

Evaluation and Comparison of the Properties of Stream Of Consciousness in Fiction and Film Adaptation, Based on Jakobson Model (with a Focus on "Shazdeh Ehtedjab", "The Pear Tree" and "Gavkhouni")

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Abstract: In the current paper, the properties of stream of consciousness in literature and cinema are investigated. This investigation is done based on components of this method in literature and film adaptation. In this paper, giving a brief reference to three novels and films of "Shazdeh Ehtedjab", "The Pear Tree" and "Gavkhouni," data and documents are presented. Finally, the author who evaluated and contemplated over the existing findings in the two mentioned discourses using Jakobson's communicational model, has tried to integrate them. The purpose of this study is to link the theoretical principles of stream of consciousness together, while studying novels and their film adaptations. In order to achieve the objectives of this cross-sectional study, library materials were used and a field study was conducted. Using the findings of this study, we are able to achieve a relatively high similarity between properties of the stream of consciousness method in literature and cinema, which undergo some changes when appear in each medium.

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1. Introduction

Both fiction and films media, with different interpretations of the facts of the surrounding world, create a new world which is much broader than the range of events happening in a story. This means that the two media depict events in a way that they even fit within different narrative, temporal and spatial frameworks and can induce concepts thoroughly. In film and fiction, sometimes to show the excessive reality, the author creates characters, events and his own generalization in a way that he amazes the audience and makes their mind and body involved. Both fiction and film consider the infinite reality, and its complex and vast mental horizon in life, around which all events happen and are recorded; and therefore, the whole process is being affected and a different future is made. This study aims to analyze the properties of the stream of consciousness method in fiction and film and analyze the stream of consciousness in these two contexts and artistic media which are full of integrated, effective and constructive components; and this way to understand the complex structure of fictions and films with "stream of consciousness" style. A brief review of *Shazdeh Ehtedjab*, *The Pear Tree* and *Gavkhouni*, the process becomes more obvious. The reason behind selecting the aforementioned stories and films is cohesion and

unity in narrative structure, which means that the adapted film shares various forms with the fiction, which carry out the story in both equally. Furthermore, *Shazdeh Ehtedjab* as the first serious experience of stream of consciousness in Iranian literature and cinema, and *Gavkhouni* as a deconstructive work are of great importance, and by selecting *The Pear Tree*, the authors have tried to fulfill the presentation of distinctive Iranian art works through one method and different time periods, in order to achieve a more accurate conclusion. Since in novels and films, concept transfer, and audience and their perception which result in communication, are considered as inseparable and highly dependable parts; therefore, among various theories, the communication theory of Roman Jakobson was chosen and used as the theoretical framework of the present research. The authors tried to exhibit the presence of components related to this method such as narration, narrator, time, location, language, etc. in fiction and film adaptation based on Jakobson's communicational pattern.

2. Properties of Stream of Consciousness in Fiction

Stream of consciousness is one of the modern methods for story writing in the West for about a century. Yet many scholars, critics, and writers do not have an accurate and scientific knowledge about it;

however, five main and basic characteristics are given for these works in general, which include narrative methods, language, tricks used to approach language of the story and mind together, time, and plot. The aforesaid characteristics are considered and discussed as factors integrating and affecting the works of stream of consciousness. In this method, the writer, who deconstructs the traditional patterns of story writing, present to the audience the characters' thoughts and imaginations which are reflected through their minds, without any purpose or order.

In the stories of stream of consciousness, the character prioritizes over the plot and what is under focus is nothing but the character and its incompleteness, diversity of the levels of unconsciousness and half-consciousness, ambiguity and turbulent desires, and feelings and emotions (Younesi, 1927/1974:51-67). Moreover, the author who puts the focus of the narrative on the characters' minds as the primary actors of the story and who goes away from the scene, uses the narrative as a tool to have the readers and the audience as the secondary actors to interpret. These narrative methods in which the main property is the absence of apparent cohesion, will be resulted by absence of the author as an interpreter and expositor of the text (Haghighi, 1993/2001:11-13).

One of the commonly used methods in stream of consciousness is Interior Monologue in which the internal and emotional experiences of the characters are presented at different levels of mind in preface. In direct monologue, we assume that the author is not present and that the internal experiences of the character are directly transferred from his mind to us. However, in indirect interior monologue, the author is present in the story and moves along the character's interior monologue. Thus, it transfers his mentality will be to the reader. Also in this method, the author as the omniscient, narrates and transfers the content from his own mouth and with the third person and rarely with the second person viewpoint; as if it is narrated directly from the mind of the character.

Another way of narration is when the character expresses his own thoughts and feelings and talks to himself to make others aware of his intentions and purposes. This method which is called Soliloquy contributes to the plot in addition to presenting the individual's psychological characteristics to the reader. Writers of the stories of stream of consciousness, utilize printed signs or diverse letters in order to separate different narrative methods when they need to induce the directness of the internal monologue. In fact, using these methods makes the language of fiction to become closer to the mind's language and context, and causes the breaks and disorders to be induced more desirably. It should be noted, however,

that sometimes such an important matter takes place for the sake of author's emphasis on important alternations in viewpoint, context, time and the amount of mental depth (Bayat, 2011:114-19).

Linguistic tricks used in this method of reflecting the mental processes are obtained by being poetical and the use of poetic elements. According to Jakobson, mental processes benefit from the mechanisms of selection, displacement, compilation and combination or to put it into simpler terms from "metaphor" and "trope" (Sojoudi, 1956/2001:115-21). All of these elements have been used in the stories of stream of consciousness in order to make the language of the story closer to the language of the mind. On the other hand, application of these tricks increases the ambiguities of language in these works. In fact, the authors of stream of consciousness has taken both aspects of trope and metaphor into consideration when creating the monologues; however, since metaphor is based on the similarities between elements, concepts, and its aesthetic aspects, metaphor is applied more in the language of story and this results in proximity of the language of story to poetry. This is more widespread in cinema and is full of tropes.

The stories of stream of consciousness depend on the mechanism of "Free Association", although it is possible that the author arranges these associations with specific simplicity and complexity while applying them. Association can be known as a psychological process in which a person links thoughts, words, feelings and concepts together in case they have such abilities. The ability to recall them is resulted from similarity, coincidence or other types of links. However, the considerable point is that what is created in one's mind through associations has a direct relationship with his life, past events and personal experiences.

Stories following this method had a special approach toward the concept of time. Past and future are omitted from them in order to obtain an intuitive discovery from the present moment. Thus, sequence and continuity of time gives its place to memories in the mind of the characters of the story with which past, present and future will be completely intermingled. The characters of the stories, on the one hand, face the external time that is the human's prevalent imagination of the time as an organized and accurate arrangements of seconds and minutes which influence all his actions and behaviors; and on the other hand, in deeper levels of his mind which is the focus of the narration, face the real time which is more important to them. The real time means the time which humans are aware of while contemplating over their consciousness in general; and the pure memory is an intuitive power by which all our savings from the past are provided (Bayat, 2011:121-23).

Moments of revelation in these types of stories, and even in other types resulting from a simple spark, increase perception and knowledge. This phenomenon is called epiphany. In fact, at this moment, the character finds the kind of knowledge and perception of the facts and the surrounding affairs which influences his worldview (Sarmad, 1980/1988:130).

After giving a brief summary of the characteristics of this method, we have to note that it has appeared in Iran following its formation process in the West; and Iranian writers have tried to create works in accordance with this method.

3. The Stream of Consciousness Cinema

In the area of cinema also this method was born in the West and rose as a result of mental and expressionist cinematography. Stream of consciousness in cinema is considered as the filmmakers' specific method of expression; since there are few rules given for each method and an unlimited number of them, especially related to this method, have not introduced or accomplished. Since stream of consciousness primarily was formed and recognized in literature, the first cinematographic works which followed this method were created by cinematographic adaptation or translation of literary works of the same flow. A movie can also be analyzed in terms of the criteria mentioned for the literature, and on the bases of form, rhythm, mental imagination, and symbolism. Mental images are created through images and rhythms in the film and through different methods of codification. Now we present a brief description of the method in cinema.

In all films there are three different systems including narrative logic, time, and place, and most of the time one of them is dominant. Generally, the three mentioned systems are considered as the communicative bridge and the linkage between the plot and the story. However, in modern cinema, and especially in stream of consciousness cinema in which the way of expression is considered a very important dominant element, it removes the traditional regulations and rules and acts in a different way. What should be regarded as the first characteristic of these kinds of cinematographic works is that definitely the amount in which this cinematographic method challenges the mind and involves it is so great to the extent that the physical situation can be forgotten about.

Unlike literature which is dependent only on a particular mean of expression, in cinema, story is narrated by different means. For this reason, there are many differences in the way of storytelling in cinema and literature. That is, narration in cinema is not only dependent on words, and images narrate the story as well. "Camera's fluidity and awareness means a mental experience from the past which induces in it

the mechanized and mechanical dimensions" (Feigel, 2012). In stream of consciousness cinema, this mental experience creates images which move the process of narration forward.

The narrator in stream of consciousness films narrates in ways we discussed about in the literature section – i.e. monologue, soliloquy, and omniscient perspective. However, the listener is not present in the story. It means that he is not present at the moment when the narration is emerging, and like the audience, he follows the narration along the story.

The smallest narrative unit of a film is called plan and sequence is located between the plan and the whole movie which is independent from the whole work and makes the context of the film (Ahmadi, 2009:240). In stream of consciousness cinema, the tariffs of sequences and plans are highly varied and are in accordance with the amount of displaying the subjects. However, there is no unity of time. Because agreement with mind and its fluidity forward the narration and therefore, it loses the linear trend, and its time and place unity and it accepts a great variety. The stream of consciousness film should be considered as having no time continuity. It means that at every narrative show of the same image, depending on the purpose, some characteristics and attributes are highlighted or faded. In this way of filming, the appearance of the image is the same, but according to the expanded and narrated subjects and images shown before, the audience's mind faces it differently and the scene becomes to him a doubtful, descriptive or even interrogative one. In most of the films following this method, since the time system exists as the dominant factor over narrative and spatial logic, also with emphasizing the fluidity and absence of succession in time and narration in stream of consciousness films, flash back technique or reference to the past occur in various ways. Such information on the subject or the character is presented by the narrator some of which are shown through the plans.

The story in stream of consciousness films and the general structure of every event complete the unsaid plot. In fact, the action of the plot in this cinematographic method is high and it induces more dynamics. Often, in the stream of consciousness cinema, the plot is completed though the story. The plot is like an explorer in the story, because the story is unknown. Congruence between the plot and the story can happen in every movie, but the author attempts to achieve the desired result by style and method of expression. In the mentioned cinematographic method, however, the efforts are not towards the audience's mind to direct the plot by his personal understandings and bring about the story. It should also be noted that in plot, in addition to narrative and fictional elements, components such as

titling, sound track, written words explaining time and place, editing techniques, sound, etc. which explain the story, are used. This is how we, through the plot, succeed in achieving a special form of internal relations between all components, using this method of expression.

Finally, it should be noted that most stream of consciousness cinematographic works are adapted and translated from novels of the same kind, and therefore, in the analysis of these works, we have to discuss about the process of recreating the elements of the story in films which is out of the scope of this paper. Hence, the authors only argue about the components and characteristics shared by the selected novels and films.

4. *Shazdeh Ehtedjab, The Pear Tree, and Gavkhouni* through Stream of Consciousness

Film and novel are comparable genres and new literary theories on contemporary novels can also be applied in the study of movies. Surely their comparability does not mean that they are the same in every aspect; there are differences between the two genres, the main one is related to the medium of expression. The medium of expression in novels is word and in movies, it is images and sounds. Words in the novels are used with the purpose of a kind of mental imagery. All the words used by the author in describing the events or characters, places and time, result in the creation of a kind of imagery which is the mental image of what we see while watching the film on the screen. Given the difference of the medium of expression in the two genres, the most important similarity is having a narrative structure which provides for the reader/viewer a narration or story and somehow interprets the reality. Constructing elements of both genres are very similar: every novel and every film has a number of characters who struggle with each other, with themselves, or with an aspect or dimension of life. The story of every novel or film takes place in a time and place – context – and the type of events and happenings make the atmosphere of each genre. The existing challenges existed in the stream of consciousness works do not determine the ending for the plot of the story; because the events come from the mind. It may just result in judgment and giving comments. This phenomenon is of great importance in interpreting the meaning of the work. Through the elements constituting the novel or film, we face the content or theme which the author tries to convey.

The novel of *Shazdeh Ehtedjab* can be assigned as the first serious experience in the stream of consciousness story writing. This novel in addition to the novels of *The Pear Tree* and *Gavkhouni* have consistency, robust construction, and precise structural relations between their different layers and sectors.

The main concern of the authors of these three novels is giving originality to the characters' mentalities and their encounter with the surrounding world. The authors have tried to create a work of stream of consciousness, using different techniques and incorporating them into the context densely in the limited space and also by displacement of the time. In the above-mentioned novels, various methods of narration like the omniscient perspective, soliloquy, and direct and indirect interior monologue are used. The omniscient perspective is usually related to the mind of the main character. The narrators of the novel are dominantly first persons, and to advance the story, other kinds of narrators and viewpoints are used. The narrator's character who faces various events in the given form, gains an experience with which he accedes to sympathy and experience. In other words, the narrator takes refuge to himself as the result of chaotic conditions, alienation from the people around, and generally whatever annoys him; and this is where the author takes advantage of stream of consciousness, soliloquy, or interior monologue and not only makes this phenomenon and the given techniques as the base of his work and narration, but also this way he reflects characters' spiritual and internal dimensions and fissions. To avoid monotony of the stream of consciousness works, the narration does not take place by just one person. However, this is not the case for all works, but it is clearly seen in the mentioned works. It is possible that some stories be added in other ways by distinct sounds, all occurring in parallel and making the audience to find a way and enter the text with all its complexity. Sometimes, various narrations are presented in parallel and simultaneously but at the end, only one of them or a character in one of them becomes the focus of attention, and then highlights the events related to him. What should be noted is that only the narrator's voice is not enough in both genre, and that to advance the narration, other elements have to be used. Throughout the story, the author makes the audiences judge and psychoanalytically understand the character by informing them of his dreams and personality. What is obvious is that in the works of stream of consciousness, the whole narration or film story will be created at the end by providing the whole story; however, the uncertainty in the existence of the whole narration in the novels of stream of consciousness is undeniable.

The authors of these works, giving a special attention to the representation of images which convey emotions, create a type of poet. For instance, they use scenes and objects in the novels in the form of metaphors, which convey things to the mind. In addition, it is the characters' metaphorical functions of mind that makes memories to be displaced and

replaced in their minds. Although this metaphoric method has its strengths and weaknesses in the given works but it is shared among all of them. In all the mentioned novels, we face the contrast between objective and subjective time. The plot is also formed based on the images come to the author's mind and has gradually expanded without any prior thought. That is, to create the story at the beginning, there is no coherent preplanned plot and the story forms in the process of narrating the scattered mentalities of the characters, and then changes into a coherent framework throughout the forming process. Finally, the authors have tried to make the audience and the readers recreate and experience by having them face the events and stories and by using the characters' mental contents; although in these works, the amount of readers' cooperation in recreation of the text is associated with lots of fluctuations. Therefore, the events in the story are consistent and somehow narrated thoughtfully and the monologues are created in a way that the audience forgets about the author completely and accepts the fact that he is faced with the mind of a character.

The films of *Shazdeh Ehtedjab*, *The Pear Tree*, and *Gavkhouni* have modern, non-linear, and character-based narrations. The stories are so interwoven and have complexities. Although the film adaptation is referenced to the novel, but it does not suggest any specific meaning to the mind of the audience, because it is representing the complex mentalities of human being. Of course, this is very general and the specific intent of the director can give meaning to the work. In these films, since the themes and events become objective, the representation of the dreams and fantasies, compared to the novels, is a little more difficult. In written and cinematographic works of this type, the distances will be removed and new experiences and creations are provided by representation of the past or the future in different contexts or even repeatedly.

The story in each of the films begins in the present and by crossing the past, all incidents and events passed through the minds of the characters are displayed. Generally, the narrators of the films exist in accordance with that of the novels. The characters' presence is also fully consistent with the novel and obvious and the addressee becomes familiar with them from the viewpoint of the mind of the main character. Not all general information in relation to characters and the process of the story will be given to the audience at once but will be completed gradually through the past events and the narrator's memories. In these works, we encounter different pieces of distinctive temporal and spatial situations which do not complete each other like pieces of a puzzle in order for the audience to achieve the linear

progression; but they are complementary to each other in terms of providing the necessary information and completing the process of narrating, and play a unique role in the works of stream of consciousness. This intermixing gives a poetical, dreamy, imaginative, and subjective atmosphere to the films. This kind of arrangement and irregular integration pieces which is nothing but things passing the confused mind of the character, elaborates for us the lack of order and logical sequence between events and occurrences as if this way we become closer to the complexity of his mind. The characters' memories are considered as a tool for understanding themselves and in the process of reviewing the events, incidents and memories, they acquire self-knowledge. Throughout the same process, personality differences and the mismatch of the characteristics of the main characters are also become visible. Time in the films is indebted to the methods of narration in novels; however, the time and place which are in congruence with the mental world of the narrator and the descriptive world of the text are created by the use of cinematographic techniques and forms. Apparently the time is chaotic, disorderly, and disorganized, and the story of the film flows between the present and the past throughout the memories of the main character. The place in the films is also changed according to the appropriateness of the memories and passing through different times. However, in displaying frequent returns from present to the past, we observe fixed objects and places which contribute to the narrative process. Since all the mentioned features are a result of the translation of literary texts of this method, the mode of adaptation gains importance. One type of adaptation is complete conformity to the text, and the mentioned films are good examples of this type of loyal adaptation. Directors have tried to describe the events page to page, or in other words with trusteeship. That is, to be committed to the text, they have even used the voice of the narrator to express inner thoughts of the character. However, at the time of planning the scenario some changes have happened with the consent of the authors – as appeared in the interviews. This was not based on personal creativity, thoughts, or interpretation of the director, but was due to the ease of displaying events and their cinematographic recreation.

What is important in the end is the high similarity between the application of techniques which result in the creation of stream of consciousness atmosphere. It is as if each author has passed the same direction in order to be able to create works of this type. In converting words to images also, the content and metaphorical nature of them is preserved and is only displayed in another way.

5. Stream of Consciousness in Jakobson's Communication Model

In investigating the detailed characteristics of the stream of consciousness through communication model of Jakobson, we have to first refer to the issue of language. The authors point to literature and film media as two distinct language systems, and consider them as a collection of messages existed in an expressive matter – medium or expression medium – and therefore, consider both media as artistic languages. They also believe that we cinema and literature can be regarded as a discourse or an implicating action which has systematic indicators and specified encodings. According to Jakobson, the enunciation action consists of six main elements. Each communication has a message which is transferred from the sender to the receiver. Therefore, the creator of a work of art, such as a painter, a photographer, or a director can be regarded as the sender who hides the main message in the work. In the simplest form of communication – the sender, the receiver, and the message – three other elements cause the communication to succeed: contact with both its physical and mental/psychological meanings; code or a set of codes and symbols, and eventually context in scope of which we achieve the message. That is each message informs us of a specific context (Safavi, 1974/1997:36, 49).

In the works of stream of consciousness, and particularly in the three works of *Shazdeh Ehtedjab*, *The Pear Tree*, and *Gavkhouni*, some materials are provided which direct us to an unconscious goal; the goal is defined and is involved in the essence and the soul of humans. This way, it creates the desire to return and move in time and it removes the boundaries between the real world and the other created worlds.

Communication starts from finding a special need and purpose in mind and appears in the form of expression and movements and is received by the audience's ears and eyes. Then, the audience, using the previous experiences and other available evidence, interprets and understands them, if desired. In fact, in stream of consciousness works and generally in any medium, the communication starts from a purpose and ends in an interpretation. This process of diagnosing and determining the limits for the found meanings which are placed in the scope of pragmatics, semantics, and interpretation is not completely clear and agreed upon; however, with all these complexities, the communication process will be formed well and completely.

Although the story in these three mentioned works of stream of consciousness, are presented in a complex and ambiguous way – both in the novels and the films, the plot and the overall ruling structure result in unity and cohesion of the work and are

indicative of the author's purpose for transferring the content or the narration. In the story, we become familiar with the theme and the main content of the work. Therefore, the purpose is transferred to the audience in the form of a message with special characteristics of each expressive medium.

In the novels and movies of *Shazdeh Ehtedjab*, *The Pear Tree*, and *Gavkhouni*, and in general in all genres, the contexts of message sending find their shape by narrations, sub-narrations, and anecdotes, writing method and also methods of editing and show for the macro-narration which encompasses the main content. When films and novels are organized in the context of narration, they reveal a set of indicating processes; as if they have turned into a discourse. It should be noted that in the works of stream of consciousness, the assumption is not based on arbitrariness of images or the set of words, but it is only the plot which seems slightly arbitrary.

A film emanates from companionship relations and starts narrating from one image to another – i.e. the companionship of images. In a novel, a set of messages are presented in the narrative context through words and substituting relations in an expansive metaphorical meaning. Therefore, both media of expression are full of codes which are effective in conquering the audience and inviting him to the playground. This is how the elements of contact and code display themselves in such works. In the stream of consciousness works and especially in subjective cinema the possibility of substantiation and more interference from the part of the audience is provided; because they are of fictional nature and the indicators are imaginary. Thus, the indicator in works of stream of consciousness accepts a twofold feature before forming an imaginary world, that is its presence or absence is unknown and this is the characteristic of this style. Therefore, substantiation occurs by the action of inception not by the shown events and characters.

Although facing the events and incidents and a narration which is extracted from the underlying layers of the character's awareness and mentality lacks a communicative base; however, it happens purposefully and fundamentally by implementing this technique in the format of novel and film media.

Conclusion

As the stream of consciousness novel progresses in our country; the films of this type are also putting down roots and sometimes they emerge as a result of their directors' skills.

In both literary and film genres, the narrator tries to create a space in which he can gradually create the needed concepts and themes of the narration clearly. Nevertheless, it does not mean that it he gives us a

definite conclusion, but he only presents enough information about the main focus of the story. Mental works never have specific, clear and obvious result and the audience's interpretations which are unique, reveal the result for each person individually. Although the small pieces of their narration can be interpreted separately, in general, we do not encounter the macro-narration in the stream of consciousness works. In fact, the lack of possibility arises due to the special writing method in this genre. After giving the information, the audience who by challenging and involving his mind achieves a new experience and creation, is responsible for narrating. Narrations in the novels and films of stream of consciousness do not possess a comprehensive and meaningfulness story in which all components of the work be linked together. However, due to passing one's mind, they all have a shared link in their original nature, not in such a way that it reminds the linear trend and displays an event and finally reaches to a conclusion. In fact, this lack of linkage means that the narrations in these works are multiple and diverse and that they constantly and repeatedly start and end. In such subjective works, disorganization of the boundaries of fiction and reality, and break of time occur in order to create a different rhythm and also to convey a specific message. However, there is an order behind all these plots. Sometimes the repetition of the reality happens from different viewpoints. Thus, the audience faces the multi-dimensionality of the work and the issue of uncertainty is reminded repeatedly. The opposition of longitudinal and lateral movement of time in subjective works results in the breakdown of the linear progression of time. In most cases, the sense of dreaminess and sleepiness in both genres of stream of consciousness is the prevailing feeling which can have unconscious contents and implications.

There is no emphasized indication of displaying artificial nature in any of the literary and cinematographic genres and especially in the investigated works; otherwise, the author uses all his skills in order to deal with it realistically. Such an important matter is obtained by involving the audience in and compelling him to recreate the work in his mind, which result in the multifaceted and ambiguous meanings and interpretations. Interpretation in these works are completely based on freedom; although the author has mastery over the entire work but he let the audience to be free to interact in the framework of regulations or rules and this way to move the plot forward. Thus, meaning in these works appears to be highly evasive and multi-dimensional which is not an established and well-known subject. Thus, the meaning is the result of a playful interaction between the writer and the reader or the director and the

viewer, so the person's intervention becomes of great importance.

The contents or data found by the narrator and the narration have an epistemological aspect, in a way that they push the audience towards the main road. This is achieved while the narrators appear to be distrusted and the audience has to experience it himself and reach the conclusion sympathetically.

The story and the plot have completely metaphorical natures, because the described world in each fiction is actually a metaphor from another world which we know about through objective experience. In the stream of consciousness works, the distance between the reality and the imagination is removed and the audience does not usually realize whether the text is imaginary or is a perception of the reality. Hence, in the mentioned method, metaphor is used in novels and metaphoric images are utilized in films, in order for the author to achieve his desired atmosphere.

On the other hand, passing through the minds of one or more characters and implementing it in the text, lead us to face various events. At the first stage of different subjective interpretations, the author sometimes combines a number of genres together; that is in these types of subjective works, references from other styles are presented to the audience as well which makes him confused. The authors of this study believe that although stream of consciousness was born in modern era, the postmodernism characteristics are also found in it. Perhaps the reason is its gradual formation and evolution over time, until the theorists reach to a consensus on it.

In the study of the characteristics of the stream of consciousness in relation to communication, it seems that the communication process in these kinds of works which have their own audience is seriously established. In addition, due to the existing features, some of Jakobson's communication elements are strongly highlighted and shown off. These elements such as contact are given special meaning with regard to a direct relation with general characteristics of the work.

What is reached through all we said before is the uncertainty which has a full modernist nature. In fact, the audience is like a detective who has to uncover the secrets carefully and achieve knowledge. Since the audience follows the epistemological side to show sympathy with the character, he may sometimes refer to another world; that is to look at the world from a different viewpoint which guides him to a new realm. In such condition in which the stream of consciousness is more highlighted than ever, epistemology turns into ontology. This is the same as revelation and expression for the main character or for the subjective camera which can also be like a sparkle resulted from of the analysis and judgment of the main

character and the issues surrounding him. In other words, these data want to present specific or psychoanalytical information about the character and they emerge while a number of sub-narrations start and end repeatedly therein.

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