

ANALYSIS OF STREAM OF CONSCIOUSNESS TECHNIQUE IN *FLIGHT* BY SHERMAN ALEXIERashid Ahmad¹, Abdul Hamid², Amir Turkey³

Original Article

1. M.Phil. Scholar, English Department, Hazara University, Mansehra Pakistan
Email: rashideng46@gmail.com
2. Assistant Professor, Department of English, University of Swat, Swat Pakistan
Email: abdulhamid@uswat.edu.pk
3. M.Phil. Scholar, English Department, Hazara University, Mansehra Pakistan
Email: amirturkey9@gmail.com

Abstract

The present study analyzes streams of consciousness as a narrative mode in Sherman Alexie's novel 'Flight'. The different themes in the novels were shown with the help of this narrative mode. The method of close reading and interpretive techniques in the light of the modernism theory were used in the study which allows the utilization of different attitudes, usages, practices, expressions, ways of living and thinking and by taking into account the changing situation of the society. The analysis showed the thematic relevance of the narrative mode to show the protagonist's mental involvement, artistically displayed. The asymmetric arrangement of life is shown by the fragmentary way of presentation of reality subjectively through the shifting themes in the novel which made Zits realize that forgiveness is better than revenge to achieve the peace of mind through different psychological transformational journeys. The study has application in many fields like teaching human behaviour through literature because it analyses the complexity of human lives depicted through modern narrative modes like stream of consciousness technique. The many themes in the novel could only be depicted through this technique because the technique helps us dive deep into the mind of the characters. The study has novelty in sense of analyzing the themes of novel through the prism of the selected mode of narration. It finds out why this particular narrative technique was used and how the works fits into the modernist experimentation in mode of narration.

Keywords: Stream of Consciousness, Narrative devices, transformation, identity, theme, flight, modernism.

INTRODUCTION

The present research analyzed the thematic relevance of narrative mode in the novel, *Flight* (2007) by Sherman Alexie. The technique 'stream of consciousness' has been widely used in the novel. The phrase 'stream of consciousness' was innovated into the literary context from psychology, which was coined by James (1890). Sinclair (1918), for the first time, applied the term in literary context while discussing Richardson's *Pilgrimage* (1911). In *Pilgrimage*, Richardson had used the technique of stream of consciousness, therefore, she is regarded as the pioneer of the technique. There are (at least) two different ways to understand the concept and notion of 'consciousness' in an 'altered state of consciousness'. The first notion is called 'primary phenomenal consciousness' (Block, 1995, 2001; Farthing, 1992). It refers to subjective experiences per se to the simple or mere presence having subjective experiences (Revonsuo, 2006). The second notion of consciousness is called 'reflective consciousness' (Block, 2001, Farthing, 1992). Reflective consciousness is dependent on primary

phenomenal consciousness, because it requires that we focus on some particular phenomenal content and select it as an input for further conscious processing, such as judging, naming, evaluation, categorizing, or choice of the next course of action (Revonsuo, 2006). The narrative technique 'stream of consciousness' is a continuous flow of emotions, thoughts, feelings, awareness or sentience and memories in the waking mind (Noor, Talif, & Abdul, 2013). The disillusionment after two World Wars, changed the literature to depict the lives and experiences of the individuals. This change was noted in every field of life. The technique of stream of consciousness was introduced to best captivate the experiences of those people who were living in that era (Wang, 2020). Stream of consciousness as a narrative technique attempts to render in words character's inner world and reproduces the thought patterns of the character. A narrator does not tell us what the character is thinking but the author uses stream of consciousness technique to show what the character is thinking (Boci, 2018). It is used to put down the multiple feelings, thoughts and memories that continuously come in the mind of an individual. It tries to represent the thought's process of a character either in association to her or his actions or in the interior monologue. The thoughts of the speaker are rendered as eaves dropped in the mind. The author of this technique adopts associative, visual, tactile, subliminal, auditory impression and utters them through 'interior monologue' of the character. This mode of narration amalgamates thoughts, feelings, impressions and memories in an irrational order and breaks or does not follow grammatical norms (Azami, Arab & Arab, 2019). This style of writing was adopted by the writers in the beginning of the 20th century. The technique tries to render readers the feelings that the readers think that they are inside the minds of the characters. Hence, the interior view of the character's mind sheds light on the motivation, action and plot. This technique explores the inner and outer forces that influence the psyche of an individual and ignores the narrative sequence. That's why the prose of this technique is difficult to follow and does not set in every reader's mind. The technique can be used in the form of first person narrator as well as in the form of the third person narrator. This technique makes sure the continuous flows of characters' feelings, thoughts and reactions without any interruption of the conventional dialogue in fiction and objective description (Parvathi, & Harinath, 2020). The focus of the writer's here is mostly on the subjective experiences of an individual and his outlook about the external world than mere description of events and people. An individual subjectivity is explored through this technique more than any other technique because the writer reveals the inner mind of the individual in the presence of the external challenges he or she is facing. This technique is used for the types of characters whose focus does not remain on a single topic because consciousness is always fluid and cannot remain on single topic without distraction and the unrelated feelings and thoughts are switched because of its dynamic nature and flows in the form of mental contents from both extrinsic (external events) and intrinsic internal thoughts) sources (Smallwood, & Schooler, 2015). This wandering of mind has been given special attention in recent decades (Smallwood & Schooler, 2006) reflected in fictional world as well. The various components of psychological theories were adopted into literary theories. Similarly, the Freudian psychoanalysis entered into literary circles with the advent of psychological novels focusing on the psyche of the characters and finally adopting a highly complex method of narrative technique of stream of consciousness (Lončar-Vujnović, 2013). The link between the internal world of man and the external world is presented through the mirror of literature mainly through modern literary devices. This narrative technique, introduced at the beginning of the third millennium appeared as one of the most popular techniques in modern novels, allowing the readers to identify, justify or rectify their own lives by following the thinking processes of the characters through this psychoanalytic phenomenon. There has been a recognizable development in the use of this technique in English novels starting from Virginia Woolf down to Faulkner's novels (Lončar-Vujnović, 2013). All the writers utilizing this

technique have recognized the internal man (psychic existence and functioning) along the external man (actions and motives).

PURPOSE OF THE STUDY

The study was concerned with analysis of *Flight* in terms of the narrative technique of the novel. The study specifically focused on choosing the narrative technique of stream of consciousness instead of other techniques. The selected narrative technique had thematic relevance in the novel. The use of this technique helped us in understanding the themes of the novels. More than one theme was identified in the novel. All these themes were related to hidden identities (ideologies) of Zits. These ideologies were embodied capturing the thoughts of the protagonist's consciousness creating his personality. This depiction of protagonist's consciousness about his ideologies was influenced by social orders and his respective changing position revealed through stream of consciousness technique. The analysis of the technique was done to arrive at different themes and exploring the connections between these themes. All the themes were link with the consciousness of Zits about different situation in the outside world and their influences on his inner world. His situation having a thematic relationship to his recurring exploration of relations, abandonment, and the complexities of forgiveness consciously depicted through this technique was analyzed. This stream of consciously realizing the flow of inner thoughts and outer actions depicted were analyzed in terms of the narrative mode used and the need for this particular narrative technique was highlighted in the study.

STREAM OF CONSCIOUSNESS

The stream of consciousness is a narrative technique used by modernist writers. These like forms minimize the role of the authors as interpreters or descriptors of narration. The interior and exterior perceptions and sensations are shown by the same technique by allowing the transformation to the past, present and future and so to search the personal identity (Alves & Feldman, 2019). Modern novelists had continued to use the stream of consciousness method due to its usage in one or more scenes to an exclusive utilization of it as the single technique of the work. The immediacy produced by the use of stream of consciousness results in an empathy with the character, which is rarely encountered in the more traditional descriptive novel, and a sense of a broader concept of humanity is not the least of the advantages to have from the experience of a stream of consciousness account (Hejazi, 2017). The novelists of stream of consciousness are like the naturalists but the activity they are involved in is the individual's mental activity trying to reveal life accurately, unlike the naturalists. These writers are the most outstanding writers using the narrative mode of stream of consciousness. This technique is not for its own interest but is based on a recognition of the drama's power that is going on within the mind of an audience. Milner's treatment of this technique is more scientific than literary in nature following Richardson (Smith, 2018) and in the hands of some female writers, it is a method of experiment of self-analysis and creative experiment identifying the ambiguities of the modern forms in literature and affording political freedom (Tyson, 2020). Similarly, Faulkner used this literary and narrative technique for exploring and exposing the uttered thoughts of the characters giving the best fictions of the time (Harinath, 2019).

RESEARCH METHODOLOGY

Close reading and interpretive techniques were used to identify the themes and the relevance of the narrative mode in this regard. The themes of the novel were categorized and analyzed in accordance with the selected mode of narration. The inferences were made from the selected text by highlighting the relationship between various themes and concepts (Vaismoradi, Turunen, & Bondas, 2013). The close reading or critical analysis of a text and note taking helped the researcher to find out significant

details and patterns in narrative structure of the text. It helped us in arriving the point of view used by the novelist through the mode of representation reflecting the perspective of the protagonist. It showed the shift and emphasis from the exterior aspects of the plot (description of action) to the inner world of the protagonist through the narrative technique of stream of consciousness. The contents in the light of the modernism theory were critically analyzed. The different themes were linked with different transformations of the protagonist which was internally needed in order to understand the values of some human attributes like sympathy and forgiveness which are only possible if spiritually mediated and the cause (and so effect) of every action is mentally evaluated. Other characters' role and their spiritual journeys (or lack of them) were compared with the teenager protagonist. The content of every transformation was analyzed and the need of the narrative mode was highlighted. The text was closely read for the use of narrative technique because text is still central to all narrative techniques though complemented with other formats and so each section intensifying the perceptions and experiences (Van Krieken, 2018). This technique followed the stream of consciousness of the protagonist and his arrival at different decisions after every transformation.

THEORETICAL FRAMEWORK

The present study used Modernism as theoretical framework. Modernism is the modern movement in thought, character and practice. It describes the set of cultural tendencies and array of associated cultural movement. Modernism was a revolt against the conservative values of realism (Brister, 2010). Modernism was an intentional break with previous Victorian society's beliefs. Modernist writers were rebels of previous genres in art and literature. Modernist writers were mainly concerned with form of the text (formalism) and mental consciousness of a writer's approach toward a social issue. Modernist writers did not hold to a particular technique. Each and every modernist writer developed his own technique while experimenting with various genres. Modern literature captured the historical and social ramification of nineteenth and twentieth centuries in both content and form. The stream of consciousness is the paradigm of modernism (Guy, 2020). The general issues of the times were dealt with the content in the modern literature and new forms (new innovative techniques like stream of consciousness) were introduced (Brister, 2010). Modernism as a framework utilizes different practices, attitudes, usages, expressions, ways of thinking and a way of living. Modern English literature is a multi-layered, complex, and even at times controversial. The novelty in every aspect of literature is one of the main characteristics of modern literature. This novelty was introduced in the narrative techniques as well which enhanced the emotiveness in literary works (Mikula, 2020). The narrative commentary in modern fiction has seen many technical experimentations and diversity in styles and forms. The variations in narrative technique was one of the fundamental features of modern literature. Stream of consciousness was one such variation in modernism (Boomershin & Bartholome, 1981). Similarly, as the psychological concept stream of consciousness got popularity during the age of Modernism, it ultimately entered in the field of literature, generating a new narrative style or mode. Modern writers try to find expression through new techniques and forms for the complex issues in the modern world (Boci, 2018). Among these techniques, stream of consciousness became one of the popular narrative techniques in the movement called modernism. The characters' thoughts, feelings and perceptions are denoted by the same term. It is considered one of the most innovative narrative technique in 20th century fiction perfected by later writers. This technique particularly suits the fictional stories where journeys of transformation happen to realize and understand the consciousness. This innovative technique caught attention of the writer because of its radical differences from the conventional techniques of narration (Saha, 2016). The interior and exterior perceptions and sensations are shown by the same technique by allowing the transformation to the past, present and future. In modern works, characters struggle with themselves or with a

situation (Yêkini, Moustapha & Seguedeme, 2017) and thus new innovative techniques were needed for such narration. The feelings, ideas, thoughts of a character became a major concern and for this reason modernist writers used first person narrator. Modernist writers also focused on dislocation of meaning, the interpretation was removed from its normal traditional context, culture and society was broken into constituent parts; the disappointments of individuals on the face of their future and social and cultural change which is very much important is shown through the technique of stream of consciousness (Bouzid, 2013).

DATA ANALYSIS

Alexie has the “art of refraction and probably infraction”, as several critics have noted, since he constantly complicates the reappropriation and annexation of historical data by invariably transmuting them into new signifying formations (Bernardin, 2010). Alexie, as Andrews (2010) points out, favors a more independent, strong-minded and serious attitude that shows us that there are no easy answers. What works for some does not work for others, Like life, it is just a little bit random and complicated (Andrews, 2010). In this regard, similar to other Indian authors, Alexie does not ‘ignore conflict or simplify complexities’, but tries simultaneously to question and validate “the individual’s desire to bridge personal and cultural difference” (Coulombe, 2011). Nelson (2010) notes on this point that in Alexie’s works, his “ephemeral moments like dancing and flight, metaphorical invocation of travelling through time, space, and all sorts of in-between reclaim the idea of exploration as resistance against imaginative and physical boundaries” (Nelson, 2010, p.44). In Berglund’s (2010) view, “Alexie’s inventive or imaginative style carries to readers his characters’ anguish and suffering but also the unceasing or enduring power of imagination, vision and humor” (p. xvii). But because human beings have made this system, they also have the ability to short circuit that cycle for their own and, perhaps, the entire species’ survival” (West, 2007). Zits had suffered extensive physical, mental, and sexual abuse and had little sense of self-worth. He was bitter, sorrowful, resentful, filled with shame, and angry of those who did not share his rotten life (Johnson, 2019).

THEMATIC RELEVANCE OF STREAM OF CONSCIOUSNESS IN *FLIGHT*

All the themes, in this novel, are depicted through the technique of stream of consciousness technique. The stream consciousness is relevant to depict all the themes in this novel. The writers in modern age talk a lot about the themes of identity, knowledge, religion, race, history, politics, class, gender, war, revenge, forgiveness, selflessness, madness and mental illness (Marcek, 2016) which were explored through the stream of consciousness technique in the novel. Zits was trying to find himself an identity because he was half breed; his father was Red Indian while his mother was Irish. When Zits was born in a hospital, his father left his mother while his mother died of cancer when Zits was only six years old. Zits ascribed his feeling of loneliness to his father and held him responsible for the death of his mother and social estrangement; all this blame-game was shown as a train of thoughts in his mind, “*My father was a drunk, too, more in love with bear and vodka than with my mother and me. He vanished like a cruel magician about two minutes after I was born*” (pp. 4-5). Family was not the only factor responsible for Zits’ sense of alienation; society in general was responsible for his bad behavior as well. He was never encouraged by anyone and those who tried to encourage him could not stand his acid-test. Zits first response was always aggressive and thus he never developed a sense of citizenship, “*A social worker, a woman... once told me that I had never developed a sense of citizenship*” (p. 5). Whatever that social worker said was beyond Zits’, “*Jesus, what kind of overeducated bitch says that to a kid*” (p. 6). Zits was conscious about the fact and said, “*When it comes to foster parents, there are only two kinds: the good but the messy people who are*

trying to help kids or the absolute welfare vultures who like to cash government checks every month” (p. 8).

Another thematic relevance of struggle for knowledge can be found in a conversation with metaphorical character named *Justice* in jail. Zits said to Justice “*You sound like a teacher....or a preacher*” to which Justice replied with a witty remarks “*I’m wise for my age*” (p. 23). For Modernist writers, religion was not a primary concern; this was partly because of Darwin’s Theory of Evolution. When the World War First broke out, it destroyed the innocent lives of people. Justice in the novel makes Zits aware with these words quoting from Shaw (1903) “*Beware of the man whose God is in the Skies*” so, Justice added further to it “*I hate Christians. I hate Muslims and Jews and Buddhists. I hate all organized religion and disorganized ones, too*” (p. 22). If on the one hand, modernist writers did not believe in collective identity, on the other hand, they did not believe in collective revolutions, which have done more damage than causing any good. Justice demanded from Zits that “*It’s wrong to burn good things. If you want to set fires, you must burn down bad things. Remember, revolution is not about spontaneous combustion. The true revolutionary must set himself aflame*” (p. 25). In American society, Blacks and Indians are the subaltern class. They are viewed as the metaphorical embodiment of pain, fear and torture and most of the Indian ethnic group was born into set ideologies. Zits said thus thinking to himself said, “*I get so angry sometimes that I want to hurt people. About killing them. I’ve always had those kind of dreams*” (p. 26). Racism is all about violence. It programs human beings into violence. What is worse is that a racist does not see that he is a racist; he commits crime by giving his violence the name of justice, which is very ironical. Zits said he wants to:

“rip open those black guys’ bellies and chests and eat their livers and lungs... sounds racist right? But I don’t think I’m a racist. ...A couple of years back, this kid psychiatrist told me I have violent dreams and fantasies because I have seen so much violence in my life. “You dream about killing and eating black guys, he said, because in American society, black men are the metaphoric embodiment of rage and fear and pain” (pp. 26-27).

In the first transformational journey, Zits was brainwashed by Justice who again gave two guns to Zits; one was a real gun while the other was a paint-gun. Justice asked Zits and brainwashed him into making him a killing machine by saying “*Would you kill a white man if it would bring back your mother?*” (p. 32). Zits was dumfounded by his question. Finally, Zits was sent to a bank where he was supposed to kill all but he instead went on a transformational journey, all of which happened in his subconscious mind; he was helped by his superego that killing of any kind is after all killing and he should not do it. Zits was the victim of racism and so was his father who could be seen in the last transformational journey of Zits when he imagined himself to be in the body of his father. We clearly saw there that Zits in the body of his father was shouting after white strangers to show him some respect by telling him only one personal story which was very much ironical. A White man pushed him against wall but he (Zits’ father) kept on insisting that the White should give him some respect instead of giving him a few bucks. The White man said, “*How do I show you some respect?*” *Shit, I don’t have an answer for that. And then respect isn’t exactly what I want. This body wants respect. I don’t know what I want. And I don’t know how to define respect for me or for this homeless guy (Zits refer to his father). So I take a guess. “Tell me a story,” I say. “You want me to tell you a story?” “Yeah.” “And that will give you respect?”*

“Yeah” (p. 143).

Flight is an antiwar novel; it shows how Zits from his early life started off on War. The war was two-fold; on the one hand, Zits was at war with his personal memories of lack of family and betrayal, on the other hand, historical and political memories of war were becoming traumatic memories which constantly affected the personality of Zits. The historical memories were the one related to Indians lives on reservations while they were traditionally living with their respective tribes in America before

the advent of colonization of America while his personal memories were traumatic memories because of his hard childhood in which he was both exploited physically and emotionally. When Officer Dave asked Zits while he was locked in jail that was he not getting tired of lockup to which Zits replied "*Jail here, jail there, it's all the same*" (p. 28). Foster houses, the people in the world, his environment and society all seemed to him as jail because of his lack of identity. Zits disliked war and guns, "*They like to fight fake wars because there aren't enough real ones. I've seen real people get shot by real guns. But I've never held a real gun. I've always heard and read that guns are cold metal. But not this one*" (p. 30). He was against any such person and institute that promoted war. But he arrived at this thought after his experience with Justice. Even the metaphorical name justice was given to the guy who favored killing innocent people from which Zits was disillusioned at the end.

Zits was the victim of identity crisis because he was half Irish from his mother's side and half Indian from his father's side. This sum total made him half-breed- making Zits an outsider. Since, Zits did not think he belonged to any community, he acted and behaved rudely. He did not behave naturally for his mind's unnatural memory, reason and idea, which accounted for Zits' crisis and reconstruction of his identity" (Zeng-xin, 2019, pp. 193). This time, his internal conflict was not emotional but social and this had been indoctrinated into him. Zits was trying to determine his existence in the society he was living in but he failed each time or the other people made him fail. Zits concluded "*So who cares if Edgar was an Indian or not? His Indian identity was completely secondary to his primary identity...*" (p.11). Identity is not determined by nationality, community, talent, power, race, tribe or terrorism. It was explored by Zits in his five transformational journeys before he could reach an actual realization that identity is what you make of yourself; and not what it (identity) makes of you. This whole realization took place through stream of consciousness technique within the subconscious mind of Zits. With nationalism and identity and racism come hatred, another important theme which has been dealt in this novel. Behind these great ideologies, the ulterior motive was to create hatred which served as a metaphoric heat for all other ideologies. When Justice said that he hated all Christians, Muslims, Buddhists, he was referring to the fact that hate creates power in a man and power is always used for negativity than positivity because power itself is corrupting. Zits said to Justice, "*That's a lot of hate.*" To which Justice reply "*I suppose. But hate can be empowering*" (p. 22). But soon Zits realized that whatever Justice said to him was all hatred and revenge and nothing more. Zits said soon after the first realization "*I think about Justice. I think he fooled me. I think he brainwashed me. If he was so righteous, why wasn't he in the bank with me?*" (p. 38). Hatred is prevailing everywhere, even in politics and in so-called democratic states; it was used by one party against the other to gather more and more power and it only protected those who spread more hatred so that they could be in power. Thus, Justice quoted President Roosevelt "*I don't go so far as to think that the only good Indians are dead Indians, but I believe nine out of ten are, and I shouldn't inquire too closely into the case of the tenth.' How can it be a democracy when president talk like that?*" (p. 25). When there is hatred, there will always be the thirst for revenge. It is hatred which makes one person kill another person and it is still hatred that encourages a person to seek revenge. Revenge is at the root of hatred. Hatred and revenge are supplementary and complimentary. The second realization again enlightened the mind of Zits through interior monologue when Zits went on magical yet realist journey back in history. He was only thirteen in the body of the mute boy summoned by his father to kill the soldier in cold –blood with a broken bayonet and the hatred made him kill that soldier. Zits was thinking in his mind, "*They all want me to revenge... I feel the need for revenge. Does this little white soldier deserve to die because one of his fellow soldiers slashed my throat? If I kill him, do I deserve to be killed by this white soldiers' family and friends? Is revenge a circle inside of a circle inside of a circle?*", finally added "*He's a child and I'm a child and I'm supposed to slash his throat... I close my eyes*"(pp. 76-77). What a true identity was? To Zits, true identity lied in being selfless.

Selflessness is what Zits advocated. That is the only true and higher identity of human beings to help one another, to protect one another, to care for one another irrespective of color, race, skin, nationality, status and wealth. There are no magical identities that will help us; to Zits at first, primary identities were wealth and beauty, but through his transformational journeys, Zits realized that he was all in control of his identity, the way he would mold his behavior. Identity is something that comes from within, *"I don't understand human beings. I don't understand the people who risk their lives to save strangers. I wish I knew people like that"* (p. 12). Zits missed his father, although apparently he did not remember him in good terms but surely he was missing him. He also missed his mother and when she died, the only family left was aunt Zooey and she abandoned him too when she committed suicide.

Deep inside Zits was ashamed of himself because his mother was betrayed by his father and he himself was betrayed by his father when he left them. Zits was also ashamed because he was neither pure Indian like his father nor pure Irish like his mother. He was also ashamed of his face because his countenance was full of acnes and that's why he named himself Zits although his real name was Michael, *"You can't actually die of Zits. But you can die of shame. And trust me, my zits shame is killing me"* (p. 4). Zits was insinuating deep inside that people would not accept him for being Zitty (full of acnes). It was not the shame itself but the fear of not being accepted by the society which nurtured him to hurt people or commit crimes, *"I'm ashamed of being fifteen years old. And being tall. And skinny. And ugly"* (p. 4). Zits also added, *"I'm dying from about ninety-nine kinds of other shames"* (p. 4). This shame was all because of his fear that he was non-loveable, *"The rich and educated Indians don't give a shit about me. They pretend I don't exist"* (p. 7). He was ashamed of being ashamed, *"The lonely Indian is just a ghost in a ghost story"* (p. 7). Zits was aware of the fact that if he wanted to become an accepted member of the society, he needed to grab the attention of the people around him but he was disappointed by his countenance, *"I wish I could ignore them... But I want everybody to pay attention to me"* (p. 7). Since, the fear of being lonely because of his ninety-nine kinds of shames, in the same context he said, *"I get into arguments and fistfights with everybody. I get so angry that I go blind and deaf and mute. And I'm ashamed that I'm a fire-starter. I'm ashamed of everything, and I'm ashamed of being ashamed."*(p. 8). Zits had another kind of shame of being living in foster families and he never developed himself to be a fully accepted member of any foster family, *"I can't remember the names of my new foster parents' two real kids, either, or the names of the five other foster kids"*(p. 8) because he was a half-breed. He was unofficial Indian, *"But I'm not an official Indian... I'm half white."*(p. 9) and since then, he never tried because of shame or may be the same shame itself would not let him get accepted by anyone.

When Zits was off on his transformational journeys through interior monologues to five different places, traveling in time back and forth, he observed different families, couples, children, old and young who were having different degrees of shames. This pushed Zits towards a realization that he could overcome his shame and that he did not need make himself changed into some kind of paragon of beauty. Zits realized that he could be a fully developed, accepted human being and the first thing that would be required of him was to accept himself along with his weaknesses and shame. Even the oppressed committed violence but it only depended on the person what he or she might go for; to revenge or to forgive. The subaltern are capable of committing great atrocities, which could be seen in Zits second journey where he was forced to kill a young soldier which brought this realization to him that even the oppressed people had some degree of shame and they were not completely free from guilt beneath the shame. *"Art and Justice fight on opposite sides of the war but they sound exactly like each other. How can you tell the difference between a good guy and a bad guy when both say the same things?"* (p. 56)

Hope is another important theme (realization by Zits) but it took time because Zits was hoping that he would find someone who would accept him with his screwed face full of acnes. He found Officer Dave who would not only help him but eventually would adopt him, "*I don't understand human beings. I don't understand the people who risk their lives to save strangers. I wish I knew people like that*" (p. 12). So, the inherent lesson, which could be overheard in Zits mind was the possibility of hope that we should accept one another with various degrees of shame and we should strive to forgive one another. This way, we can open ourselves to the possibilities of hope. But hope never steps in where there is violence. Violence comes in various shapes, both physical and emotional. The more a person becomes violent, the more he becomes detached from any possibility of home. Hope can be innate and is always there in each and every human being but this fact cannot be neglected that violence always precedes hope for desperate people. Hope is needed for man to make him realize that violence is ugly. Once a man is exposed to the ugliness of violence, he (oppressor) no longer wants to commit violence. But Zits was lucky through his magic realistic journey through which he ultimately realized that he should forgive people which was the ultimate hope in terms of defining it in the context of the novel.

The reason was that through this fantastic technique of stream of consciousness, we do not consider ourselves separate from Zits, because he was in the body minds of five different persons with his swinging thoughts back and forth in history, defying the notion of time and space and realizing the possibility which is only possible if the oppressed ones forgive people. Forgiveness is yet another theme which can be taken into account through the interior monologue being employed in the novel. Zits journey through time and space and everywhere he went, there was war, cruelty, violence, betrayal, revenge, hatred, terrorism, racism, massacres, foreign disputes, personal disputes and what was worse was that even the oppressed class alongside the oppressor were seen committing various atrocities. Zits, through all his journeys, realized that forgiveness was the only remedial thing. If we want to accept ourselves as flawed and forgive others, while putting ourselves in their shoe; only then, can we have a better chance of replacing the evil with good. It could be seen in the novel that Zits was not some superhero to overcome all his challenges. He was still in the world and he observed that betrayal was prevailing everywhere but this did not mean that he should suffer everlasting shame because he was abandoned by his parents and sexually exploited by two men while he was still a child. He should not be ashamed that he was brainwashed into turning a mass murderer. The protagonist realized through interior monologue and magic realistic journey while being in the minds of various people as a detached person that each one of them had some degree of shame about their lives and reached to maturity that he should first forgive himself if he wanted to forgive others. Once, he did that, he was finally able to forgive himself in the first place.

CONCLUSION

The study was concerned with analysis of *Flight* in terms of the narrative technique of the novel. The selected narrative technique has thematic relevance in the novel. The use of this technique helped the author understand the themes of the novel. After identifying them, all the themes were related to hidden identities (ideologies) of the protagonist (Zits) and apparent atrocities by the hands of the society. These ideologies were embodied, capturing the thoughts of the protagonist's consciousness creating his personality. This depiction of protagonist's consciousness about his ideologies was influenced by social orders and his respective changing position revealed through stream of consciousness technique. The analysis of the technique showed that how an emotionally wounded male Indian orphan's transformed identities helped him contemplating the ravages of racism, colonialism and war leading to hate, violence and revenge. The attitude of the protagonist (in the form of interior monologue) towards these themes changed because of his desire and struggle for secular

knowledge because the religious institute and racial elements compelled him for hate, violence and revenge. It helped him in recognizing the importance of the possibilities of healing those wounds after considering reconciliation with others and realizing compassion, empathy and forgiveness as possible ways out of sufferings and grieves. Similarly, the shame because of the half breed and personal identity and facial acnes led to the consciousness about societal norms and political and historical consciousness and so to create the hope of reconciliation with near and dear ones. This realization makes hopefulness easy to convey after all the shames and violent thoughts. The battling issues of history and identity, acne and alcoholism are arrived at after understanding himself and his country forgiving the American Indian holocaust trauma, extensive mental, sexual, and physical abuse after realizing his sense of self-worth. His anger, bitterness, shame and lack of resent on the part of the culprits were best shown by utilizing this technique. His awareness about his personal and individual sufferings could never have been helped by other Indians like him and the consciousness about their behavior was easily revealed through this technique. His situation had a thematic relationship to his recurring exploration of relations, abandonment, and the complexities of forgiveness consciously depicted through this technique. The remarkably happy ending and hopeful interracial conclusion was a possible healing of his painful legacy realizing that everybody's pain was important. This stream of consciously realizing the flow of inner thoughts and outer actions were depicted realizing at the end that racism was easy to deal with as compared to love.

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