns if *The Waves* represents thought forms free from expression. Woolf's decision to alter the style of her prose reflects far more than simply an aesthetic or technical change. This change illustrates a significant reformulation of her view on consciousness in this book. In her previous three books, *Jacob's Room* , *To the Lighthouse*, Woolf embraces the linked concepts of external disorder and inner solitude to different extents (Naremore, 1973). In an exploration of *Mrs. Dalloway* she debates if being conscious is inherently solitary while contemplating the social trait of humanity and its mission. In *To the Lighthouse*, Is there a method to achieve real stability in the face of an external disorder? Can we overcome the feelings of being disconnected? *From Jacob's Room to To the Lighthouse* Woolf typically follows the core idea that separates the solitary mind from the unpredictable outside world. Numerous proofs in all three books indicate Woolf believes mental loneliness is fundamental to humanity and that the environment around us isn't as calm or structured as we think it is. Through *To the Lighthouse* she reveals how the belief in permanent mental separation creates some complex unanswered questions. Woolf tries unsuccessfully in her last book to unify the feeling of isolation with the belief that our thoughts can naturally connect with others like Mrs. Ramsay's. It seems that Woolf was unhappy with the way the Machian/Paterian model does not reflect the deep effect of people on our thoughts and realities. Woolf addresses this challenge in *The Waves* by for the first time rejecting the idea of unconnected consciousness as a basic assumption. Instead of using this Machian sensibility as a starting point, Woolf embarks on *The Waves* with an inquiry that assumes, rather, the opposite. If we conceive of consciousness away from isolation what are the consequences for our





theories of reality and self? In *The Waves* Woolf explores her inquiry by abandoning established narrative forms. In this novel characters display ideas and images that orbit beyond their immediate environments. To tackle her main focus inquiry Woolf designates a narrative that concentrates on crafting a deeply intimate representation of individuals focusing on their voices as they progress in time. Examining *The Waves* reveals a focus on the six characters and their interactions with Woolf's creation of their personalities. This venture begins with Bernard and he is the most rational entry point. In the novel's outset we discover that Bernard's consciousness appears as he says he notices a ring overhead. It sways and dangles in a ball of darkness as it stands. It moves and sways in an orb of shine. The concluding part of the book features only Bernard's unique narrative. As a storyteller and aspiring writer, he more than any other character concerns himself with forging an articulated and coherent sense of identity, relying on his "phrase-making" skills to do so, willing to forge barriers against uninviting gazes from housemaids and timepieces and indifferent faces. Bernard thinks words and phrases can help organize stories to establish a clear identity. Neville observes that Bernard offers an account of what we all recognize to turn it into a narrative. Bernd claims that a story is present all the time. I am a story. Louis is a story. Bernard trusts in the ability of words to create identity to the point that he views the product as almost a physical, concrete entity. He sees himself as wrapped round with phrases and he carries "a fat book with many pages" in which he "shall enter [his] phrases" (24), an object physically symbolic of the identity he forges. This attitude alone is not at odds with the notion of isolation. Bernard, like Peter Walsh in *Mrs. Dalloway*, "makes up the better part of life" with his narratives, hoping to create inner, personal coherence against the chaotic external world (Woolf, 1925).

In *The Waves* few characters are openly focused on creating an identity; however Woolf eludes the absence of a unique persona in a more subtle way. Early in the novel, when the characters are young children, their "voices" are nearly identical as they perceive and react to the same surroundings. As the characters grow, they each develop certain individualized "phrases" or patterns of thought that recur, motif-like, in their consciousnesses. In Susan's sections, for example, the phrase "I love, I hate" floats into her consciousness regularly, appearing for the first time when she sees Jinny kissing Louis in the play area: "I love," said Susan, "and I hate. I desire one thing only. My eyes are hard... My mother continues to knit white socks for me and trim pinafores while I am still a child. I still feel love and hate (Woolf, 1931). For the rest of the

novel, Susan's experiences are often colored by these words, filtered through the polarities of love and hatred. At school she disparages the bright banter. Later in her life, at a social dinner with her friends, she says, "The only sayings I understand are cries of love, hate, range and pain" (95), and later, "I hate Jinny because she shows me that my hands are red, my nails bitten. I allow myself to love so powerfully that it erases me. Again and again it appears: "'It is hate, it is love,' said Susan" (99). Other characters are associated with their own phrases or images: Louis senses a beast that "stamps, and stamps, and stamps" (4); Jinny is a fire that dances and ripples; Rhoda is associated with delicate petals and falling ; Bernard with golden rings and bubbles. Though a specific phrase or image strongly connects to one character it never belongs to them exclusively. The other characters will often again notice the phrase or image. Though love and hatred are demonstrably associated with Susan, Jinny muses about "love, hatred, by whatever name we call it" (105); Neville, like Susan, lists his hatreds, saying, "I hate men who wear crucifixes on the left side of their waistcoats. I loathe rituals and mourning and the melancholic representation of Jesus Christ (130). Rhoda says, "Inwardly I am not taught; I fear, I hate, I love" (163). Similarly, even though falling petals are associated with Rhoda, Neville speaks of "the petal falling from the rose, and the light flicking as we sit silent" (105). Though the forging of rings is associated with Bernard, Louis says he "shall try tonight to fix in words, to forge in a ring of steel" (27) and at a later point observes that "the circle of our blood... closes in a ring" (105). Woolf thoughtfully develops the relationships between individuals and their associated expressions while also unpredictably undermining them; this yields for the reader a feeling of intersection between thoughts and identities. According to Woolf's notion each person's identity cannot be alone since every facet of the self belongs to someone else even the most significant parts. In *The Waves* Woolf insists the individual self does not exist (Briggs, 2005). What we perceive to be our "self," she suggests, is nothing more than an amalgamation of other people's influences; as they are fused together in consciousness, we mistake the blend for an individualized identity. The next question, then, is aptly stated by Bernard in the last section of the novel: "How can I proceed now, I said, without a self, weightless and visionless, through a world weightless, without illusion?" (212). In short: In what way does this extreme assertion of non-self-apply to our lives and the function of consciousness?

4.3 .Techniques for Conveying Unspoken Narratives



Her stream of consciousness greatly benefits from her unique application of punctuation and type. In *Mrs. Dalloway*, she employs free indirect style, blending the character's thoughts with the narrator's voice (Parsons, 2007). Often this utilizes slashes and semicolons to achieve a transparent stream of consciousness effect. For example, the opening line Mrs. Dalloway said she would buy the flowers herself (Woolf, 1925).

The method Woolf employs frequently includes fragmented grammar and sudden thoughts to reflect the typical rhythm of mental processes. In *To the Lighthouse*, she shifts between different characters' perspectives, sometimes within the same paragraph, creating a sense of multiple consciousnesses interacting and overlapping (Naremore, 1973). This technique reflects the complexity of human thought and interaction, allowing Woolf to explore the "shower of ever-falling atoms of experience" that she believed constituted life.

Woolf skillfully combines internal thoughts with spoken conversations to uncover the difference between what characters think and what they say. This technique is particularly evident in *Mrs. Dalloway*, where characters like Clarissa and Septimus have rich inner lives that contrast sharply with their external interactions. As noted in the document, "Virginia Woolf shows readers the actual spoken dialogue and what the different characters are actually thinking." By contrasting the two viewpoints Woolf delves into the expectations of society and the shortcomings of dialogue (Naremore, 1973).

4.4. Thematic Implications of Unspoken Narratives

By hiding behind unspoken tales Woolf investigates the effects of societal pressures and gender identities on her figures. In *Mrs. Dalloway*, Clarissa's internal reflections on her choice to marry Richard rather than Peter reveal her struggles with societal expectations of women. Similarly, in *To the Lighthouse*, Mrs. Ramsay's inner thoughts often contrast with her outward behavior, highlighting the tension between her individual desires and her role as a wife and mother (Briggs, 2005; Fernald, 2006).

Through stream of consciousness and interior monologue Woolf examines the essence of human consciousness and perception. In *The Waves*, she pushes this exploration further by presenting the entire novel through the interior monologues of six characters, emphasizing the subjective nature of reality and the fluidity of consciousness (Goldman, 2006). This approach aligns with Woolf's belief that life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to end.

By utilizing silent narratives Wolfe examines the effect of specific historical actions like World War I on individual consciousness. In *Mrs.*

Dalloway, the character of Septimus Smith, a war veteran suffering from shell shock, provides a poignant example of this. Through stream of consciousness he illustrates the significant ways the war affects individuals and society.

5. Discussion

Central to Woolf's style is the unexamined story telling that explores human awareness. Their ability to investigate the complexities of her characters' mental states permits her to share their feelings and memories that might not be easily portrayed using standard literary methods. This approach enables Woolf to create a rich, multi-layered narrative that captures the nuances of human experience, aligning with her goal of expressing "life adequately" (Parsons, 2007).

Woolf's creative incorporation of stream of consciousness and interior monologue played a crucial role in shaping modernist literature. Her technique of "tunneling," as she called it in her diaries, allowed her to move fluidly between past and present, internal and external realities (Woolf, 1953). By using this technique Woolf faced well-structured narratives and enriched the limits of what literature can communicate.

Woolf's investigation of consciousness via silent stories is still applicable to modern views on psychology and neuroscience. The way she expressed the connected aspects of thought presages current ideas in consciousness studies. In addition to this she analyses the distance between personal feelings and public actions that connects with present-day conversations about identity roles and mental wellness (Warhol, 2005).

6. Conclusion

Through the use of stream of consciousness and interior monologue methods, Woolf examines the intricacies of human awareness, social norms, and past influences on people. Through her original narrative style she made a major impact on modern literary works and continues to shed light on both human thought and social mechanics (Parsons 2007; Goldman 2006).

Woolf's strategies for narrating hidden aspects of reality have marked literary scholarship and influenced modern writers. Through her publications she shows how literary works can uncover and represent the details of human life in ways that surpass conventional storytelling.

The next studies may investigate how techniques used by Woolf to present unconscious stories shape today's literary works. By bringing together literary investigation and psychological and neuroscientific approaches new understandings of the link between Woolf's mind representations and present-day theories of cognition might emerge. Moreover examining Woolf's methods for silent narrations in relation to





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gender and class issues might reveal important understandings of her and wider societal matters (Warhol, 2005).

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