

Woolf (1)

1813	Austen, <i>Pride and Prejudice</i>
1818	Shelley, <i>Frankenstein</i> , 1st ed.
1845	Douglass's <i>Narrative</i> published
1888	Virginia Woolf born in London
1891	Conan Doyle, "A Scandal in Bohemia"
1898	James, <i>In the Cage</i>
1901	Queen Victoria dies
1914–1918	World War I
1918	Partial women's suffrage in UK
1920	Nineteenth Amendment (USA)
1925	Woolf, <i>Mrs. Dalloway</i>
1926	General strike in UK, May 2–12
1927	Woolf, <i>To the Lighthouse</i>
1928	Full women's suffrage in UK
1929	Woolf, <i>A Room of One's Own</i>
1936	Erich Auerbach, fired by the Nazis, flees to Istanbul
1941	Woolf dies
1946	Auerbach, <i>Mimesis</i> (in German)

THOUGHT AND NARRATION

- 3.8 The linguistic resources for representing thought are, for the most part, the same as those for representing discourse.
- 3.8.1 Language cannot transcribe thought; it can only adopt conventions for representing or imitating it. The interpreter must then ask how those conventions work.
- 3.8.2 *Stream of consciousness* is a technique for representing some (not all) kinds of mental life using free indirect discourse and/or interior monologue.

Stream of consciousness is best thought of not as a form but as a particular *content* of consciousness, characterized by free association, the illusion of spontaneity, and constant micro-shifts among perception, introspection, anticipa-

tion, speculation, and memory.... It can be realized formally by first-person “autonomous” interior monologue (as in Molly Bloom’s soliloquy from *Ulysses*, or the first three sections of Faulkner’s *The Sound and the Fury*), or by FID [free indirect discourse] (as in Joyce’s *Portrait of the Artist as a Young Man*, or Virginia Woolf’s *Mrs. Dalloway* and *To the Lighthouse*), or indeed by a combination of means.

Brian McHale, “Speech Representation,” in *The Living Handbook of Narratology* (2014), <https://www.lhn.uni-hamburg.de/node/47.html>.

PLOT TERMINOLOGY

text the narrative discourse, as delivered by a particular narrator, to an addressee, with a particular sensibility and a particular degree of distance from the story events

sjuzhet (Ru. сюжет; called “story” by Bal) a particular organization or arrangement of fictional events

fabula (Ru. фабула) a series of logically related events caused or experienced by actors, proceeding forward in time

anachrony “differences between the arrangement in the story and the chronology of the fabula” (Bal, 82)

VARIETIES OF ANACHRONY

focus	direction	Bal’s term
external	forward	objective anticipation
	back	objective retroversion
internal	forward	subjective anticipation
	back	subjective retroversion