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 inci-
dent 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 scape-
goat, 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, anx-
ieties, 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 per-
ceptions, memories, thoughts, and feelings in the waking mind; it has since been
adopted to describe a narrative method in modern fiction. Long passages of introspec-
tion, 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 chap-
ter 42 of James’ Portrait of a Lady, for example, is entirely given over to the narra-
tor’s description of the sustained process of Isabel’s memories, thoughts, and vary-
ing 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 undertak-
es 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 com-
mentator, 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 rad-
cal form, is sometimes described as the exact presentation of the process of con-
sciousness; but because sense perceptions, mental images, feelings, and some as-
pects 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:


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).


**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 headquarters in l

headquarters in l

ations developed (1915). This mo

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ary criticism.

In its early 1950s and 1960s, structu

between the human account of all soci tives, literary texts rum. It views the for the members c and procedures by and to specify w (analogous to Sau the relationships at the elementary cultural sition, are not obj the “relational” entitie ths of different cultural system. Th mine significant cc within a given cult and operations. Th not in the cultural phenomenon or ev rules of the general

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analysis of a literary levels of organization some critics analyze t well-formed sentence however, is to explain particular literary text and rules of combina The aim of classic lite provide the interpreta way, the tacit gramme meanings of all literar tion, the aim of stru literature as linguist