

overall pattern of a plot. The Horatio Alger books for boys, in mid-nineteenth-century America, were all variations on the stock plot of rags-to-riches-by-pluck-and-luck, and we recognize the standard boy-meets-girl incident in the opening episode of much popular fiction and in many motion pictures.

Some recent critics distinguish certain recurrent character types and elements of plot, such as the sexually irresistible but fatal enchantress, the sacrificial scapegoat, and the underground journey, as "archetypal" components which are held to recur, not simply because they are functional literary conventions, but because, like dreams and myths, they express and appeal to universal human impulses, anxieties, and needs. See *archetype*, and for structuralist analyses of recurrent plot types, *narrative and narratology*.

story: 209.

**stream of consciousness:** Stream of consciousness was a phrase used by William James in his *Principles of Psychology* (1890) to describe the unbroken flow of perceptions, memories, thoughts, and feelings in the waking mind; it has since been adopted to describe a narrative method in modern fiction. Long passages of **introspection**, in which the narrator records in detail what passes through a character's awareness, are found in novelists from Samuel Richardson, through William James' brother Henry James, to many novelists of the present era. The long chapter 42 of James' *Portrait of a Lady*, for example, is entirely given over to the narrator's description of the sustained process of Isabel's memories, thoughts, and varying feelings. As early as 1888 a minor French writer, Edouard Dujardin, wrote a short novel *Les Lauriers sont coupés* ("The Laurels Have Been Cut") which undertakes to represent the scenes and events of the story solely as they impinge upon the consciousness of the central character. As it has been refined since the 1920s, "stream of consciousness" is the name applied specifically to a mode of narration that undertakes to reproduce the full spectrum and continuous flow of a character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, expectations, feelings, and random associations.

Some critics use "stream of consciousness" interchangeably with the term **interior monologue**. It is useful, however, to follow the usage of critics who use the former as the inclusive term, denoting all the diverse means employed by authors to communicate the total state and process of consciousness in a character. "Interior monologue" is then reserved for that species of stream of consciousness which undertakes to present to the reader the course and rhythm of consciousness precisely as it occurs in a character's mind. In interior monologue the author does not intervene, or at any rate intervenes minimally, as describer, guide, or commentator, and does not tidy the vagaries of the mental process into grammatical sentences or into a logical or coherent order. The interior monologue, in its radical form, is sometimes described as the exact presentation of the process of consciousness; but because sense perceptions, mental images, feelings, and some aspects of thought itself are nonverbal, it is clear that the author can present these elements only by converting them into some sort of verbal equivalent. Much of

this conversion is a matter of narrative *conventions* rather than of unedited, point-for-point reproduction, and each author puts his or her own imprint on the interior monologues that are attributed to characters in the narrative. (For the linguistic techniques that have been used to render the states and flow of consciousness, see Dorrit Cohn, *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*, 1978.)

James Joyce developed a variety of devices for stream-of-consciousness narrative in *Ulysses* (1922). Here is a passage of interior monologue from the "Lestrygonians" episode, in which Leopold Bloom saunters through Dublin, observing and musing:

Pineapple rock, lemon platt, butter scotch. A sugar-sticky girl shovel-  
ing scoopfuls of creams for a christian brother. Some school treat. Bad  
for their tummies. Lozenge and comfit manufacturer to His Majesty  
the King. God. Save. Our. Sitting on his throne, sucking red jujubes  
white.

Dorothy Richardson sustains a stream-of-consciousness mode of narrative, focused exclusively on the mind and perceptions of her heroine, throughout the twelve volumes of her novel *Pilgrimage* (1915–38); Virginia Woolf employs the procedure as a prominent, although not exclusive, narrative mode in several novels, including *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927); and William Faulkner exploits it in the first three of the four parts of *The Sound and the Fury* (1929).

Refer to *narratology* and *point of view*, and see Leon Edel, *The Modern Psychological Novel* (1955, rev. 1964); Robert Humphrey, *Stream of Consciousness in the Modern Novel* (1954); Melvin Friedman, *Stream of Consciousness: A Study in Literary Method* (1955). For a review of early and more recent scientific writings on the stream of consciousness, see Oliver Sachs, "In the River of Consciousness," *New York Review of Books*, 15 Jan. 2004.

**stress** (in linguistics): 175.

**stress** (in meter): 194.

**strong-stress meter**: 198; 10.

**strophe** (strō' fē): 235.

**structural irony**: 166.

**structuralism**: 347; 128, 175, 209, 262, 279.

**structuralist criticism**: Almost all literary theorists beginning with Aristotle have emphasized the importance of *structure*, conceived in diverse ways, in analyzing a work of literature. (See *form and structure*.) "Structuralist criticism," however, now designates the practice of critics who analyze literature on the explicit model of structuralist linguistics. The class includes a number of *Russian formalists*, especially Roman Jakobson, but consists most prominently of a group of writers, with their

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