

Chapter One

Introduction

1.1 Overview

American literature is the literature written or produced in the area of the United States and its preceding colonies. During its early history, America was a series of British colonies on the eastern coast of the present-day United States. Therefore, its literary tradition begins as linked to the broader tradition of English literature, however, unique American characteristics and the breadth of its production usually now cause it to be considered a separate path and tradition.

The New England colonies were the center of early American literature. The revolutionary period contained political writings by Samuel Adams, Benjamin Franklin and Thomas Paine. In the post-war period, Thomas Jefferson's United States Declaration of Independence solidified his status as key American writer. It was in the late 18th century and early centuries that the nation's first novel was published with the war of 1812 and an increasing desire to produce uniquely American literature and culture.

American literature Ages

Native Americans arrival (4000 – 2000 B.C)

It began in the pre-Columbian era with the settlement of the Americans by the Paleo-Indians. Characteristics of this period :

- 1- Oral literature: epic narratives, creation myths, stories, poems and songs.
- 2- Use stories to teach moral lessons and convey practical information about the natural world.
- 3- Deep respect for nature and animals.
- 4- Cyclical world view.
- 5- Figurative language.

Puritanism (1600-1800)

Early literature written by Puritans in America often appeared as first person narratives in the form of journals and diaries. Early American colonists wrote their accounts of immigration, settling in America, and day-to-day life in journals to pass their stories down. Many Puritans also wrote letters to send back to Europe to family and friends they left behind. Very little fiction appeared during this period; Puritans valued realistic writing with an emphasis on religious themes.

Three important Puritan genres included:

- Sermons
- Historical narrative
- Poetry

Puritans held deep religious beliefs based on their own perspective of Christianity. The Bible played an important role in the daily lives of the Puritans.

Rationalism “the Age of Reason” (1750 – 18000)

The most important pieces of literature during this age were political documents, speeches and pamphlet. Its writing was less private and religiously based and the writing came away from the plain style and became full of flourish and colorful language. Characteristics of this period:

1-Human beings could arrive at truth by using deductive reasoning rather than relying on the authority of the past.

2-Mostly comprised of philosophers and scientific speeches.

Romanticism (1800-1860)

American romanticism was the obsession and celebration of individualism took on particular social relevance because America culture had always prized individualism and egalitarianism. Characteristics of this period:

1- Saw poetry as the highest expression of the imagination.

- 2- Valued feeling, intuition and inductive reasoning.
- 3- Use of supernatural themes and settings.
- 4- Placed faith in inner experience and power of the imagination.
- 5- Championed individual freedom and the worth of the individual.

American Renaissance -Transcendentalism (1840-1860)

It took root in America and evolved into predominantly literary expression. The adherents to the Transcendentalism believed that knowledge could be arrived not just through the senses but through intuition and contemplation of the internal spirit. Characteristics of this period:

- 1-Everything in the world, including human Beings, is a reflection of the Divine Soul.
2. People could use their intuition to behold God's spirit revealed in nature or in their own souls.
3. Self-reliance and individualism must outweigh external authority and blind Conformity to tradition.

American realism (1850-1900)

American realists believed that humanity's freedom of choice was limited by the power of outside forces. Characteristics of this period:

1. Feelings of disillusionment.
2. Common subjects; slums of rapidly growing cities, factories replacing farmlands, poor factory workers, corrupt politicians.
3. Represented the manner and environment of everyday life and ordinary people as realistically as possible (regionalism).
4. Sought to explain behavior (psychologically/socially).

American modernism (1900- 1950)

American modernism benefited from the diversity of immigrant cultures. Artists were inspired by African, Caribbean, Asian and European folk cultures and embedded these exotic styles in their works. Its characteristics:

1. Sense of disillusionment and loss of faith in the “American Dream”: the independence, self-reliant, individual will triumph.
2. Emphasis on bold experimentation in style and form over the traditional.
3. Interest in the inner workings of the human mind (ex. Stream of consciousness).

Post modernism (1950 to present)

Postmodern literature is literature characterized by reliance on narrative techniques such as fragmentation, paradox, and the unreliable narrator; and often is not defined as a style or a trend which emerged in the post–World War II era. Postmodern works are seen as a response against Enlightenment thinking and Modernist approaches to literature.

Henry James was one of America's greatest writers. In his short stories and novels, he created characters of great psychological complexity. His prose style changed over the course of his 50-year writing career. At first, James' style was straightforward and realistic, and he often sharply satirized manners and morals. He refined the technique of narrating a novel from the foundations of modern stream of consciousness. He was a master of psychological novel; he was an innovator in technique and one of the most distinctive prose stylists in English.

William Faulkner stands as one of the most preeminent American writers of the twentieth century. Faulkner especially embodied the Southern sensibility. Faulkner's literature had significant influence on both popular and Modernist literature. His literary reputation included poetry, novels, and short stories

combining stream of consciousness narrative technique with linguistic innovations and vivid characterization.

The modern novelists, Faulkner like the Cubist painter has explored the ways in which form could concentrate the meaning. In the simplest terms, the Cubist novel was one in which a linear narrative was broken so that the structure or arrangement of its parts itself form a level of meaning.

Psychological novel is a work of fiction in which the thoughts, feelings, and motivations of the characters are of equal or greater interest than is the external action of the narrative. In a psychological novel the emotional reactions and internal states of the characters are influenced by and in turn trigger external events in a meaningful symbiosis. The psychological novel reached its full potential only in the 20th century. Psychological novel techniques are:

- a- Stream of consciousness that presents the thoughts and feelings of a character as they occur.
- b- Interior monologue in which the author depicts the interior thoughts of a single individual in the same order. These thoughts occur inside that character's head.
- c- Flashback or analepsis is an interjected scene that takes the narrative back in time from the current point in the story. Flashback is often used to recount events that happened before the story's primary sequence of events to fill in crucial back story.

1.2 Statement of the problem

Early authors of fiction presented thoughts and feelings of a character through action or dialogue with other characters. They did not portray the internal world of their characters, and they were not concerned with the psychological dimensions. Psychological novel techniques contributed to reflect

psychological dimensions of a character and analyze a character's feelings and thoughts internally.

This study intended to find out whether Henry James and William Faulkner used psychological novel techniques to analyze their characters and their internal thoughts and feelings in their novels.

1.3 Objectives

This study aimed to investigate psychological novel techniques in 20th century American literature. More specifically, it answered the following objectives: to determine psychological novel techniques in six selected novels namely: The portrait of a lady, the turn of the screw and the wings of the dove ,The Sound and The Fury, As I Lay Dying and Absalom, Absalom, to identify analysis of these techniques in the six selected novels.

1.4 Method

The researcher used content analysis in six selected novels namely: The portrait of a lady, the turn of the screw and the wings of the dove, The Sound and The Fury, As I Lay Dying and Absalom, Absalom. They were chosen based on their models of the genre under the study. This study attempted to present how the selected novels proved the use of stream of consciousness, flashback and interior monologue as literary techniques.

1.5 Questions of the study

- 1- What is psychological novel?
- 2- What are the aspects of psychological novel?
- 3- What are the techniques of psychological novel?
- 4- To what extent Henry James presented psychological novel techniques in his three novels?
- 5- To what extent William Faulkner presented psychological novel techniques in his three novels?

1.6 Significance of the study

This study focused to find out psychological novel techniques in 20th century American literature and analysis of these techniques in the following novels: The Portrait of a Lady, The Turn of the Screw and The Wings of the Dove, The Sound and The Fury, As I Lay Dying and Absalom, Absalom.

1.7 Limits of the study

This study limited to determine psychological novel techniques in six selected novels: The Portrait of a Lady, The Turn of the Screw and The Wings of the Dove, The Sound and The Fury, As I Lay Dying and Absalom, Absalom and analyzed them.

This introduction explained history of American literature. It reflected Henry James's contribution to psychological novel and Cubism movement influence on William Faulkner's writing style.

Chapter Two

Part one: Historical Background

2.1 20th century American fiction

The 20th century in American letters brought with it a direct reflection of the disturbing impact of industrialization and urbanization on old ways of life. It also brought new definitions of reality, both scientific and philosophical.

The changes in American life that were reflected in the literature of the last decades of the 19th century continued into the 20th century. They included scientific advances rapidly increasing industrialization and urbanization and a shift in emphasis in regard to certain moral and religious values. The impacts of these changes were manifested not only in subject matter but also in styles.

The writers tended to reject tradition and enter upon a period of extensive experimentation. Realism and Naturalism remained as influences sometimes dominant- on serious American literature. After the early years of the century, these movements blended with or were cut across by other literary movements and trends. The writers were responsive to the influence of the 20th century historical events and the attempts to explain them or absorb their significance with a philosophical or theological framework.

The authors were not satisfied simply to understand them on grounds of pure realism as national or international politics. The two world wars and the undeclared wars between and after them became an inescapable part of the writer's condition as man. The disorder of events became a stimulus to what the poet Wallace Stevens called "the maker's rage to order". His effort to attain a new text of the world.

The 20th century attempted to understand the nature of things and develop a new vocabulary and syntax for expressing it led, significantly for the writer into the development of formalized aesthetic considerations and the emergence of a

mature American literary criticism. The distinguished discussions by Henry James of his own intentions and tactics were succeeded by the work of a long line of writers who in their analyses of craft paralleled the influence of their own artistic successes Ezra Pound, T.S Eliot and Wallace Stevens were notable examples. Editions of the letters of Pound, Hart Crane, and Stevens deepened the influence of their formal writing.

The years which preceded World War I were years of expansionism and imperialism in politics, naturalism in fiction, scientism in thought. They carried on the political and economic developments of the post-Civil War year, adapted the ready interpretations of Darwin to an expanding business world. They were also years for the development of 20th century literature. Beginnings were made in the establishment of American fictional styles which were to be elaborated upon and refined in subsequent years. The war itself brought several changes to the American scene. For one thing, it took many of the young men and transferred them to a foreign, an older, culture, which was to have much to do with the changing literary world in the 1920's. The rather easy and haphazard mixture of socialism, anarchism, Nietzscheanism, and liberalism, which is found in the early years, was to be dissipated with the conclusion of the war. The effects of the war upon such writers as Cummings, Hemmingway, and Dos Passos, while not as violent as they seemed on the surface, were considerable.

While America enjoyed a fairly consistent prosperity and seized one opportunity after another for extending its influence and increasing its strength, writers spoke of the melancholy naturalistic prison of the human soul, of the environment created by business for its own advantage, or of the impossibility of an art in a completely materialistic civilization. Woodrow Wilson's liberalism turned out eventually to have been a continuation of the Native American feeling that its notion of right needed only to be expressed to be accepted. The disillusionment

over the results of the war was implicit in the war's failure to convince young intellectuals of its nobility of purpose or its justice. The popularity among business apologists of the Spencerian view of evolution did not last Spencer's own lifetime. The inferences made by the literary naturalists did survive the war years, and a conviction not altogether new to American culture, but still strange enough to be startling, was born of the literary debates and theorizing in London and in American magazines: the conviction that art both posed intrinsic value and involved special obligations for the artist.

World War I and After

When World War I started, Ernest Hemingway was sixteen years old; John Dos Passos, eighteen; E.E. Cummings, twenty; William Faulkner, seventeen. All of these men volunteered some time before America joined the Allies. They had scarcely any opportunity for learning about their own country before they arrived in other. They matured not in the relatively prosperous and at least superficially stable world of prewar America, but in the ambulance corps, in the Red Cross, or in the First World War's equivalent of the concentration camp.

In his *Exile's Return*, Malcolm Cowley described the condition which made this generation of writers what Gertrude Stein called "the lost generation".

Whatever the doctrines we adopted during our college years, whatever the illusions we had of growing toward culture and self-sufficiently, the same process of deracination was continuing for all of us.... Normally the deracination would have ended when we were graduated; outside in the practical world we should have been forced to acquire new roots in order to survive. But we weren't destined to have the fate of the usual college generation, and instead of ceasing, the process would be intensified....¹

¹ Malcolm Cowley, *Exile's Return* (New York, 1994), page 36

The ambulance corps and the French military transport constituted what Cowley termed “college-extension” courses for a generation of writers”. What they have thought was chiefly the advantage of being near danger and violence; the ambulance service “instilled into them what might be called a spectatorial attitude”. Some of these young men had more immediate contact with danger and discomfort than others. Hemmingway joined the Italian army and was severely wounded on the Italian-Austrian front; Faulkner joined the British air force and experienced direct and dangerous contact with the enemy; Cummings was placed in a French detention camp for three months because of an error of the military censor. The experiences of these men definitely affected their attitudes toward the postwar world. It was with a sense of having been uprooted of having to return to a country. They did not quite understand that. They viewed the end of the war. Cowley said; “*School and college had uprooted us in spirit, now we were physically uprooted... All our roots were dead now, even the Anglo- Saxon tradition of our literary ancestors, even the habits of slow thrift that characterized our social class*”.²

The feeling of deracination of having no training in any culture of having participated in a war which had little meaning for them, contributed much to the formation and strengthening of postwar attitudes. The postwar intellectuals and artists together with hundreds of men and women who affected to be both but were neither, traveled freely between New York or Boston and Le Havre, France. They indulged themselves and criticized the land of their origin; they studied and imitated the literature of their adopted country. They published magazines, in which they printed their work and editorially praised it. In spite of the chaos and purposelessness of their Paris as it was described in the first half of

² Robert H. Bremner, *Children and Youth in America-A documentary history*(London,1971) page 99

Hemmingway's *The Sun Also Rises*, they often learned something of the craft of writing and occasionally produced creditable works of literature.

The immediate result was the production of war books. John Dos' *One "Man's Initiation"* (1917) was the first of these. A crude, autobiographical first novel. It described the career of an American ambulance driver in France. E.E Cummings's "*The Enormous Room*" followed in (1922) a story half autobiographical. Of Cummings's internment in La Ferte Mace, a hundred miles west of Paris. In 1921, came Dos Passos' second novel about the war, "*Three Soldiers*", which was chiefly the story of John Andrews, a soldier who wished to become a composer, who deserted the army and withdrew to the French countryside to write his music, and who was finally arrested for desertion. In 1925 "*What Price Glory*"? By Maxwell Anderson and "*Laurence Stallings*" was produced on Broadway; with frankness of setting and language, it described the lives of several U.S Marines in the war. At the end of the decade, Ernest Hemmingway's *A Farewell to Arms* (1929) was published. It was not only the best of the war novels; it stated quite clearly the general effect of the war upon the generation which had experienced it. From England came Ford Madox Ford's Tietjens novels published between (1924 and 1928) and Richard Aldington's "*Death of Hero*" (1929); and from Germany, at the end of the decade, Erich Remarque's "*All Quiet on the Western Front*" (1929).

The work of Ernest Hemmingway was the best source of information concerning postwar attitude and its literature. In it, one might discover the principal points of view of the 1920's. His disposal of the substance of cultural statement the abstract, "glory" words which belonged to an established trusted world. From this point, he offered some suggestion of what postwar man might accept as an alternative to a fixed philosophy of life:

1. Man's moral sense was closely related to his immediate experience; morality was tested in terms of immediate consequences: what made you feel for good after it was moral; what made you feel disgusted was immoral. In any event, you "paid" for what you got: "No idea of retribution or punishment. Just exchange of values. You gave up something and got something else".
2. Social criteria were also applicable only to immediate circumstances. The test of a man's character was the way in which he got along. The way he fitted. Most of the entire manner in which he assumed his position in a group. Poorly adjusted persons reacted openly to their experiences and exaggerated them or sentimentalized over them. Well-adjusted persons understated their reactions. They were uneasy in the presence of displays of rhetoric or sentiment. One oughtn't to waste too much time trying to explain, even to himself, the meaning of his life.
3. Experiences after the war, especially, those of men who had participated, were likely to be violent. This violence cannot be calmed by soothing and vague generalities. Hemmingway sought in two ways for a suitable pattern of adjustment to this violence: the first is a kind of primitive idyll, such as the Burguete interlude of "*The Sun Also Rise*". When conditions were right and you were with men who shared your feeling and your interests the problem of adjustment seemed automatically, if temporarily, to have been solved. The second was a statement of an "aesthetic" of violence. By which a pattern was imposed upon it and it was subdued. This was what the art of bull-fighting meant to him. It was an aesthetic formalization of native courage, which Hemmingway has noted in many other situations as well, and approved of.

By 1920's a number of influential forces were combining to give new shape and scope to American fiction. The findings of Sigmund Freud and other psychologists about human drives and motivation were eagerly seized upon by

writers with particular emphasis placed upon the dire effects of sexual inhibitions. World War 1, the first foreign conflict in which a large number of citizens had engaged, created some disillusionment and bitterness but it also brought attacks for men who had their first experience of Europe under wartime conditions. Some writers disgusted with some prohibition and provincialism, remained in Paris to practice their art and to enjoy their membership in the lost generation other remained at home snipe at American folly, pretension, and get rich quick bloom time spirit in retrospect. The novels produced in the astonishingly fertile decade of the 1920s were most significance characterized by their disquiet and deep questioning of America's future. Despite their iconoclasm and their frequent attention to wild parties and clandestine love affairs. The 1920's have been described by such phrases as "The Jazz Age" and "The Era of Wonderful Nonsense". Frederick Lewis Allen's *"Only Yesterday"* (1931), Mark Sullivan's *"The Twenties"* (volume six of our times, 1935), and Irene and Allen Cleaton's *"Books and Battles"* (1937) have tried to give the social history of the decade. The best portrait of the times is found in the fiction of F. Scott Fitzgerald. His first novel, *"This Side of Paradise"* (1920), gave him enough money for his marriage and for move to New York, from which most of his subsequent observations of "The Jazz Age" were issued.

It was a time of Prohibition and bootleggers, a time of easy money and reckless spending, a period during which sins against taste were committed in the name of unfettered adolescence. Fitzgerald's novels and short stories underscore several characteristics of the decade: its devotion to the cause of the free and independent woman; the phenomenon of the newly rich, and the protection their wealth afforded them; the search of newly physical and social experience, which proved so often to be simply an acceleration of familiar ones; in general, the

psychological tensions endured by a generation which failed to find stability in ways enjoyed in previous times.

"The Great Gatsby" (1925) was the best social portrait of the 1920's and one of the best of modern American novels. In it Fitzgerald achieved a remarkable economy of form, through the use of a narrator who was sufficiently of the cast of characters to know it and to interpret it intelligently, but not so deeply involved in its world as to lose his talent for judging it. He offered a portrait of postwar magnificence by means of glimpses of Gatsby's incredible Long Island parties. He presented the postwar flapper, so often inadequately understood in his other work and in numerous cheap imitations of it, in the characters of Daisy Buchanan and Jordan Baker. Finally, he analyzed the psychological effect of wealth upon the American personality: the quick wealth of Jay Gatsby, gained in the Prohibition underworld and serving the one consistent illusion observable in the world described in the book; and the wealth of Buchanan, which seemed to have provided them immunity from all social and moral responsibility. Fitzgerald was an extremely uneven writer; he managed to avoid all his excesses and to stay close to the pattern he had originally selected.

The popular intellectual tone of the 1920's was that of a cultivated disrespect for the conventions. Young people enjoyed laughing at their elders and didn't mind laughing at themselves. The more cutting the criticism, the more lavish of clever invective, the more popular it became. The pseudo-sophistication of *"Vanity Fair"* magazine shared popularity with that of a newer arrival on the scene, *"The New Yorker"*. H. L. Mencken's *"American Mercury"*, of which he was editor from 1923 to 1933, offered much entertainment to its subscribers and an abundance of data concerning the world of the middle class and its institutions. Mencken's journalism was directed chiefly against the American middle class (the "booboisie", as he called it). Sinclair Lewis's success as a novelist came from the

same activity. His was a gift of parody, mimicry, and satirical realism which made his novels of the 1920's successes from the start. Lewis attacked the middle class for many of the same reason which motivated the attacks of Mencken. But he was at the same time committed to liking the American bourgeoisie in a way quite alien to Mencken's taste. The merciless parody of middle-class hypocrisy and pretense continued throughout the 1920's; only the dedicated scientists of Arrow smith (1925) escaped it. The most important novels of earlier traditions were written by women, the early fiction of Edith Wharton and Ellen Glasgow dealt ironically with social change in the East and South. Ellen Glasgow published what was perhaps her best novel, "*Barren Ground*", and followed it with "*The Romantic Comedies*" (1926) and "*They Stooped to Folly*" (1929). Willa Cather extols the pioneer spirit of the immigrant framers of the Midwest.

Edith Wharton lacks the aesthetic intensity of Henry James, but like him dealt with characters of superior social position in urban circumstances in which refinement of manners complicated all adjustments between desire and convention. In the "*House of Mirth*" (1905) the hero was destroyed by forces of a materialistic society, and "*Ethan Frome*" (1911) and "*The Custom of the Country*" (1913) revealed a bitter awareness of a progressive slackening in moral standards, but "*The Age of Innocence*" (1920) written from herself-exile in France, nostalgically recaptured the beauties –and dangers of a finer, earlier way of life.

Willa Cather also idealized in past way of life, that of her native Nebraska. Cather described the pioneers who succeeded in settling the Middle West by ventures of cooperation and endurance, and the erosion of these qualities by the selfish materialism of later generations. Her best novels, including "*Pioneers*" (1913), "*My Antonia*" (1918), "*A Lost Lady*" (1923) and "*The Professor's House*" (1925) captured in lyrical prose both a sense of the countryside she loved and an awareness of the inevitability of change in all human affairs.

The fiction of Ellen Glasgow and Willa Cather could for the most part be said to follow a regionalism earlier practiced by such writers as Sara Orne Jewett and Mary Wilkins Freeman; but both Miss Glasgow and Miss Cather were better artists than their predecessors. Both also showed some suggestion of the influence of Henry James in their efforts to utilize their style. In the list of regionalist novels, Elizabeth Madox Roberts's "*The Time of Man*" (1926) occupied an important position; it was one of the best examples of its kind.

The fiction of Sherwood Anderson was as much a part of the twenties as was Hemingway's. Although two of his novels appeared before the war. The bulk of Anderson's best work was brought out in the postwar decade. Anderson was concerned chiefly with the problem of the human personality in an increasingly dominated by industry and the machine. Much of his fiction had the small town for a setting and attempts to show the villager's groping for some kind of articulation or expression.

In the preface to "*Winesburg, Ohio*" (1919), his characters were called "grotesques"; they were exceptional in their strenuous essays at personal definition. "*Poor White*" (1920), in some respects at least his best novel, "*Many Marriages*" (1923) was an inferior attempt to illustrate the repressions caused by modern business and to describe one man's revolt against them, "*Dark Laughter*" (1925) opposed the white and the Negro civilizations, demonstrating the great advantage of the simpler, more primitive society over the repressed and artificial whites. Anderson's best work was to be found in his collections of short stories (*The Triumph of the Egg* and *Men* are especially noteworthy). He had proved himself eventually to be a rather groping, undisciplined artist, almost as confused about life as were his characters; but at times he was a writer of considerable talent and insight.

The harsh depression years of the 1930s stimulated a powerful literature of social protest, though much of it had not worn well. Several writers combined a naturalistic literary technique with a political philosophy that was leftist in sympathy often blatantly. James T. Farrell analyzed his generation in an outspoken trilogy: “*Young Lonigan*” (1932), “*The Young Manhood of Studs Lonigan*” (1934), and “*The Judgment Day*” (1935) these traced the gradual corruption of a Chicago youth by his environment. Farrell’s many later works have repeated the form and themes of these books. Erskine Caldwell joined sexual sensationalism with a depiction of the plight of back-country Georgia farmers to produce “*Road*” (1932), “*God’s Little Acre*” (1933) and “*Journeyman*” (1935), these novels made him one of the most widely read of American authors.

Two authors of the thirties who treated a different social level were John P. Marquand and John O’Hara. Marquand produced an excellent satiric treatment of Bostonian manners in “*The Late George Apley*” (1937), his many later novels tended to be slick and conventional. O’Hara, who was written a continuing series of frank novels about the fictional community of Gibbstown.

The short story employed both the regional detail with which literary history was long familiar and the Hemmingway kind of underwriting. Dialogue became increasingly important, not only as the key expression of the peculiarities of a region, but also as a means of drawing the lines of proletarian heroism. Proletarian fiction of the 1930’s seemed undistinguished and crude. It was often written hastily and according to a half-understood formula, which required that the writer followed certain lines of characterization and plot. There were a few writers who gained distinction either within or in spite of the formula. Of the sixteen contributors whose short stories are included in the anthology, “*Proletarian Literature in the United States*” (1935), Albert Maltz, Albert Halper, Erskine Caldwell, Robert Cantwell, James T. Farrell, Josephine and John Dos Passos contributed the best

work. Only Maltz, Albert Halper, Farrell;s Cantwell, and Miss Herbst belonged strictly and entirely in the proletarian mold. James Farrell's sociological studies of life in Chicago's lower middle class supported rather than provided primary evidence of the leftist revolt. John Dos Passos, who acquired a reputation long before 1930, published his trilogy of American life, *U.S.A (The 42nd Parallel, 1919, and The Big Money)* in the 1930's; and his sympathies could be said to have touched the leftist interests of the time.

At any rate, like Farrell's, his work offered what leftist critics described as "documentary evidence" of oppression. But Dos Passos was scarcely ever comfortable in plain Marxist clothes. In the early years of *The New Masses*, he had asked for an independent, native radicalism, free of Russian directives and taboos; and in "*Adventures of a Young Man*" (1939), a novel in general quite undistinguished and mediocre, he pointed to the confusion and abuse in leftist political ranks.

John Steinbeck produced fiction in the 1930's which influenced and excited the general reading public much more effectively than that of any Marxist writer.

"*In Dubious Battle*" (1936) was undoubtedly the best strike novel of its time and the most readable today. This was primarily because, like his Doc Burton, Steinbeck did something other than use the strikers as a mechanism or formula of leftist polemic; he studied them and at the same time considered them as individuals. "*The Grapes of Wrath*" (1939), his most successful novel, considered the dispossessed farmers of Oklahoma from point of view which was substantially democratic and was leftist only because the democratic temper of the times was so. When Tom Joad left his family for the last time, it was an individual who wanted to know, wanted to figure this whole thing out. There was a likelihood that his quest would include some association with Marxist activities, but this was not an exclusive doctrinal message which Steinbeck was trying to offer; rather, Tom

Joad set forth on a journey of democratic inquiry into the evils and inequalities of an abused and misshapen democratic world.

For most leftists of the decade, the Spanish Civil War (1936-1939) was a crucial event. Young men and women of the United States, England, and other countries went to Spain, to serve in the International Brigade or in other ways. The fiction was reflecting this dress rehearsal for World War is an important phase of leftist writing.

The literary historian Malcolm Cowley described the years between the two world wars as a second flowering of American writing. Certainly American literature attained a new maturity and a rich diversity in the 1920s and '30s, and significant works by several major figures from those decades were published after 1945. Faulkner, Hemingway, Steinbeck, and Katherine Anne Porter wrote memorable fiction.

The decade of the 1940s was marked by America's participation in WW2 and the aftermath in which the Cold war began novels about the armed conflicts started to appear even while battles still. John Steinbeck, "*The Moon is Down*" (1942), John Hersey, "*The Bell for Ando*" (1944). As the experience of the 1920s had indicated, many younger writers were to return from the fronts to pour out their experience in ever franker and more profane novels.

James Jones, "*From Here to Eternity*" (1945) Norman Mailer, "*the Naked and the Dead*" (1948). Several of these men were to continue their writing careers into the next two decades usually with less acclaim.

Fiction of the 1940's has developed generally along the lines suggested in these remarks. Writers might be said to be more especially aware of events than they were in the 1920's; but the awareness had not meant an exclusive commitment to the immediate present. Nor have these writers felt the urgent pressure of any one ideology such as haunted the conscience of their fellow in the 1930's. One

important fact about the forties was the decline of Marxism as a major factor in literary thinking. The literary discipline of fiction in the worked out by Hemingway in the twenties continues quietly to affect the writing in the forties. As his style proved more than equal to the task of describing war and battle, so its adaptations have proved the best way of describing combat scenes in World War II. The best-selling fiction of the decade continues to use historical, costume romance and simplifications of psychoanalysis. The fiction might be endure, for a little while at least, drew upon the examples of Henry James, Edith Wharton, and Ernest Hemingway.

One phenomenon of the 1950s was the appearance of the so called “Beat Generation” a group of totally disengaged non conformists who drew more attention to their bearded, shaggy selves than to their writing , a representative was Jack Kerouac, whose” *On the Road* “(1957) exposed their main interest rapid and aimless travel , sex, jazz , dope drink . Much more effective as literary art were other novels of the decade: Wright Morris (*The Field of Vision*, 1956, Saul Bellow, Ralph Ellison (*Invisible Man*, 1952 and Herbert Gold “*The Man who was not with it*” (1956). Another new talent was welcomed in William Styron, whose “*Lie Down in Darkness*” (1951) suggested discipleship to the Faulknerian method. The greatest critical and popular triumph was that J. D Salinger , his “*The Catcher in the Rye*” (1951) about a sort of citified Huck Finn caught exactly the idiom and rhythm of speech of an outwardly hard and but inwardly sensitive teenager. Salinger’s highly individual style had won him a following which might not always have comprehended his unusual and complex combination of surface profaneness and underlying mysticism.

American fiction of the 20th century was characterized by its diversity. Experimental in style and form joined new freedom in subject matter.

Alienation had long been a popular theme in literature, but its rise to prominence came most sharply during the 20th century as humans moved farther away from the world of nature and closer to that of machine. It is mirrored in the novels of that time. From Sylvia Plath's "The Bell Jar" to John Updike's "Rabbit Run" to Carson McCullers's "*The Heart is lonely Hunter*".

The novels of the 20th century have exposed the longing and heartache so common to the human condition. Part of the alienation expressed in the 20th century was a reaction to the changes in society as industrialization marginalized the average man. The alienation portrayed in the novels of the time reflects the impact of war (the Civil war, World wars I and II, Vietnam), the transitional hardships faced by new immigrants, a society more mobile (and therefore less connected by the ties of human relationships), and a society whose supreme values centered on money and power.

"*All the Kings Men*" by Robert Penn Warren showed the rise and fall of the "man of the people", power, corrupts, and alienation was felt at all levels of society whether it's F. Scott Fitzgerald writing about the upper classes and their sorrows or Truman Capote and Norman Mailer documenting the lives of criminals, a central theme in all these literary works was alienation and isolation.

From "Cold Mountain" by Charles Frazier (the Civil War) to "A Farewell to Arms" by Ernest Hemingway (World War I) to "*Slaughter House Five*" by Kurt Vonnegut (World War II) to "*Going After Cacciato*" by Tim O'Brien (Vietnam war), these powerful 20th century novels focused on the feeling of alienation as expressed by those experiencing a state of disillusionment, fear and anxiety. This powerful fare showed man at those moments most embodying alienation, surrounded by the life and death issues of the battlefield.

Characteristics of 20th century American novel

- Changing events and developments such as the First World War and the Great Depression changed fiction.

American fiction changed after the First World War because writers dealt with themes connected with their experience in the war.

- No moral preaching.

Fiction did not concern with religious issues. It focused on social issues.

- Concern with setting, character and themes associated with realism return.

Writers heeded with setting and themes in details which reflected their reality.

2.2 Definition of Psychological novel

Psychological content appears in a wide range of literary forms, from poetry to short stories, plays and novels. However, the most explicit reference to the human mind is to be found in psychological novels which deal with individuals' inner experiences, feelings, emotions and introspections. The psychological content can take different forms in literature. It can be represented symbolically or with the help of metaphors. It can be also found in the structure of the text, the time, the place, the action or even in meter and rhythm in the case of poetry.

The psychological novel is traditionally understood as a genre of prose fiction that focuses intensively on the interior life of characters, representing their subjective thoughts, feelings, memories and desire while in its broadest usage. The term Psychological novel can refer to any work of narrative fiction with a strong emphasis on complex characterization. It has been associated specifically with literary movements as nineteenth century psychological realism, 20th century modernism and the stream of consciousness novel, and with narrative techniques such a free indirect discourse and the interior monologue . The term Psychological novel also refers to works of prose fiction that draw upon contemporary psychological theories and recent studies of the psychological novel have focused on historical convergences between the two fields.

Psychological novel, also called psychological realism or the Inner man is a fiction in which the characters' thoughts, motivations and feelings are of greater interest than the external action. It places characters than emotional reactions and go deeper into their minds than novels of other genres. Events may not be presented in a chronological order, but as they occur in the characters' minds, memories of fantasies. Before the rise of the psychological novel, there used to be the traditional novel in which the writer told his stories for their own sake,

keeping himself and his ideas out of them, and drawing his characters mainly from the outside, clearly seen figures in a clearly observed world.

The term was first applied in the middle of the nineteenth century to a group of novelists including Eliot and Meredith. In the twentieth century, with the advance as a science, the term has come to be used in a stricter sense. Henry James and Arthur Miller were two of the most important contributors to psychological realism in American literature. Henry James explored the minds of his characters facing different complex social situations. He placed his characters in circumstances which didn't have always a happy ending unlike the characters in romantic fiction whose lives improved through perseverance and hard work. James's characters were created without idealization. Psychological analysis began to appear in his novels. He focused on the motives and psychology of his characters rather than their actions. This depended on the reader's part in the novel; the reader not read the novel, but also analysed the characters.

Arthur Miller was well-known for his deep insight into the minds and personal weakness of his characters. "*Death of a Salesman*" presented different stages in one of the characters' psychological breakdown. The story unfolded mirroring the protagonist troubled mind in different periods of his life. The central character failed to grasp the emotional and spiritual understanding of himself and his personal failure.

In this type of writing character and characterization are more than usually important, and they often delve deeper into the mind of a character than novels of other genres. In Psychological novel the emotional reactions and internal states of the characters are influenced by and in turn trigger external events in a meaningful symbiosis, this emphasis on the inner life of characters is a fundamental element of a vast body of fiction.

Aspects of Psychological novel

- Psychological realism is interested in recording inwardness of experience. This means that there is a focus on interior landscapes, the inside of a character or characters mind.
- Physical aspects are present but evasive.
- Thoughts are sometimes memories, “cinematic flicking” or retrospect. This means the narrative will flash backwards and forwards in time, focusing on the character’s mind and memory, instead of daily journey.
- Novelists necessitate heavy imagery – images fuse with sound and sight, forming a perceptual experience.
- No traditional story line.
- Readers presented with character’s consciousness and must move through the character’s thought patterns and sub-conscious.
- Use of stream of consciousness technique.
- Motif (flexible) of a quest- ceaseless becoming.
- There is no a creation of self-by-self for the character or characters.
- Fluid reality- must be captured before becoming a loss.
- Merging of past, present and future through sensory perception. The present loses its static nature and fades into additional levels of time, this forms what Virginia Woolf calls “luminous halo”.

2.3 Origin of psychological novel

Because the term is so flexible, there is little consensus about the origins of the Psychological novel some traces the genre back to the earliest origins of the novel itself, others cite influences ranging from Miguel De Cervantes "*Don Quixote*" (1605) to genres such as the historical romance , the sentimental, and the epistolary novel.

It is fully titled "*The Ingenious Gentleman Don Quixote of La Mancha.*" It published in two volumes, in 1605 and 1615, respectively; "*Don Quixote*" is considered the most influential work of literature from the Spanish Golden Age and the entire Spanish literary canon. As a founding work of modern western literature, and one of the earliest canonical novels, it regularly appears high on lists of the greatest works of fiction ever published.

The first translation of "*Don Quixote*" was the English translation done by Shelton in 1608 and published in 1616. In 1687 John Philips, a nephew of John Milton retranslated *Don Quixote*, announcing that it was "made English according to the humor of our modern language".

The tale of Genji , written in 11th century Japan , has often been considered the first psychological novel in the west , the origins of the psychological novel can be traced as far back as Giovanni Boccaccio (1344) "*The Elegy of Lady Fiammetta*" that is before the term psychological was coined.

The first rise of psychological novel as a genre is said to have started with the sentimental novel which Samuel Richardson's *Pamela* is a prime example. By telling the story in the form of letters, he provided the stream at least the flow of consciousness of his characters, and he pioneered in showing how his characters' sense of class differences and their awareness of the conflict between sexual instincts and the moral code created dilemmas that could not always be resolved,

these characteristics reappear regularly in the subsequent history of the novel. Samuel Richardson was the writer who made novel a respectable genre.

Early psychological content in literary works are found in the texts of Plato and Aristotle.

The psychological novel first appeared in 17 century France, with *Madame dela Fayette's princesse de Cleves* (1678) the category was consolidated by works like the *Abbe Prevost's Manon Lescant* (1731) in the century following. More primitive fiction had been characterized by a proliferation of action and incidental characters, the psychological novel limited itself to a few characters whose motives for action could be examined and analyzed.

In England, the psychological novel did not appear until the Victorian era, When George Eliot became its first great exponent. It has been assumed since that the serious novelist's prime concern is the workings of the human minds, and hence much of the greatest fiction must be termed psychological.

The first psychological novel in America is *The Scarlet Letter* (1850) was written by Nathaniel Hawthorne, since the completion of his landmark he was praised as being the father of the psychological novel. Many other authors have taken their work in similar directions, and have tried to reveal human psychology through their writing. Authors have been trying to convey truths about human behavior and explain the human psyche.

2.4 Development of psychological novel

Psychological novel fully developed in the 20th century, backed by Sigmund Freud's discoveries in the field of psychoanalysis. Freud is well known for his theories regarding the unconscious mind and the mechanism of repression; he stated that the mind can be divided into two parts: the conscious mind which includes everything people are aware of and the unconscious which includes people's feelings, thoughts and memories that influence their behavior.

As the psychological novel developed in the 20th century, some writers attempted to capture the total flow of their characters' conscious, rather than limit themselves to rational thoughts to represent the full richness, speed and subtlety of the mind at work, the writer incorporates snatches of incoherent thought, ungrammatical constructions, and free association of ideas, images and words at the prespeech level.

Early twentieth – century writers such as Marcel Proust, James Joyce, Dorothy Richardson, William Faulkner and Virginia Woolf fused their experiments in literary form with these new understandings of the mind. Psychological novels were frequently narrated from within the minds of individual characters, employing first person narration combined with interior monologue to trace the intrusions of fugitive memories, thoughts, associations and perceptions in the experience of consciousness.

Some modernist writers of the early twentieth- century attempted to recreate flow of thought in their narratives and thus emerged the psychological novel.

These writers unlike William James were not interested in a psychological decoding and cataloging of human mental processes, which would result in writing almost impenetrable and impossible to read. But rather they meant to capture the general effect of writing the external world from within the character's psyche.

Psychological novel writers of the modern age viewed the character as a psychological battlefield. They believed that one could best understand a person or a character by searching within his or her mind, where he or she exists in the trust sense. These writers recognized that there was another significant dimension of human beings, the unobservable subconscious, that traditional authors neglected to use when creating character personalities traditionally, characters developed personality from what they said or did, what other characters said about feelings of the human psyche, as the modernist psychological novel writers provided the potential for more accurate, comprehensive and in depth character development than had existed in the traditional approach.

Some writers were not presented time chronologically, it was dependent on the characters' perception while the focus on the emotional processes in the minds of their characters. They used no punctuation to present one of the characters uninterrupted flows of thoughts.

Henry James was considered the father of psychological novel. His characters are defined by the world in which they live and the social requirements of their society. James explored the psyches of characters grappling with complex social and ethical situations. As one of the pioneers of psychological writers, he believed characters should be created without idealization and that settings and situations must be portrayed as faithfully to real life as possible.

Part two: Conceptual Framework

Techniques of psychological novel

A-Stream of consciousness

It is a term coined by William James in principles of psychology (1890) to describe the flow of one's inner experiences. He was the first to describe it as a continuous succession of experiences. It is properly a phrase for psychologists, but it became metaphorical. The word stream is figurative.

This term is reserved for indicating an approach to the presentation of psychological aspects of character in fiction. The stream of consciousness novel is identified by its subject matter rather than its techniques, its purpose, or its themes. The word consciousness should not be confused with words which denote more restricted mental activities such as intelligence or memory, one of scholars writes

“it has been said that no philosophical term is at once so popular and so devoid of standards meaning as consciousness , and the layman’s usage of the term has been credited with begging as many metaphysical questions as will probably be the privilege of any sing word”³

Consciousness indicates the entire area of mental attention from precociousness on through the levels of mind up to and including the highest one of rational communicable awareness , stream of consciousness fiction is concerned with those levels that are more inchoate than rational verbalization – those level on the margin of attention .

An analysis of stream of consciousness fiction assumed that there are levels of consciousness from the lowest one just above oblivion to the highest one which is represented by verbal communication. Low and high indicate degrees of the

³ Robert Humphrey, stream of consciousness in the modern novel (London,1954), page 2

rationally ordered, there are two levels of consciousness. They are the speech level and the pre-speech level which is the concern of most of the literature. The word psyche is used as sameness of meaning for consciousness.

Henry James has written novels which reveal psychological processes in which a single point of view is maintained that the entire novel is presented through the intelligence of a character.

Stream of consciousness fiction is a type of fiction in which the basic emphasis is placed on exploration of the pre-speech levels of consciousness for the purpose, revealing the psychic being of the characters. James formulated psychological theory and he had discovered that memories, thoughts and feelings exist outside the primary consciousness. Stream of consciousness literature is psychological literature but it must be studied at the level on which psychology mixed with epistemology. The attempt to create human consciousness in fiction is a modern attempt to analyze human nature.

The realm of life with which stream of consciousness literature is concerned is mental and spiritual experience both the whatness and the howness of it. The whatness includes the categories of mental experiences, sensations, memories, imaginations, conceptions and intuitions. The howness includes the symbolizations, the feelings and the process of association.

Stream of consciousness writers discover their diverse evaluations on inner awareness.

Melvin Friedman said (*"The stream of consciousness novel should be regarded as the one which has as its essential concern the exploitation of a wide area consciousness generally the entire area, of one or more characters"*).⁴ Both Humphrey and Friedman maintained that the stream of consciousness novel

⁴ Melvin Friedman, *Stream of consciousness: A study in literary method* (London, 1970), page 3

attempts to convey primarily the pre-speech or preconscious level, Friedman assert that that consciousness is actually the entire area of mental activity.

The stream of consciousness novel presents difficulties both for the reader and the writer. The problem of the write is to represent consciousness realistically by maintaining its character of privacy the incoherence, discontinuity, and private implication and to communicate something to the reader though consciousness.

Stream of consciousness writers find it necessary to violate chronological sequences perhaps in imitation of human consciousness itself. Critics of this term said that the stream of consciousness novel is “a *singular mixture of invented colloquialism and inflated poetic mandarin, delivered in a tone as nears possible to an alcoholics mumble.*”⁵

Novelists who use this term concerned with presenting individual personality, in terms of artistic sensibility. They employed basic devices e.g. free association, standard rhetorical figures, and images and symbols. They record their imaginative experience in only the most approximate way. Friedman said that “the section of stream of consciousness novel are knit together mainly by such methods of continual cross references of symbol and image rather than by the process of action”.

Friedman listed three wide methods which were available to the stream of consciousness writer namely interior monologue, internal analysis and sensory impression .Humphrey divides Friedman’s internal monologue into direct interior monologue and indirect interior monologue.

The direct form is used for representing psychic content and process partly or entirely unuttered, the indirect method approximates Friedman’s internal analysis in which the author summarizes the impressions of the character in his own words and is consequently closer to directed thinking and rational control.

⁵ Paul West, The modern novel (Hutchinson,1967), page 46

Two other categories used by Humphrey are omniscient description which gives description the consciousness or psychic life of character, and soliloquy which communicates emotions and ideas related to plot and action and which has greater coherence than interior monologue because an audience is assumed, he explained that the use of soliloquy is a combination of the interior stream with exterior action.

Only Humphrey, of the writers has given any attention to the structural patterns employed in the stream of consciousness novel. He listed the most frequently used areas as (1) the unities, which usually have their framework in the external world (2) leitmotifs (3) previously established literary patterns which are often burlesqued (4) symbolic structures (5) formal scenic arrangements (6) natural cyclical schemes such as in Woolf's *The Waves* (7) theoretical cyclical schemes such as musical structures and historical cycles.

Paul West in his book *The Modern Novel* said that the stream of consciousness mode is used by the novelists who depict “(the anti-hero who now typifies powerless, anti social man), and that it has been renewed in significance by novelists who have lost faith in society and therefore also in the novel as social portraiture”) ⁶

Sinclair was the first writer to use the term in her novel “pilgrimage” to describe the fictional representation of the mind. It made use of the unconsciousness depths of the character's mind to portray them. This marked the way for the exits of the omniscient narrator...it was further developed by Virginia Woolf in her essay “modern fiction” she rejected the traditional style of writing novel as untrue representation of life.

⁶ Paul West, *The modern novel* (Hutchinson, 1967), page xi

The technique is a bold innovation that allows readers to experience emotional, moral and intellectual thought from inside a characters head and opened up new possibilities for point of view beyond traditional first on third person narration. Many of the first writers used stream of consciousness were modernists such as William Faulkner, P.H Lawrence in their realistic writing they strived to portray characters, events and settings in plausible authentic ways.

Stream of consciousness writing allows an author to create the illusion that the reader is privy to sensations and uncensored thoughts within a characters mind before the character has ordered them into any rational form or shape. These thoughts are portrayed through direct interior monologue, the presentation of characters thoughts as if he or she were speaking aloud. The narrator disappears, if only for a moment and the characters thoughts and emotions take over.

Main characteristics of stream of consciousness technique are:

1. Recording multifarious thoughts and feeling.
2. Exploring external and internal forces that influence individuals' psychology.
3. Disregard of the narrative sequence.
4. Absence of the logical argument.
5. Disassociated leaps in syntax and punctuation.
6. Prose difficult to follow.

This technique has many advantages, they are:

1. It pulls readers deep into the narrative mind.
2. It can be used to lend a breathless, poetic rhythm to the story.
3. It can create an interesting verisimilitude by mimicking real-life thought pattern.

This technique writing can also occur within the formal frame of the commentary of a third person narrator , as the narrative seamlessly gives way , sometimes mid sentence to inner processes of a character's mind without actually switching to the first person .

A writer of stream of consciousness fiction has something to say, to express some sense of values and he wants to communicate to the reader in a specific way. He chooses the internal world of psychic activity to dramatize these values, but psychic activity is a private thing and must be represented as private in order for the write to gain reader confidence.

B-Interior monologues

It is a term that is most often confused with stream of consciousness, Edouard Dujardin the first to use it in his novel *les larriers sont coupes* (1887). He defined it as “ *the speech of a character in a scene , having for its object to introduce us directly into the internal life of that character , without other intervention through explorations or commentaries , it differs from traditional monologue in that : in its matter , it is an expression of the most intimate thought that lies nearest the unconscious , in its form , it is produced in direct phrases reduced to the minimum of syntax , and thus it corresponds the minimum of syntax , and thus it correspond essentially to the conception we have today of poetry*”⁷

It is used for representing the psychic content and processes of character, partly or entirely unuttered interior monologue is also known as inner voice, internal speech, or verbal stream of consciousness is thinking in words, it also refers to the semi – constant internal monologue one has with one self at a consciousness or semi-conscious level.

⁷ Robert Humphrey, *stream of consciousness in the modern novel* (London,1954), page 24

Grammar rules are respected and punctuation is used to reproduce the sequence of thought, memories, feelings, considerations of the characters. the main features of the interior monologue are it is a verbal expression of a psychic monologue are it is a verbal expression of a psychic phenomenon, it is a verbal expression of a psychic phenomenon , it is immediate this distinguishes it from both the soliloquy and the dramatic monologue , where conventional syntax is respected , it is free from introductory expressions like he thought , he remembered, he said , there are two levels of narration : one external to the character's mind , the other internal , it lacks chronological order and the presence of subjective time , it disregards the rules of punctuation , it lacks formal logical order .

There were some authors who developed and exploited the term of interior monologue in the ancient world, they were homer, Apollonius Rhodius , Vergil , a void , Longus , and xeneophon of Ephesus , they used it with great skill and power. Homers use of the interior monologue was especially interesting; his practice was a combination of formulaic behavior and complete ease and flexibility.

Apollonius of Rhodius learned something from the Greek tragic dramatists, Vergil learned the technique from Apollonius, Ovid from both of them, in the ancient writers the interior monologue became a set piece a chance for display of verbal virtuosity, and it was natural.

There are two basic types of interior monologue, they are:

1. Direct interior monologue

Is represented with negligible author interference and with no auditor assumed, this type of monologue that Dujardin is concerned with his definition.

It presents consciousness directly to the reader with negligible author interference, there is either a complete or near complete disappearance of the author from the page with his guiding “he said or “he thought” and with his explanatory comments, there is no auditor assumed means the character is not speaking to anyone within the fictional scene.

2. Indirect interior monologue

This type an omniscient author presents unspoken material as if it was directly from the consciousness of a character and, with commentary and description, guides the reader through it, it differs from direct monologue basically in that the writer intervenes between the character’s psyche and the reader.

Indirect interior monologue is usually combined with and other techniques of stream of consciousness especially with description of consciousness.

According to Dujardin, one of the central goals interior monologue is to eliminate the apparent discrepancy between represented thought and the technique of representation.

There are another two types of interior monologue, they are:

1. Short interior monologue

One sentence thoughts that usually find in the middle of an action scene or a passage of dialogue, the reader hears a few words straight from the character’s head, then it is with the action or the talking.

2. Long interior monologue

The reader has direct access to the view point character thought for much longer period, sometimes for several paragraph or pages because thoughts that go for a while lack any pace usually find them.

Interior monologue aims to express thoughts and achieve the unmediated illusion by allowing a fictional character to express himself.

The most famous and certainly the most extended and skillful direct interior monologue is included the last forty – five pages of Joyce's' Ulysses , it represents the meanderings of the consciousness of Molly Bloom while she is lying in bed she has been awakened by the late arrival home of her wandering husband.

A very unusual use of the direct interior monologue attempts to depict a dream consciousness. The only writers have tried it in the novel are Joyce and Conrad Aiken. Both of them base their depiction on psychoanalytical theories of dream mechanism.

The differences between direct and indirect interior monologue is the use of the first person pronoun in the one, and third or second person in the other.

James Moffet and kenneth McElhey said an interior monologue is like overhearing someone's thoughts. They suggested three different scenarios which facilitate interior monologue they are :

- a. The narrator is reacting to his immediate surroundings the monologue tells the story of what is going on.
- b. The narrator presents their thoughts as memories the monologue review past events and connect them with present ones.
- c. The narrator's train of thought are neither a record of the present nor a recollection of the past – the monologue is purely a reflection, and

in itself , the story . Interior monologue technique allows the narrative and reader to be simultaneously outside and inside a character.

The founder of indirect interior monologue was Flaubert who used it extensively in *Madam Bovary* and it has become ubiquitous in 20th century and twenty – first century fiction. This term allowed him to use his characters' language.

Henry James called this kind of character as reflector for in direct interior monologue functions like a mirror that reflects characters thoughts.

Indirect inferior monologue is most often employed by third person narrators reflecting characters' thoughts; it can also be used by first person narrators reflecting the thoughts of another character. First person narrators also use indirect interior monologue to reflect their own prior thoughts. The first person narrator treats his previous self as it were a separate character.

Charlie Marlow used indirect monologue to present thoughts. He had during his voyage up the Congo River, he reflected his previous self's interior monologue as a third person narrator to reflect a character.

Direct interior monologue , the characters' thought are presented directly without altering person or tense , the external narrator disappears the character takes over a narrator, direct monologue is most common in third person narration but it is sometimes used by first person narrator.

Interior monologue can be divided along the lines of active and narrative monologues; in active monologue a character is using his speech to achieve a clear goal. Narrative monologue simply involves a character telling a story and can be often identified by the fact that they are in the past tense.

Shakespeare used interior monologue in Macbeth, Macbeth's monologue tomorrow and tomorrow and tomorrow

*She should have died here after
There would have been a time for such word
Tomorrow, and tomorrow and tomorrow
Greeps in this petty space from day to day*⁸
(*Macbeth act 5, scene 5, lines 17*)

Dujardin drew distinction between intellectual discourse and pure dream in the interior monologue.

Interior monologue offers the unfolding of thought under undifferentiated forms. the synthetic , virtual , implicit thought of the interior monologue must be prolonged and spread out in the mind of the reader in order to become explicit , actual and clear in order to become a living and efficient reality , it makes the reader think of the reverie by the apparent absence of cohesion and effort .

The interior monologue is the synthesis of questions – answer of impressions reaction which is uniformly juxtaposed in the mind. The effort of the reader comprises dissociating its development, classing the elements which come forth from an impression, separating them and situating them according to their respective places. In the interior monologue a reader finds the interior dialogue that seems to be the origin of all spiritual life , its prolonging in the intelligence becomes logical discourse and in the imagination pure reverie .

⁸ William Shakespeare, Macbeth (penguin,1994) page 2

C- Flashback

Is the interruption of the story's continuity to portray an episode or incident that occurred earlier. it is based on the idea of a vivid memory , it enables the writer to provide the reader with background information that appear not to be part of the story that being told but is considered essential by the writer for the understanding of the meaning of the story .

According to Richard Taylor flashback is defined as

“It an episode from a distant and seemingly unrelated past in introduced as thought it were happening in a present time. (a time machine or flashback so called it). It is to give some relevant information as to character formation or motive on the one hand on to focus attention towards a resulting pattern of ideas on the other hand)”⁹

According to Merriam Webster said that “flashback is an interruption of chronological sequence by interjection of events of earlier occurrence.”

By using flashback, writers allow the readers to gain insight into characters motivation and provide a background to a current conflict. Dream sequence and memories are methods used to present flashback.

There are three common forms of flashback they are:

1. The use of an event to bring back vivid memories of past event.
2. The use of old pictures which remind a character of the good old days.
3. The use of old letters that a character comes across , which refer to a specific event or events in the past , it is used to convey to the reader information regarding the character's background and give them an idea of the characters motives for doing certain things later in the story therefore it deepens inner conflict in the story .

⁹ Richard Taylor, Understanding the elements of literature(McMillan press,1981), page50-51

It provides stimulus for the conflict deepens the touching effects and allows the reader to sympathize with the villain. It increases tension, mention of the past event makes the readers wish to know the secret so the reader finds what the secret is and how terrible is the secret and provides the motivation for the conflict in the story.

Flashback has several purposes either move the story forward or reveal information about the character , to bridge time , place and reveal a past emotion event or physical conflict that affects the character, it gives insight and understanding into character's behavior or solves a past mystery and to reveal why an event happened .

Flashback has different kinds, they are:

1. External retrospection

In this kind previous event recalled in the text directs the space of time covered by the primary story; this kind provides the reader with information about what has happened before the story has started.

2. Internal retrospection

The reader while facing new events recalls past events from inside the space of time covered in the primary story. The importance of these past events is that at the point of their insertion they serve to supplement in the text. Past event are presented as the origins of the new events can be understood.

Rimmon Kenan states that both internal and external retrospection can be either heterodiegetic or homodiegetic in nature. heterodiegetic retrospection provides information about another character , event or story line . Homodiegetic retrospection provides past information about the same character event or story line. Homodiegetic retrospection provides past information about the same character, event or story line.

The characteristic of internal retrospection is that during the course of event the focus will shift and go back to events that events happened within the plot itself.

3. Mixed retrospection

Is a combination of both external and internal retrospection in mixed retrospection the contents of the flashback begin in the pre-story and extend right into the primary story's space of time.

4. Flashback to complicate events

It includes two sub-groups: firstly, flashback inserts events and secondly, the change of chronological order of events it is to insert events actually comprises external, internal and mixed retrospection.

5. Flashback of similar events

A particular event is presented at the beginning of a text and ignored at this point, but later the end of the story recalled by the narration of an event similar to the first event.

Mafela and Baldick stated that flashback implies the narrators' interruption of the chronological sequence of events in a literary work. By inserting past events while encountering new one. The narrator relates both sets of events.

Cuddon said that the technique of flashback reminds the reader of past events , reveals and develops themes of a text and supports background information of characters and event Mafela confirms this by saying *(flashback is the technique mostly used by authors to supply background and information of characters and events .The authors wait until things*

*are moving and then go back to fill in the necessary back ground information).*¹⁰

It is used is plot construction has features by which it can be identified in a text. Flashback on the other hand can be seen a specific kind of analepsis .The effects of it are (a) the change of event (b) the vivid presentation of the story's present and its past through different ways.

This leads to list of criteria identify flashback in narrative:

1. Movement: the flashback normally results from a sudden change / changes in the narrative in terms of time, space. Or possible worlds such as a flashback triggered by a character imagining a different person in an earlier time – frame and in a different location.
2. Degree of abruptness : how rapidly a flashback is introduced in a narrative , it is presented after a section break in novels
3. Levels of specification: whether the new flashback context and its events are depicted specifically, or summarized as generalization of some iterative past event.
4. Degree of vividness whether the new spatio-temporal frame and its events are presented to the reader.

The first factor, movement is concerned with what changes it can lead to other sub – categories of flashback presentation such as flash-forwards temporal forward shifts to future context) and flash sideways shifts between simultaneous events or characters with the same general location while the story time remains unchanged. The other three factors are concerned with the effects rendered by how these changes are presented. it is one of the techniques used in what narratologists call the second level of a text . it is related to text structure , it is plot and style . it sparks uses

¹⁰ Mafela, M, The concise Oxford dictionary of literary terms (Oxford,1997), page 127

to tell the stories , characters reveal framed stories through their share and private memories often the reader shares a flashback with a character that is not shared with any other character . Flashback is an important tool for the author to communicate with the readers for dramatic effect, it functions to provide back story in support of a main story- line .being presented either as continuous sequence or as a series of events showing only the crux of the back story. it is depicted a characters recall of his or her own even past events.

Flashback is an important technique for character development when reader begins stories; they meet characters with past and personalities. They require flashing out, extended narration or dialogue to achieve these ends can be boring and stilted so it is after employed. The author uses previous events not only to explain current events in the story but also to deepen the readers understanding of how a character might respond to a given situation.

However employed flashback technique in ancient world in the odyssey. When Odysseus related his earlier experiences to other people. This allowed Homer to fill the reader in on Odysseus past without spending time in boring narration.

An early example of flashback in the Ramayana and Mahabharata, where the main story is narrated through a frame story set at a later time. Another early use of this technique in the three apples, an Arabian Nights tale. The story begins with the discovery of a young women's dead body. After the murder reveals himself, he narrated his reasons for the murder in a series of flashbacks leading up to the discovery of her dead body at the beginning of the story. Flashback also employed in several other Arabian Nights tales such as "Sinbat the sailor" and city of Brass".

Psychological novel developed in 20th century and its techniques enabled modern writers to focus on psychological dimensions of a character.

Chapter Three

Research Methodology

The study was descriptive. The researcher gathered data from books and references. The study included five chapters: introduction, historical background and conceptual frame work, data analysis and discussion. The researcher used content analysis in six selected novels namely: *The Portrait of a Lady*, *The Turn of the Screw* and *The Wings of the Dove*, *The Sound and The Fury*, *As I Lay Dying* and *Absalom, Absalom*. They were chosen based on their models of the genre under the study. This study attempted to present how the selected novels proved the use of stream of consciousness, flashback and interior monologue as literary techniques. The researcher determined psychological novel techniques and analyzed them in the selected novels.

The researcher analyzed the characters through these techniques which presented deep psychological dimensions inside them. In the final study, the researcher proved that Henry James and William Faulkner used these three features as literary techniques and to present new and different style of novel focused on the nature of human psyche. They focused on the inner world of the characters to reflect their psychological dimensions and to stroll profoundly in their thoughts and feelings. They heeded with the characters attitudes that formed their personalities.

Chapter four
Data Analysis and Discussion
(Henry James and William Faulkner)

4.0 Modernism

Modernism had its origin in the late 19th and early 20th centuries, mainly in Europe and America. Some philosophers, like Georg Luckacs, theorized that literary modernism had its origins in the philosophy of Walter Benjamin.

Modernism was characterized by self-conscious break with traditional styles of poetry, verse and prose. Modernists experimented with literary form and expression. The modernist literary movement was driven by a conscious desire to overturn traditional modes of representation and expressed the new sensibilities of their time. The horrors of the First World War saw the prevailing assumptions about society reassessed. Thinkers such as Sigmund Freud and Kari Marx questioned that rationality of mankind.

American modernism benefited from the diversity of immigrant cultures. It was a reflection of American life in 20th century. In this quickly industrializing world and hastened pace of life. It was easy for the individual to be swallowed up by the vastness of things, left wandering, devoid of purpose, social boundaries in race, class, wealth were all being challenged. The social structure was challenged by new incoming views the bounds of traditional standards and social structure dissolve and loss of identity was all that remains but later translating into isolation, alienation and feeling of separateness from any kind of whole.

American modernism covered a wide variety of topics including race relations, gender roles, many American modernist writers influenced by the First World War explored the psychological wounds and spiritual scars of the war experience. Characteristics of American modernism were

- marked by a strong and intentional break with tradition. This break included a strong reaction against established religious, political and views.

- There was no such thing as absolute truth. All things were relative.

- No connection with history or institutions. Their experience was that of alienation, loss and despair.

- Championship of the individual and celebration of inner strength.

- Life was unordered.

- Concerned with the sub-conscious.

American modernism was broadly of two kinds, one was cosmopolitan, and created by expatriate writers especially Pound, H.D Hilda Doolittle (1886-1961). Stein and Eliot based in urban centers such as London and Paris. These writers sought to internationalize literature, often making powerful connections between their work and wide range of past literature; they had little belief in the usefulness or existence of an American literary tradition. There was also a group of non expatriate American modernists. Several of them spent time abroad. They were Stevens, Frost, Williams, Marianne Moore (1887-1970); F. Scott Fitzgerald, William Faulkner and Hemingway developed a modernist literature that was connected to American traditions and the heavy concentration on region and place in the work of them. There were several elements of modernism in American literature, they were:

A-Destruction

During the First World War, the world witnessed the chaos and destruction of which modern man was capable. The modernist American literature reflected destruction and chaos but they were embraced as they signaled a collapse of western civilization's classical traditions. Modernist novel destroyed conventions by reversing traditional norm such as gender and racial roles notable in Scott Fitzgerald "the great Gatsby". For example, they also destroyed conventional forms of language by breaking rules of syntax and structure. William Faulkner "The sound and the furry" rejected the rules of language; the author invented new words and adopts a first person narrative method and interior monologue.

B-Fragmentation

Was related to the element of destruction. Fragmentation in modernist literature was thematic, as well as formal, plot; characters, theme, images and narrative form itself were broken. For example, William Faulkner's novel "The sound and the furry" was fragmented in form, consisting of disjointed and non linear narratives. Modernists' literature embraced fragmentation as a literary form. It reinforced the fragmentation of reality and contradicted Hegelian notions of totality and wholeness.

C- Cycle

Modernists literature was concerned with representing modernity by its very definition, supersedes itself. It represented the paradox of modernity through themes of cycle and rejuvenation. Modernist literature celebrated the endless cycle of destruction; it ever gave rise to new forms and creations.

D-Loss and exile

Modernism rejected conventional truths and figures of authority and modernists moved away from religion. Man was assured that his own sense of morality trumps, but individualism results in feelings of isolation and loss. Themes of loss,

isolation and exile from society were particularly apparent in Ernest Hemingway's novels. The protagonists of which adopt rather nihilistic outlooks of the world because they have become so disenfranchised from the human community.

E-Narrative authority

Another element of modernist literature was the prevalent use of personal pronouns. Authority became a matter of perspective. There was no longer an anonymous, omniscient third person narrator. The conflicting perspectives of various narrators and speakers reflected the multiplicities of truth and diversities of reality that modernism celebrated.

F-Social evils

Modernist novel did not treat lightly topics about social woes, war and poverty. "Grapes of wrath" by John Steinbeck depicted economic hardship and strife, contradicting idyllic depictions of American life represented in literature. It also reflected a frank awareness of social ills and of man's capacity for cruelty.

4.1 A-Henry James as a modernist

He was born in 1843 in New York City. He spent much of his childhood and adolescence in Europe, an experience that profoundly shaped his fiction, as well as his transatlantic, cosmopolitan world view. After a stint at Harvard school, James took to writing. By 25th year, he had published more than 53 reviews and 12 short stories. During the 1870s and 1880s, James divided his time between Cambridge MA, the continent and England becoming familiar with leading men and women of letters including Ivan Turgenev, Gustavo Flaubert, and Emile Zola. By the age 35, he had published several novels.

James story of adolescent love on the grand tour made him a household name, propelled to the notice of British and American audiences. James was celebrated by William Dean Howells as the creator of the international novel and heir of Charles Dickens, make peace Thackeray, Nathaniel Hawthorne and George Eliot and the future of Anglo-American literature. “An Enlightened” criticism will recognize in Mr. James fiction a metaphysical genius working to aesthetic results Howells proclaimed. Despite a number of personal setbacks including the death of both his parents in quick succession and unsatisfactory earnings from his books, James remained highly productive during 1880s. He refined his artistic philosophy, famously advising aspiring authors to try to be one of the people on whom nothing is lost in “the art of fiction”. His engagement with aestheticism became more palpable and he began to experiment with a style that would incorporate realism and literary impressionism. The experience of stage production no doubt influenced his decision to begin composing by dictation a method that altered his style significantly and endowed it with an elliptic, impressionistic, rhythmic, colloquial and digressive quality that is recognizable as “late James”. James’s first dictated novel, “a cake becomes a wonderful delectable mountain with geological strata of jam and a beloved stepfather’s hand is encased

in a pearl-grey glove ornamented with the thick black lines that her mother's always used to strike her as connected with the way the best itched fists of the long ladies carried with the elbows well out their umbrellas upside down. It is suitable that the sensitive child-heroine of what Maisie knew should think of baked goods as summits of pleasure, and that she should remember the details of the hands that have scolded her". What made these phrases uniquely Jamesian was not entirely their descriptive thickness or what cynics would call difficulty for difficulty sake, but a style that exploits the ambiguity of meaning, perceptive and narrative point of view. By the early 1900s, James had been resident in England for several decades returning to the U.S.A in 1904-1905. He was struck by the way his native land had grown and disappointed at the ways in which it had degenerated. He received the British order of merit in 1916 and died the same year in London. He buried alongside his family in Cambridge.

4.2James's fiction

- The portrait of a lady.
- Roderick Hudson
- F.O Matthiessen
- The wings of the dove
- Heiress
- The turn of the screw

James's shorter narratives

- The aspen papers
- The beast in the jungle
- The figure in the carpet
- The lesson of the master
- A passionate pilgrim
- The story of a year

-A tragedy of error

4.3 Henry James's narrative techniques

He tended to reflect the conscious, subconscious and unconscious sources that appear to take the form of a set stylistic patterns and represent the author's predisposition and idiosyncrasies for arbitrary actions or thoughts can be explained through a painstaking reconstructing of unconscious motives. The psychological mapping of these stylistic domains enabled him not only to vivify action but also produce certain thematic propositions and psycho stylistic collage. His world was symbolic of two directions was inward, or centripetal. The inward direction in James led to a world of consciousness where he artistically unfolds the mystery of human existence in relation to varied dimensions of life, love and death.

He used the technique of an impersonal narrator and the very first sentence of the narrative announces the subordination of the narrator to the central character. The impersonal narrator pay attention not only to the events and situations as a detached observer also narrated them in direct speech to provide the narrator instantaneous access to the characters. James juxtaposed the past with the present in a conspicuous manner, thus conventional distance in relation to time and space has been disfigured. He formulated a sequence of events and situations from the fractions of a panorama rather than depicting and following a chain of events from the beginning to the end.

He used analepsis or flashback which referred to perception after the fact or retrospective allusions, in order to add to a feeling or event the whole past of the person experiencing it. He used perfect to refer to recent events that have current relevance to a more recent event than the simple past. The occurrence of the perfect has not been abandoned by James with a time adverbial referring in directly to a time point in the past. He took the implied reader into a highly

psychological and imaginative dimension where reality outside mind became paler. The discourse focused on mind or psyche in relation to the process of vision rather than exterior reality. The traces of which have been depicted through the means and medium of the center of consciousness technique. He used metaphor for repetition and also indispensable for repletion as it provided chance to play of other words.

Henry James theory of the novel and especially that of the point of view played a considerable part in the definition of the new conventions of the modernist novel. At the beginning of 20th century, the novelists developed a sense of self-awareness considering it their task to depart from the tradition of the novel as an overflow of story-telling gift on the part of the writer, or as entertainment, on the part of the reader. Novelists like Henry James considered it necessary to approach fiction as art, by casting a glance at the mystery of storytelling. He pleaded in favor of fiction being autonomous, entitled to exist in its own rights and by its own rules and not as an offspring of reality whose complexity was far greater than whatever a work of fiction could presumptuously assume it possible to express. James initiated a tradition of novel writing that presupposed, first and foremost a sense of self-awareness underlain by the writer's express to assume the responsibility of seeing the novel both as practice and as theory.

He tried to contradict the view that the novel is a novel as pudding is a pudding adopting the position of the creator with complete knowledge and in perfect control of his art. This was the main heritage that he bestowed upon his fellow modernist writers. The distinctiveness of modernism in line with the tradition set up by Henry James, resides in the novelists determination to approach fiction as art less than in his – her stubborn intention to depart from literary conventions of previous centuries.

The definition of modern art from James' point of view is underlain by the idea that any form of novelty is perceived as such only against the background of the existing forms. Novelty is not to be judged in absolute terms, newness is the point that James accused of ignoring his audience and is dependent on the reader's perception.

The modern mind as characterized by inquisitiveness and it was the power to question and challenge that made all the differences between the literature of the turn of the century and the Victorian one. He considered the nature of literature restoring it to a dignified status among other cultural manifestations. Reference was made. It was true that just in passing to the old dispute between Plato and Aristotle regarding the wicked nature of fiction. He drew attention to the fictional character of the fiction. The art of fiction existed only to the extent to which it could create the illusion of reality. The only problem that the writer faced was that concept of reality. The innovation in form rather springs from a conscious understanding of the fact that reality has changed and it requires new moulds in which to be cast. The novelist who aimed at producing an art object must according to James have the sense of reality. He was expected to invent forms and methods able to contain the reality's meaning. He referred to the quality of experience and emphasizes the indispensability of the novelist's contribution to the investigation of life's complexity; he stated that the inner reality was far more complex than the outer one. He opened the way to a new type of literature centered on consciousness with all the modifications of form required by the necessity of rendering the mind transparent and foregrounding consciousness. He insisted on the fictional nature of fiction and he considered that the task of the novelist was to find the way of access to the essence of life. Literary form was the instrument the writer needed to make his way towards the substance of reality beyond appearance. From James' point of view was not supposed to offer only the

likeness of life, it should be life. He theoretically expresses and practically proved by his novels was that the novel represented a structure and in consequence.

It could be properly approached only in its integrity character, incident, narrator, point of view, plot were relevant only to the extent to which they contributed to the interpretation of the novel as a whole. The integrity of the novel as the expression of the writer's intention. James felt it the duty of the modern novelist to free the novel from the restrictions imposed on it by sense of public value translated into the much too limiting novelistic conventions.

Henry was a modern of the moderns both in subject matter and in method. He was entirely loyal to contemporary life and reverentially exact in his transcription of the phase. His characters were for the most part people of the world who conceived of life as a fine art and had the leisure to carry out their theories. Rarely were they at close quarters with any ugly practical task.

They were subtle and complex with the subtlety and the complexity that came from conscious preoccupation with themselves. They were specialists in conduct past masters in casuistry and are full of variations and shadows of turning. They were expressive of milieu. Each belonged unmistakably to his class and his race, each was true to inherited moral tradition and delicately illustrative of some social code. To reveal the power and the tragedy of life through so many minutely limiting and apparently artificial conditions and by means of characters who were self conscious and were apt to make of life only a pleasant pastime seem an impossible task.

He was pre-eminently successful. The essential human was what he really cared for the preoccupied with the technique of his art or with the mask of conventions through which he made the essentially human reveal itself. His method was as modern as his subject matter. He early fell in love with point of view and the good and the bad qualities of his work all follow from his literary passion. He was

very sensitive impressionist with a technique that could fix the most elusive phase of character and rendered the most baffling surface. The skill was succession their continuously varying facets.

James as an agent accuses action by assuming and setting in motion an emblematic function in extrapolation that unifies the narrative or psychological plan for the story as the mind style was concerned with the construction and expression in language of the conceptualization of reality in a particular mind.

4.1 B-William Faulkner as a modernist

Stands as one of the most prominent American writers of the 20th century. Faulkner especially embodied the southern sensibility. His literature had significant influence on both popular and modernist literature. His literary reputation included poetry, novels, short stories and screen plays; he owned two Pulitzer prizes for fiction and the Nobel Prize in literature.

Faulkner was born in New Albany, Mississippi in 1897. His family had accumulated a great deal of wealth before the American civil war. His family like many southern families had lost all of its financial power during the conflict. They moved to Oxford Mississippi. Faulkner would use Oxford as the basis for the fictional town of Jefferson in Yoknapatawpa County.

He was bright; he felt no passion for his formal education. He dropped out of high school. He employed in a bank in Oxford and began to write, in his early forays into writing. Faulkner emulated the poetic styling of John Keats, Algernon Swinburne who addressed many of these early poems to a young woman Estelle Oldham to marry someone who had better financial prospects. He tried to become a pilot for the USA army during the First World War but his application was rejected. He travelled to Toronto, Canada. He posed as an English citizen and joined the Royal Canadian Air force. By the time Faulkner reached France, the conflict ended. After returning to the United States, William Faulkner attended the University of Mississippi from 1919 until 1921.

The new republic published his poem "L'Après-midi d'un faune". He wrote for both the school newspaper and his hometown newspaper. He also drafted an experimental play that was presented by the University of Mississippi's drama club. Faulkner took a post as postmaster at the University of Mississippi; he used his work hours to continue writing. His superiors dismissed him in 1924. In 1925, Faulkner traveled throughout England, France and Italy. His relationship with

members of the lost generation flavored his stay in Paris. His writing during this period was influenced by symbolism and impressionism.

Faulkner married Estelle Oldham in 1929. She brought her two children from a previous marriage, and the couple would also have two daughters. The oldest one died after only nine days, but he was still responsible for taking care of his new wife and young children. His family did not hinder his pursuit of extramarital affairs.

The National Institute selected Faulkner to join its ranks. The same year he was awarded the O Henry Memorial short story Award. His writing was a skillful net of vivid narrative lines. His skill was also gaining Faulkner reputation in which his work was worthy of Scholarly study. Faulkner died in 1962 of a heart attack.

4.2 William Faulkner's works

Novels:

- Soldiers' pay
- Mosquitoes
- Sartoris
- The sound and the furry
- As I lay dying
- Sanctuary
- Light in August
- Pylon
- Absalom , Absalom
- The unvanquished
- The wild palms
- The hamlet
- Go down , Moses , and other stories
- Intruder in the dust

- Requiem for nun
- Affable
- The town
- The Mansion
- The Reivers , a reminiscence
- Flags in the Dust

Short fiction

New Orleans sketchers

These thirteen

Doctor Martino – and other stories

The portable Faulkner

Three famous short novels

Knights' gambit

Collected stories

Big woods

Selected short stories

A Faulkner miscellany

Uncollected stories of William Faulkner

Poetry

- Vision in spring
- The marble faun
- This earth , a poem
- A green bough
- William Faulkner : early and poetry
- Mississippi Poems
- Helen

Drama

- Today we live
- The road to glory
- Slave ship
- To have and have not
- The big sleep
- Land of the pharaohs

4.3 William Faulkner's narrative techniques

According to Faulkner (*"narrative techniques is a literary technique that presents the thoughts and feelings of a character as they occur thought psychologically , narrative is the conscious experience of an individual regarded as a continuous , flowing series of images and ideas running through the mind"*)¹¹

Narrative techniques provided Faulkner different ways of unfolding narratives which came to him unconsciously and instinctively and provided him a form of automatic writing. His techniques affording, whether conscious or unconscious whether original or borrowed create effects which help him to guide and control the readers' awareness of relationships between how he told a story and what he made that story mean.

Faulkner has used stream of consciousness to explore and expose the unspoken thoughts of his characters for example, Darl Bundren in *As I lay dying* thinks (*I am I and are you and I know it and you don't know it you would then I could tell you and you just would and if you just would have to know it expect you and me and Darl*)¹²

¹¹ William Faulkner, Qtd in American Heritage dictionary of the English language-fourth edition,2000

¹² William Faulkner, *As I lay dying* (vintage international,1991),page 51

In *The sound and the fury* novel when Quentin Compson remembers (*a face reproachful tearful an adore of camphor and of tears a voice weeping steadily and softly beyond the twilight door ,the twilight- colored smell of honeysuckle*) .¹³

These thoughts of the waking mind are the perfect examples of stream of consciousness which is a literary technique widely used in narrative fiction to show subjective as well as objective reality. It reveals the characters' thought, feelings and action often following an association rather than a logical sequence.

This technique was developed significantly in *Ulysses* (1922) and *Finnegan's wake* (1939) by the Irish novelist and poet James Joyce. This technique is brilliantly used by the British novelist Virginia Woolf in her novels like *Mrs. Dalloway* and *To the Lighthouse* (1927). This technique tries to portray the distant, preconscious state that exists previous to the mind's organization sensations.

Faulkner used a variety of narrative and perspectives in his novels and short stories in dealing with the life of the people and their worst conditions after the Civil War. The novels and short stories which he wrote during the great period of his literary excellence were all set in the small southern county called Yoknapatawpha County which stands as the microcosm of the American South.

Faulkner innovated some techniques that suited his themes. He has also extensively used the techniques of interior monologue. His plots usually do not follow any chronological order. He holds up the revelations and creates nerve racking suspense. The plots within plots created to add to the weight of its meaning. His stories are complicated and oblique. They unfold themselves in a manner which determines both the subjective world of the character as well as his relationship with the outer world. He compels the readers' maximum participation in his experience.

¹³ William Faulkner, *The sound and the fury* (Norton,1993), page 95

Faulkner took advantage of an innovative narrative structure which utilized multiple view points, often expressed by a characters' shift from conscious to unconscious thought, time shifts are that not always presented sequentially. He employs a narrator within the tale, who reveals the plot situated most often in the past based on his own experiences or what the others tell him. He uses several character narrators to provide different in sight in to specific events.

The problem of point of view in Faulkner's' works embraces some of his fiction of techniques. He was highly influenced be Joseph Conrad and James Joyce, the unvanquished (1940) and the Rievers (1962) are told entirely from the single point of view in other works. Faulkner has used a multiplicity of points of view. He makes effective use of first person narration, third person narrative and stream of consciousness. In all his works, he has used his narrative techniques to express his views of men's position in the modern world, he makes his readers participate both in the process of the story and in the extrication of the truth from the point of view of an omniscient narrators. He places several characters as the narrators of the same tale who convey the plot to the reader in the light of their own experience without the intrusion of an intermediary. The unusual treatment of the concept of time is one of Faulkner's innovations. His techniques were not only fundamental to an understanding of the modernistic form but heralded much of what would come later.

The imitation nature of the episodes in a story, the jumping from one point of view to another, the lack of apparent connection between the parts of a whole show how Faulkner's text helped establish those practice that would become associated with the modernist novel. He has characters engage in long extended monologues often internal. This technique allows Faulkner to write about the narrator and characters in his major novel Absalom, Absalom.

His use of characterization , narrative , foreshadowing and symbolism are the four key factors which make Faulkner's work to be idealistic and something new all readers.

The narrative techniques which introduced in Faulkner's fiction are stream of consciousness, direct interior monologue, first person narrative mode , omniscient point of view , soliloquy , multiplicity of narrative voice , symbolism , allegory , flashbacks , imagery unrealism , point of view , allegory , flashback ,imagery unreliable narrative , foreshadowing , temporal repetition disorders time , sequences , counter point or juxtaposition and elaborate speculation are the techniques used by Faulkner , Faulkner uses the advantages of omniscience to give histories and future to the characters , he has used soliloquy as a stream of consciousness technique in *As I lay dying* .

Multiple narratives are considered to be the innovative techniques employed by Faulkner. It means use of multiple narrators or more number of narratives to narrate a single plot in a particular novel. Faulkner demonstrated in his fiction many of the qualities typically attributed to literary modernism. They are:

On one level, Faulkner was a self-conscious modernist who took to heart the modernist credo "make it new". An unrelenting experimenter, he sought successively book by book, to expand on the innovative accomplishments of Conrad Joyce and Proust in the representation of time, space, and consciousness. On another level, Faulkner seems less sophisticated. His favorite novel, he repeatedly said, was *The Sound and The Fury*, because it emerged intuitively rather than according to any plan.

- Experimenting with narrative structures, temporal frameworks, narrative voices and symbols.

- Exploring inner consciousness as a major theme.

- Adapting the abstract methods of modern painting to literature.

-Embracing communities steeped in tradition and history (both western and primitive tradition) as a relief from the upheavals and alienation of modernity.

All his life Faulkner would struggle to reconcile these two divergent approaches to selfhood, the Victorian urged toward unity and stability. He had inherited as a child of the Southern rural gentry and the modernist drive for multiplicity and change that he absorbed very early in his career as a self – identifying member of the international artistic avant – grade. He reached maturity both had become so deeply embedded in his being neither could effectively be suppressed or jettisoned , the tactic he arrived at for coping with his dilemma most likely without being consciously aware that he was employing it.

He have adopted a separate name for his literary self , but have he was profoundly self divided as those who know him well reported again and again. He reflected the authorial attempt to construct a self, contained, imagined world that vies to replace the lost world of political cultural and theological order that vanished with Nietzsche's disappearance of god.

Faulkner's yoknapalawpha was seen as linguistic realms inhabited and dominated by the artist -god who makes and populates them. His South made up of bits and pieces, a few old mouth to mouth tales, scattered and fragmentary letters without salutation or signature as Mr. Compson put it in *Absalom, Absalom* page 180. He engaged in constructing a geography of the imagination that bear some mediated, formalistic relation to the messiness of reality and the deformations of time passing. He attempted to erect world orders that within the mythos of modernism enacted a break with the dead past. The characters who inhabit Faulkner's yoknapalawpha were locked into the tragic repetitions of their personal pasts- repetitions that recur through the generations of the Sutpens and the Compsons and the Sartoris in a landscape cursed by the twin specters of slavery and the Civil War.

The modernity of Faulkner partially resided in the negotiation of an essential contradiction between a rejection of the past and inevitable repetition of the past in that very rejection. In Faulkner to return to Quentin's metaphor of the interconnected pools. These post modern moments frequently appeared in the form of a ripple effect a movement along the surface of the text far removed from the nascent occurrence that initiated the series.

One that profoundly put into the fatality of events and their aftermath seen as characteristics of his fiction for Faulkner. One crucial effect of such moments was to undo the inexorable connection- observable in single figures such as Thomas Sutpen between attempting to transcend the past, and being condemned to repeat it. Faulkner's movement through the Lacanian linguistic progression led him prematurely to modernism. He thought that he was being modern by experimenting. He was actually employing many elements surpassed the realm of modernism. *As I Lay Dying* was his first clear traditional work in which it marked a road from modern to post modern literature as the novel hinged between the two genres itself. He resisted many of the modernist techniques and philosophies, but his break from the movement; he put elements of himself into his characters.

Faulkner was commenting on the state of literature but more importantly, the uncertainty that literature creates as it all return to mythology as he suggested "we as readers have to realize that every story that is told is merely a representation of another and each a mere representation of reality". His style in the novel was more oral than literary and the novels flow through thoughts and character dialogue that seem like Faulkner himself was orally relating the story to his listeners.

A characterization of Faulkner's novel required understanding of what it meant to be a piece of fiction. He played with piece of fiction to comment on the story about his literature and how he viewed his past accomplishments. His fiction abided by Lacan's stages of linguistic development and he developed as an author

and critic of language just as a child and matures. He dealt with the approaches to language after evolving into the symbolic and imaginary stages.

4.1 A-The Portrait of a Lady novel

This novel was written by an American author Henry James. First published as a serial in *The Atlantic Monthly* and *Macmillan's Magazine* and then as a book. It was one of James's most popular long novels, and was regarded by critics as one of his finest.

It was teatime at Garden court, an old English country manor built during the reign of Edward VI and then owned by old American banker. His name was Mr. Touchett. He had made his life and his vast fortune in England. He was sitting on the lawn holding a large teacup; his sickly son and a young Englishman strolling to make sure he was comfortable. Mr. Touchett told them that he had been comfortable. The young Englishman, lord Warburton, replied that comfort was boring. He was an aristocratic neighbor of the Touchetts. Ralph was the son of Mr. and Mrs. Touchett. He was sick of lungs disease. He loved life, but he kept from participating in it strongly by his ailment. He told lord Warburton that he was bored of everything. He qualified him that he was cynical. Mr. Touchett told him the life would be more interesting if he found a woman to marry. He was quiet about the fact that the old man's own marriage was unhappy.

Mr. Touchett told them that his wife would return soon from her visit to America and she planned to bring her niece with her for a stay in England. He told lord jokingly not to fall in love with his niece. They received a telegram from her. Ralph went away from them. He heard his dog barking near the house and saw a young woman had just emerged; she picked the eager little dog, and he noticed that she was beautiful. He approached her, and she introduced herself as his cousin Isabel, saying she arrived with his mother.

Ralph introduced her to his father, who kissed her and asked about his wife. She told him that she retired to her room. He said wryly that they would not see her for

a week. Isabel told them that she would appear at dinner. She told them that the old manor was the most beautiful thing that she had ever seen. Lord Warburton asked her to see his Tudor manor. He and Mr. Toucheet joked with each other about who had the better house. Ralph asked her how long she would stay. She answered that Mrs. Toucheet would decide that. He noticed that Isabel was not like the women who let the others decide things for her. He asked her why they did not meet. She told him the circumstances which prevented that.

Mrs. Toucheet separated from her husband since the first year of their marriage though she spent one month with him each year. When she visited Isabel, she found her reading in the library of her grandmother's house. She invited Isabel to come with her and she agreed, but she warned her aunt that she was not always obedient.

Isabel had two sisters, they were Edith and Lillian, and she was the prettiest. Lillian was the most sensible. She was married a lawyer in New York. His name was Edmund. She considered that her duty to look after Isabel. Her husband disapproved of Isabel when her sister said that her trip to Europe would give her a chance to develop but he said that she was original and should stop developing at once.

The night before her trip to Europe she thought of many things, her life, her father and marriage. She had few suitors. The servant announced that, Isabel favorite's suitor Caspar Goodwood arrived. She went down to talk to him and he left the house disappointed. Isabel was a girl in her twenties who came from a genteel family in Albany, New York. Her mother died when she was a young girl. Her father raised her in a haphazard manner allowing her to educate herself and encouraging her independence.

Ralph went to see his mother in her room; he came to England when he was a boy when his father moved there to work in a bank. His father decided to stay in England, but he sent his son to be educated in America. After Harvard, he attended Oxford. He obeyed his father at anything his father asked to do. He considered his father to be his best friend and admired him very much. He spent two years traveling after Oxford and then began to work in a bank. His ailment forced him to give up his work. He hated his weakness. Mrs. Touchett said that she and Isabel were compatible but the only problem that Isabel insisted to pay her own way through Europe. She did not know anything about money and couldn't afford to pay her own way.

After dinner that night, Ralph showed Isabel his paintings. He had a passion for art and he noted that she had a good eye. She asked him to show her the ghost of the manor but he refused saying that the people who suffered could see it and she was young to see it. She told him that she was not afraid of suffering. She spent a great deal of time thinking about herself and accepted the idea that she was smarter than everyone around her. She a powerful self-assurance and extraordinary faith in her own goodness. She wished for hardship, she could overcome it without losing her moral essence. She often compared herself to her friend Henrietta Stackpole. She was independent more than Isabel. She was a feminist journalist who did not believe that women need men in order to be happy. She loved her time in England. She visited Mr. Touchett on the lawn, speaking about the merits of the English from her reading novels; she asserted that they were obsessed with the class. He replied that an American in England meant that one did not have any particular affiliation.

She spent a great deal of time talking about English politics. She was very critical of England and defensive of America. She noticed that Ralph used his quick wit to turn everything thing into a joke while he was hiding his deeper thoughts and

feelings. He asked himself if he loved her but he persuaded that he wasn't. He thought that she was like a beautiful building that he could look at but never enter, but he admired her personality.

One day, lord Warburton visited them. Isabel was fond of him, thinking that he seemed like the romantic hero of a story. After dinner, the young people were sitting and talking with Mrs. Touchett. She asked Isabel to go to bed. She wished to stay but her aunt told her that it was not proper for young woman to sit alone with young men at night. Lord Warburton took permission from Mr. Touchett to visit his manor. They were talking about English and American politics. He had two unmarried sisters. She loved them. They were simple and uncomplicated. Isabel shocked of his emotional intensity and frightened by it.

Henrietta sent Isabel a note that she would come to England and wanted to see her to talk with her about the English aristocracy which was covering for the interviewer. She took permission from Mr. Touchett to visit them. Ralph received her at the station and surprised when he found her very attractive. Mrs. Touchett criticized American attitudes and Henrietta defended them. She told Isabel that Casper came to England to see her. She received a letter from him, telling that he wanted to see her and to change her mind about her earlier rejection of him. After she read a letter she saw lord Warburton coming toward her. He asked her to walk with him. He declared his love for her and asked her to marry him. She told him that she needed a time to think. They did not know each other. She hoped to convince him that the marriage would be a bad idea; she did not want to hurt him. She worried to give up a great opportunity by refusing the proposal and told herself that she would have to do great things in her life to justify her decision.

Henrietta wished Isabel to marry Casper to prove her commitment to her old American attitudes. Ralph invited him but he refused. She decided to take Isabel on an excursion to London. Ralph decided to go with them, implying that it would

not be suitable for two women to take a trip to London unaccompanied by a man. Lord Warburton came to visit the Toucheets with his sister. After dinner, he and Isabel were walking in the picture gallery. He was sad to learn her rejection. That night, Mrs. Toucheet asked her why she refused Warburton's proposal; she told her that she did not love him.

Isabel, Henrietta, and Ralph left for a long trip to London, where found Isabel more appealing than ever. She was bright and inquisitive and fascinated by everything she saw. One day, they dined at the Toucheets' London home with Mr. Bantling Ralph's friend. Alone in the garden, Ralph and Isabel were talking about Warburton whom she praised him highly. He understood that Isabel rejected him to be independent.

Isabel went to share her friend a room in a hotel that night. When she reached her room, a servant told her that Casper was waiting her downstairs. She surprised and annoyed to realize that Henrietta had set for that. She told him that she had no place for him and he would threaten her independence. He told her that married woman more independence than a sheltered girl but she did not believe him. He was afraid that Isabel felt in love with another man, but he reluctantly gave her two years. She said that she would not promise him.

When Henrietta arrived Isabel blamed her to set the meeting of Casper. She justified that she loved her and if she married an English man wouldn't be her friend. The next morning, Ralph told Isabel that his father's health declined. They agreed to visit a great doctor named Sir Matthew that afternoon. They arranged for the doctor to go to Garden court. In the parlor, she found a middle-aged woman playing piano very beautifully. She was Madame Merle. She was an American. Her father was a navy officer in Europe. Her aunt excused to talk to the doctor; she told them that Mr. Toucheet's health was good. Ralph told Isabel that Merle

was clever accomplished and popular woman; she was a widow and had no children.

Mr. Toucheet asked his son to marry Isabel. His son couldn't because of his ailment. He persuaded his father to divide his inheritance equally with her, leaving her fortune of sixty thousand pounds. He perplexed for that but Ralph explained that Isabel would not understand that. She did not have very much money. He wanted to protect her. His father agreed. Merle and Isabel were became friends and told her that Americans who lived in Europe were displaced. After Merle left, she went to library to read Ralph entered with a bad news that his father died.

Not long after Mr.Toucheet's death, Merle visited them and she found them prepared the house for selling. When Mrs.Toucheet told her that her husband left her fortune to secure her life and also for Isabel. She was very jealous. Isabel was thinking of her wealth and what it meant. She decided to be grateful for a freedom. Her money would afford her. She travelled with her aunt to Paris, but she found the Americans were depressed. She met her friend there with Mr.Banling.

Her friend said that the new fortune of Isabel would allow her to live in a world of dreams and ideals. Her aunt asked her either to stay in Paris or to travel with her to Florence. She agreed to travel with her. They stopped at San Remo where Ralph was staying. He and Isabel discussed her new fortune. He advised her to enjoy it. She thought of Casper and Warburton. She would be sad if Casper fell in love with another woman but if Warburton did she wouldn't.

After six months of Mr.Toucheet death, Gilbert Osmond met Merle .She told him of Isabel and her fortune. She asked him to marry her but he told her that he had no interest in marriage. She insisted and reminded him that he had no money and Isabel's fortune could provide a dowry for his daughter Pansy. She filled Isabel with description of Gilbert. He visited them and asked her to visit him at home

and meet his daughter. She found him refined. She talked with Ralph about him and he told her that he had nothing else.

Merle took her to his house and there they found his sister, Gemini. She was divorced. He told her that he devoted himself for art, but he needed another source of money to provide his daughter. She was fond of him and impressed by his refinement. While Osmond talked to Isabel, his sister told Merle that she did not agree with her to manipulate Isabel into marrying her brother. She threatened to disrupt the plan, but Merle told her that Osmond, Isabel and she were stronger than her. In that moment, Pansy entered and told them that her father asked her to make tea.

He visited Isabel and her aunt many times and her aunt noticed that he interested in Isabel. Merle was very rascal. She promised to find out a fact by asking Osmond. Ralph told his mother that Isabel would not be captured by Osmond. When his sister visited them she was unwelcome quest. Merle told Isabel that Osmond's mother was a poet who moved to Italy after their father death.

Henrietta arrived in Florence, accompanied by Mr.Bantling. They finished a tour of Paris and they would travel through Italy. Mr.Bantling told Ralph that he would follow Henrietta if she let him. She proposed that a group should make an excursion to Rome. They set off on the trip.

In a whispered conversation between Merle and Osmond held in secret at a party. She planned for Osmond to follow her to Rome.She promised to look after Pansy while he was in Rome. Isabel enjoyed her tour with a group. She shocked to encounter lord Warburton on the street. He had been traveled in the East and on his way to England. He told her that he was unable to forget her and he wrote many letters which he had not sent. She was happy to see him. One day, she and Warburon were touring Saint Peter, when she suddenly came face to face with Osmond who said that he came to Rome because of her. She worried that

Warburton heard about him. Warburton walked away with Ralph. He still loved Isabel. Warburton saw her with Osmond. He hurt to see them together. One night at the opera, he hurried away after seeing them seated next to one another. On his way out, he saw Ralph who was also miserable. The next day, he told Isabel that he would leave Rome. She did not know whether to turn him away coldly or to treat him with kindness. She told Osmond that she liked Warburton but she had no real interest in him.

He declared his love for her. She was confused. He told her that he had nothing to offer but he wanted to be with her. She tried to overcome her feelings towards him but she was unable to do that. She visited Pansy. She found her practicing piano. She was natural and simple. She told Isabel how her father taught her to spend her time. She lived to please him. When she kissed Pansy good bye, she felt a strange look of envy about her. After a year, during Isabel spent five months vacationing with Lily's family, she chose not to tell her about all the romantic developments in her life. When Lily left for America, she felt a powerful of relief. She hurried back to Rome with Merle to take a trip with her. She told her that she married a French man and he was very cruel with her so she left him.

Some time passed, when Isabel waited anxiously for Caspar to arrive, He entered and told her that he received her letter informing him of her decision to marry Osmond. She said that she told no one but him and Merle. He hurt, but he was coherent. He pressed Isabel to tell him about Osmond's attitudes, opinions and personality, particularly his feeling for America. She angrily insisted that Osmond did nothing, thought nothing and he had no opinions. He told her that it was better to marry another man. He stormed away and she began to cry.

After a short time, she recovered herself and she went to tell her aunt about her engagement. She was furious realizing that Merle tricked her. She promised her to end a relation between them.

Mr. Toucheet implied that Merle and Osmond tricked Isabel into engagement; she could not understand why Isabel would be interested in a man like Osmond. He was substantial. Ralph arrived in Florence two days later, looking grim and ill. The engagement surprised him but he said nothing. Her family disapproved her engagement but she insisted. She met Osmond every day. Ralph met her in the garden and told her that she would put herself in a cage by marrying Osmond. He asked her to travel and enjoy life better than to marry selfish and narrow man. She deserved to do more in her life than protect the aesthetic taste of such an insignificant man. She defended him saying that he had inner qualities that she only appreciated. He confessed Isabel that he loved her.

Isabel did not tell Osmond about her family disapproval but he guessed that. He told her that he did not want her money and he wished her family to know that. Pansy was happy with Isabel and also his sister. Three years passed, a young man named Edward Rosier wanted to marry Pansy. They loved each other but he suspected that Pansy's father would not agree. He wanted to tell Isabel to help him. Merle warned him to tell her. Isabel and Osmond disagreed about everything and despised each other. She gave birth to a son but he died when he was six months. Edward thought to find a way to convince Osmond to allow him marry Pansy.

One day, in Osmond's gallery Osmond did not receive Edward well; he came for the sake of Pansy. He did not like his daughter to marry him. Merle told Edward not to come Thursday social gathering if he had a desire to marry Pansy. He agreed. Osmond told Edward that he was not wealthy to marry his daughter. Pansy was deep in conversation with him and told him that she would ask Isabel to help them. He said that Isabel was useless and feared her husband. She told him that she was not.

Ralph thought of the recent past in his friendship with Isabel. He had scarcely seen her since her marriage and he felt that he alienated her by telling how he felt about her engagement. She distanced herself from all her old friends including Henrietta whom Osmond despised and Mrs. Touchette whose friendship with Merle had been destroyed by her deceitful role in helping Osmond win Isabel. Ralph was disgusted by Osmond. He worried that Osmond transformed her into a mere acquisition in a piece of his collection designed to make the right impression on the world. After the last time he saw Isabel, he worried that Osmond would disapprove of their relationship so he decided to be near Isabel and helped her if he could. Warburton arrived, and he was interested in marrying Pansy to make himself a part of Isabel's life.

Isabel lost her fascination with Merle. She told Isabel not to be jealous of her relation with Osmond. But she perplexed when returned from a walk with Pansy to find them alone in the drawing room gazing silently into another one's eyes. She was standing and he was sitting. She shocked. It was not an innocent relation. Merle talked about Edward and Isabel was cold.

She was sitting in a drawing room listening to Pansy and Warburton's conversation. She was pleased a way he treated her stepdaughter. Osmond wished him to marry his daughter. Isabel tried to be good and honest wife. She was miserable in her marriage. He was arrogant aloof and selfish. She disagreed with many of his ideas, his assertion that all women were dishonest and unfaithful to their husbands. She was also sad to think of Ralph who was growing weaker and sicker. She was struck by a memory of what she saw earlier that day. Warburton told her that he still loved her. He was not in love with Pansy and he would write a note to Osmond to retire.

Henrietta went to Gemini and told her that she worried that Isabel was unhappy. Gemini went to Rome to visit her brother. Henrietta convinced Casper to travel

with her to Rome. Osmond was angry with Isabel for spending so much time with Ralph. She knew that her husband wanted to deny her freedom of thought, and he knew that Ralph encouraged her freedom. She continued to see him who was dying but she tried to limit time she spent with him to avoid conflict with her husband. She asked Ralph about Warburton's feelings for her. He told her that he did not feel in love with Pansy but he loved her. He offered to listen to her problems but she closed herself off and tried to end the conversation. He told her that Osmond would blame her for Warburton's disappearance. She told him that Osmond was cruel with her again he offered to listen to her problems and proved that he was kind but she left.

Pansy told Isabel that her desire was to marry Edward. She told her that her father would not agree to marry him because he had money and she should be submissive to her father desire. Pansy told her that she would be single. She saw him as a noble. Osmond accused Isabel of having betrayed him and encouraged Warburton not to marry Pansy. He came to say good bye because he would travel to England.

Isabel thought again of Merle mysterious relation with Osmond. Her friend and Casper arrived in Rome. She told her friend of her miserable marriage, and Osmond irritated to find Isabel's old friends reentered her life. He was bolstered by the arrival of Gemini and the return of Merle. Gemini told Henrietta foolishly that Isabel and Warburton had been having an affair. Henrietta contradicted her. She told Isabel if anything get worse she would leave him. Isabel refused saying that she failed in her marriage vows. She would not make vows again.

Isabel and Ralph bid one another farewell. She told him that she could not go with him to England because of Osmond, but she would find a way to come. She told him that he had been her dearest friend and he said that she was the sole reason he struggled to stay alive. Casper came to the palazzo to say good bye to Isabel and

before he saw her Osmond arrived and treated him mockingly. Casper met Isabel. He told her that he would devote himself not to forget her and he knew that she was not happy with Osmond.

Merle accused her of Warburton's disappearance; she told her of her relation with Osmond. She shocked. Her aunt sent a letter that Ralph was very ill and asked her to come. Gemini told her the story of Merle and her brother. Pansy was a daughter of Merle. One day, she met Edward on the street and told her that he obtained some money to marry Pansy. She traveled to England to see Ralph. Her friend and Mr.Bantling received her at the station; Hernetria told her that she would marry Mr.Bantling. Her aunt told her that Merle left for America. When she was sitting with Ralph, she told him that she was not happy with Osmond. He told her that she was his angel and blamed himself because he was responsible of what happened to her. She remembered her days in England. Ralph died and her aunt told her to leave her and to be grateful that she had no children of her own.

4.2 Themes in the Portrait of a young Lady novel

a- Freedom and Independence

Isabel, the heroine enjoyed her independence. One of the first characteristics of her was from Mrs. Touchette who was in a telegram described her as quite independent.

b- Morality

The novel dealt with the mistreatment of the other people. Madame Merle kept hidden a nature of her relationship to Osmond from Isabel, and she also calculated such that Isabel would end up marrying Osmond. She did that for Pansy. She treated Isabel as a tool. Isabel demonstrated the moral superiority by wanting to aid Pansy in what she herself wanted.

c- Old world versus new world

Henry James often addressed the difference between the old world, European values and cultures, and the new world and American values. Isabel Archer represented American modernity and culture. She was the materialization of the hope that a fresh perspective on things could help revive old European traditions which were decadent and rigidly formal. She felt under the power of an American who had committed to old values. She felt for the illusion that there was a real system of value behind his aestheticism.

d- Aesthetics

Gilbert Osmond was the villain of the novel. He was characterized by his fine taste and fine vision but practically speaking. He was incapable of taking action in life.

4.3 Critics views on the Portrait of a Lady novel

Many critics have objected that James did not write about life, that his novels were filled with people whom one would never meet in this world. One critic H. L. Mencken suggested that James needed a good whiff of the Chicago stockyards so as to get a little life into his novels. Others have suggested that James' world was too narrow and incomplete to warrant classification as a realistic depiction of life.

Juliet McMaster said that the portrait of a lady illustrated a life straining towards the condition of the art. In her own view her life has the range and variety of narrative fiction; Ralph reduced it to the comparative space and temporal confinements of drama; Osmond further contacted her, Madame Merle finally to a mere tool. The hierarchy might reflect James's own preference among the art.

She described Isabel as she transformed from a free and excitable character to one who embraced immobility and aesthetic presentation. She moved from narrative fiction to a mere tool. She moved closer to her actual state of existence. She was in fact a tool within James' narrative. She had no agency and she was distinctly not the artist but the subject.

Michael Gorra said that "I have failed to describe the totality the coverage of its intelligence".

Scudder Single said that "I don't like the novel's ending, I objected to James sending Isabel back to Osmond, she deserved better than this".

Rimmon-Kenan stated that the portrait of a young lady "A presentation is indirect when rather than mentioning a trait, it displays and exemplifies it in various ways".

4.4 Techniques in the Portrait of a young Lady novel

Stream of consciousness

She was looking at everything with an eye that denoted quick perception- at her companion, at the two dogs, at the two gentlemen under the tree, at the beautiful scene that surrounded her. "I have never seen anything so lovely as this place, she said "I have been all over the house, it's too enchanting. ¹⁴(The portrait of a lady, page17)

The text's analysis: Henry James reflected the nature of contemplation inside Isabel. She mixed contemplation and perception together. She contemplated everything around her because she was living in profound and deep sensation of her own. She looked at things in specific way and strict perspective to give a real evaluation without hesitation with a strong persuasion. James incarnated a strong sensation of beauty inside Isabel and feelings of expression in candid and obvious way.

She had been looking all around her again, at the lawn, the great trees, the reedy, slivery Thames, the beautiful old house she had also narrowly scrutinized her companions.¹⁵ (The portrait of a lady, page18)

The text's analysis: the element of scrutinizing was an important part of Isabel' personality. She was not shallow- minded. James entered in the core of Isabel's mental construction. He reflected that in a deep description. He did not describe her in a direct way but he wrote expressions portrayed her merits. She contemplated the things, the house and people with scrutinized sight to feel a taste of beauty as a real value.

It had been a very happy life and she had been a very fortunate girl - this was the truth that seemed to emerge most vividly. She had had the best of everything....her

¹⁴Henry James, The portrait of a young lady (Bartleby,2001) ,page17

¹⁵ Henry James, The portrait of a young lady (Bartleby,2001) ,page18

*father had kept it [anything disagreeable] away from her- her handsome, much loved father, who always had such an aversion to it. It was a great fortune to have been his daughter; Isabel was even proud of her parentage. Since his death she had gathered a vague impression that he turned his brighter side to his children, and that he had not deluded discomfort quite so much in practice as in aspiration. But this only made her tenderness for him greater; it was scarcely painful to have to think that he was too generous, too good natured, and too indifferent to sordid considerations.*¹⁶ (*The portrait of a lady, Page 38*)

The text's analysis: the author expressed Isabel's happiness which emerged from a real source. She was living with her father a happy life. He reflected a strong formation of pride inside her. She was too proud of herself. She had an ability to overcome pains, sorrows and difficulties. The beginning seeds of independence and freedom were growing gradually with self confidence and motivation to create independent and strong Isabel.

*The simple use of his faculties became an exquisite pleasure; it seemed to him that the delights of observation had never been suspected.*¹⁷ (*The portrait of a lady, page45*)

The text's analysis: James was strolling inside Ralph. His pleasure of things' observation and people behavior. His decision to live in the world of reality without deception to portray a true picture of life with great value to enjoy life even it was poignant. Ralph's criticism depended on facts and evidences. It emerged from true and deep experience that the author believed in and seduced others to keen and evaluate it as a great concept with powerful effects.

*I can't change that way.*¹⁸ (*The portrait of a lady, page534*)

¹⁶ Henry James, *The portrait of a young lady* (Bartleby,2001) ,page38

¹⁷ Henry James, *The portrait of a young lady* (Bartleby,2001) ,page 45

¹⁸ Henry James, *The portrait of a young lady* (Bartleby,2001) ,page534

The text's analysis: James explained the element of insistence in Isabel. She preferred to continue her way that the destiny drew for her. She had determination to overcome pains and obstacles. Although she had a strange concept of marriage but she married. Her life was miserable and full of deep sorrows. She decided to be solid and honest wife because it was her choice. She decided to tolerate all consequences without complain or bothering.

She never looked about her; she only darted away from the spot. There were lights in the windows of the house; they shone far across the lawn. In an extraordinarily short time-for the distance was considerable- she had moved through the darkness (for she saw nothing) and reached the door. Here she only paused¹⁹. (The portrait of a lady, page633)

The text's analysis: James penetrated Isabel's world that was carrying bravery and stable steps for shiny future without apprehension and without fear. He touched her feelings of independence and freedom in a strong way. She decided to eradicate sorrows, gloom and to get rid of her self's prison to live independent and free without restrictions or hesitation. She decided to begin a new page of new life full of her persuasions.

Interior monologue

"I wish I were there"²⁰. (The portrait of a lady, Page 33)

The text's analysis: Isabel was speaking with herself when her aunt asked her to go to bed and not to stay with Ralph and Lord Warburton at late hours of night. She wished to be in America the real source of liberty and independence. In America anyone could do what he or she wanted without hesitation. The society was open and free. Her aunt became conservative because she was living the majority of her life in England.

¹⁹ Henry James, The portrait of a young lady (Bartleby,2001) ,page 634

²⁰ Henry James, The portrait of a young lady (Bartleby,2001) ,page 33

The society in England totally different from the society of America because they had traditions and customs. They forced to obey their traditions and their customs. Isabel wished to be there in that moment to enjoy liberty and independence with all their meanings.

She looked all about her; she listened a little; then she put her hand on the latch.

She had not known where to turn; but she knew now. There was a very straight path.²¹ (The portrait of a lady, page634)

The text's analysis: Isabel was talking to herself in her room in Court Garden in England; she was listening to the voice of independence and freedom. It was calling her. She hesitated to reply at the beginning but at the end she decided to be submissive and to be under its influence and authority to recover old Isabel. She said to it at your proposal. She knew her way and her destiny.

Flashback

Isabel remembered when her mother died and her father grew up them. He taught her how to be independent and free. He taught her how to be strong and proud of herself. She remembered his tenderness with her. Many people criticized him for his style of upbringing his daughters but he did not care of what others were saying. He was doing what he wanted with perfect confidence.

When Isabel mentioned to Mr.Toucheet the conflict between her father and her. Her aunt tried to interfere in their upbringing. He prevented her. The relation between them stopped.

When Isabel remembered the scene of Osmond and Merle, she found them alone each one of them looked into another eyes. In that moment, she shocked and began to evaluate the situation and relationship between them.

²¹ Henry James, The portrait of a young lady (Bartleby,2001) ,page 634

When Merle remembered her past. She married a French man and he was very cruel with her. She left him. She had an affair with Osmond. She was pregnant from him and gave birth to Pansy and no one knew that fact only his sister Gemini.

When Isabel remembered her days in England in Court Garden. She remembered when she was sitting with Ralph and showed her his paintings that night. She asked him to show her the ghost of the manor. He refused because she was young and he could see it because he was mature enough. She remembered all beautiful days she spent in England with her family.

4.1 B- The Turn of the Screw novel

The turn of the Screw first appeared in serial form in Collier's Weekly. It was written by Henry James. Then, it was published in both Great Britain and the United States, together with the undistinguished story "Covering End," in a volume entitled *The Two Magics*. Accordingly, the first critical reactions to *The Turn of the Screw* were reviews of *The Two Magics*.

Henry James wrote *The Turn of the Screw* at a time when he was distressed by the negative response of the public towards his earlier novels and plays. These books, realistic in their portrayal, dealt with the society of the times and the people living in it. When these books were rejected, James started writing differently. He began dealing with the supernatural and dwelt on the psychological aspects of the characters in his novels. As *What Maisie Knew* and *The Turn of the Screw*, James called *The Turn of the Screw* a 'fairy tale.' the way he has presented the characters and their reaction to the situations, made for interesting psychological study.

Henry James could have been influenced by his predecessors, in writing the prologue of the novel. The frame technique might have been copied from novels written in the past. One of the novels where a similar frame was designed was Mark Twain's *Connecticut Yankee*. In Twain's novel, the protagonist of the story handed over the manuscript of the novel to the narrator who recounted the incidents in the story to the readers. Henry James could have been inspired by Twain's novel. However, James did not follow Twain's formula of ending the novel with the words of the narrator. In *The Turn of the Screw*, neither the anonymous narrator nor Douglas closed the novel. The novel ended with the end of the governess' story.

Henry James set this novel in the frame of another narrative. The first outer frame was established in the prologue, that was the presentation of the novel by

Douglas who was not a protagonist of the novel, then in this frame, he prepared another second frame, another narrator, the Governess' world.

The novel opened with a scene that men were sitting around a fire and narrating stories. It was Christmas Eve. One of the men named Griffin had just finished relating the experience of a child possessed by a ghost. Another member of the group, named Douglas volunteered to narrate a more exciting story about two children haunted by ghosts. He asked for a few days time, as he had to wait for the manuscript of the tale to arrive from home. In the mean time, he introduced the narrator of the story as a lady who had served as a governess to his sister. In the past, the lady had accepted the offer as a governess to two orphaned children, as she was charmed by the personality of her employer, who was the uncle of the two children. She had also agreed to his condition, that was, she would not trouble him with the affairs at Bly and handled her responsibility on her own. The script of the story arrived a few days later but Douglas postponed telling the story. However, when the guests pestered him to narrate the tale, he agreed to read the manuscript.

The novel was set in a small town called Bly, in the South East of England and far away from London. The protagonist of the novel (governess) mentioned that she spent long hours of bumping, swinging coach before reaching her destination. In a country house of this town, Miles and Flora were living with their house keeper Mrs.Grose. The house was big and evoked a mystic aura for the governess.

The governess was twenty years old who had been put in charge of educating and supervising Flora and Miles at the country estate of Bly. She had very sheltered upbringing and little life experience, and her new job put a big responsibility on her, she was intelligent and sensitive. She fell in love with her employer over the course of two short interviews, but she had no opportunity to see him or communicate with him. She wished to win her employer's approval.

Mrs. Grose was a servant; she was the governess's companion and confidant. She was illiterate, was very aware of her low standing in comparison with the governess and treated her with great respect. She was listening patiently to the governess's changing theories and insights.

Miles was ten year old boy, the elder of the governess's two charges. He was charming and very attractive. He seemed unnaturally well behaved and agreeable for a child, never fought with his sister, and tried to please his governess. He was expelled from school for unspecified reason.

Flora was eight year old girl, the younger of the governess's two charges. She was beautiful and well mannered, she was affectionate and always ready with an embrace or a smile. The governess loved her.

The governess was full of apprehension but she forgot it when she met her little ward, Flora, who won her over. The charming girl welcomed her teacher with open arms even Mrs. Grose expressed joy at meeting her and extended her hand of friendship; the governor got acquainted with her companion who told everything about the house. Flora took her around the house and familiarized her with the interiors. She was happy to be in such a big, but old fashioned house and visualized herself to be in a wonderland with the little girl as her fairy. The governess received two letters by post: one from the master of the house and the other from the headmaster of Miles' school. Her employer informed that he was sending her a letter from the headmaster of Miles' school as he did not have the time to read it. The governess was torn with doubts and postponed reading the letter. Finally, when she mustered up the courage to read it, she was puzzled by its contents. The headmaster wrote that it was no longer possible for him to keep Miles in his school and therefore he was dismissing him from the institution. This came as a great shock to the governess and she shared the news with Mrs. Grose. The headmaster gave no explanations for his action; she questioned Mrs. Grose

about the conduct of Miles. The housekeeper assured her that Miles was as well behaved as his sister. During the course of their conversation, the governess learned that the former governess, Miss. Jessel, had died mysteriously after resigning from her job and leaving Bly. She also became aware of the existence of a man who was an employee at Bly and who had an eye for attractive ladies. Miss Jessel was the governess's predecessor, she was a young and beautiful lady, but infamous. She had an inappropriate relationship with Quint who was well below her class standing. Miles arrived at the appointed hour and surprised the governess with his innocence and charm. He was a lovable child and revealed no trace of evil or bad behavior. The governess was sure that they had made a mistake in school. With this thought, she decided against mentioning the letter to either Miles or her employer. The housekeeper shared her view and promised to help her in her future endeavors.

The governess started taking lessons for Miles and Flora who were good students and gave her no cause for complaints. Both the children trusted her completely and their dependence on her also made her protective towards them. She therefore began to feel responsible for their welfare. In her free time, she either indulged in day - dreaming or going for walks. During her walks she always thought about her employer and fondly hopes that he would make a surprise visit to Bly to encourage her efforts. One afternoon she went out for a stroll and as usual she was thinking about her employer. Just as she came out of the plantations, she caught a glimpse of the man of her dreams standing atop the tower. On watching intently, she was disappointed to find that he was not the master but somebody else, who was dressed like him. The thought disturbed her as she kept gazing at the figure till dusk. The figure also stared at her but moved away after a short while.

On a particular day it was raining heavily, restricting their customary visit to the church in the morning. The governess talked to the housekeeper and decided to go

to the church in the evening if it stopped raining by that time. She got ready in the evening to go to the church, but suddenly remembered that she left her gloves in the dining room. She went to the room to pick up her gloves and found them on a chair near the window. As she bent down to pick her gloves from the chair, she saw the face of the same man who had stared at her from the tower. This time his face was against the glass window. She realized that the man was looking not for her but for someone else, might be the children, and she ran out to catch the culprit. On reaching the spot, she did not find anybody. She looked for him outside and waited for him to reappear, but the man did not come back. In desperation, she pressed her face against the window and looked into the room in the same manner as the man had done. Mrs. Grose who entered the room at that very moment, was shocked to see a face on the window. The governess was puzzled at the reaction of the housekeeper.

Looking at the face of the governess on the window, Mrs. Grose was looking perplexed but went out to meet her. She inquired about the governess' strange behavior and looked astonished when the governess explained the matter to her. The governess told Mrs. Grose that, she saw the man not once but twice and that she was afraid that he was looking for the children. In order to safeguard the house against the intruder, she decided to stay back in the house instead of accompanying Mrs. Grose to the church. When the housekeeper asked her to describe the man, the lady portrayed him as a red - haired, red whiskered, lean but handsome man, wearing the clothes of a gentleman. The housekeeper turned pale and identified the man to be Peter Quint, the former valet of the master. She also told the governess that in the past he had stolen the master's clothes, and that was probably the reason why he was looking like a gentleman. When the governess inquired about his present situation, Mrs. Grose informed her that he was dead. He was handsome and clever, he was infamous throughout the area of Bly, a hound

and too free with everyone even with Miles and Flora. The apparition at the window troubled the governess and the housekeeper. When the governess declared that it was Miles that the ghost was looking for, Mrs. Grose was shocked but not surprised. In the past, Peter Quint had looked after the children and he used to exercise his influence on them. He was an evil man who possessed many vices. He had taken liberties even with those who were higher in status to him. Mrs. Grose had been aware of his vices but she had not complained about him to the master, her employer hated people telling tales.

The governess was responsible for the security of the children, and took great care to protect them from the evil influence of the ghost. One day, she took Flora out to play and Miles was staying behind, relaxing on a cushion, to read a book. They stopped near the lake and Flora got engrossed in playing, the governess observed a figure on the other side of the lake. The image appeared distinct to her eyes and she was afraid that Flora might see it; the child was unaware of the apparition and was busy fixing wooden blocks, with her back to the lake. Immediately after returning home, the governess recounted her experience to Mrs. Grose. She affirmed that the children were aware of the ghosts and were influenced by it. She believed that Flora was aware of the apparition but had not mentioned it to her. When she described the apparition to the housekeeper, Mrs. Grose guessed that the apparition was of Miss. Jessel's. During her conversation with Mrs. Grose, the governess became aware that the former governess was molested by Peter Quint and that the lady had left the premises in disgrace. Later, she had died mysteriously. This piece of information disturbed the governess and she was afraid that, both Peter Quint and the former governess might have cast an evil influence on the children.

The governess kept thinking about the powerful happenings at Bly. She was talking about it to Mrs. Grose. She did not personally meet Peter Quint or Jessel,

she was sure that she saw only their ghosts. She was happy that the housekeeper tended to agree with her. As for her work, she attended to it with discipline. She interacted with the children but at the same time, she observed them carefully to see whether they knew anything about the ghosts. The children behaved normally and belied her suspicions and this left the governess very confused. She questioned Mrs. Grose about the friendship between Quint and Miles. When she heard that Miles had close friendship to Quint, he knew his affair with Jessel, the governess jumped to the conclusion that Miles acquired evil characteristics. She decided to wait and observe.

Days passed without any happenings of consequence. During this time, the governess involved herself in work and kept the children occupied. At times she wonders whether they could detect her suspicions about them. Both the children were intelligent but Miles was more perceptive and absorbing things easily and reacted instantaneously. He was sharp and baffles the governess with his answers. Flora was also very talented. He and Flora were working in harmony and compliment each other.

One day after Flora went to bed the governess read Henry Fielding's novel *Amelia*. Engrossed in reading she lost sense of time and place. Suddenly, she heard some movement outside her door and became alert. She opened the door and walked towards the staircase. She noticed the figure of Peter Quint, in the landing, standing and staring at her. From such a short distance, he looked quite frightening. The governess was remaining rooted to the spot and stared back at him. After a while, the figure moved away into the darkness. When the governess returned to her room, she was shocked to find Flora missing from her bed. Instead, the curtains were pulled up over the bed to give the impression of someone being in bed. Flora appeared from behind one of the curtains and relieved the anxiety of the governess. When questioned, she told the governess that on finding her

missing from bed, she had looked out of the window to spot her. The governess was not convinced with the girl's answer but kept quiet.

For several nights after this incident, the governess was on her guard. In the nights, she was walking out of her room to check out for intruders but that was only after ascertaining that Flora was fast asleep. On one such errand, she found a female figure sitting in a crouching position on the landing of the stairs, before she could check to whom the lady was, the lady disappeared.

The incident shaken the equanimity of the governess took place ten days after the appearance of the ghost of Peter Quint. One night, she woke up suddenly to find Flora missing from her bed. She noticed Flora standing and looking the window. The governess went out of the room without disturbing the girl. She entered one of the lower rooms and looked out of the window. What she saw outside shocked her! Little Miles was standing outside and looking up at someone above.

The next morning, the governess recounted the events of the night to Mrs. Grose. The housekeeper was listening attentively, trying to believe what the governess was saying. She found it difficult to believe that the children were capable of such wickedness. She observed them walking down together, in perfect harmony. Miles was reading out a story to his sister and leading her on protectively.

The governess also told Mrs. Grose about her meeting with Miles after she had seen him standing in the dark and looking up. She had gone out and brought the boy inside and then led him upstairs, after which she had questioned him about his behavior. Miles had been very forthright in conveying his intentions to her. He told her that he had tried to play a trick on her and had therefore projected himself as 'bad.' Flora had co-operated with him by standing near the window, to attract the attention of the governess. The governess had acted just as Miles had intended

her to act and become suspicious. The governess felt foolish and at the same time more confused after hearing the words of the boy.

The governess tried to convince Mrs. Grose about the evil influence on the children. She related to her that Miles had not only justified his action but also conveyed that he was capable of such attitude. She concluded that the school authorities could have taken objection to the boy for such insolent behavior. Mrs. Grose was still unable to believe that the children were bad and was only concerned about their welfare and security. She shared the anxiety of the governess that, the children might be under the shadow of the ghosts. She was worried about the safety of the children and requested the governess to seek the help of the master of the house. She wanted him to come and shelter the children against the evil. The governess refused to write to her employer as she had promised to keep him out of the affairs at Bly. She was also afraid to tarnish her reputation in front of him by

Nothing happened. Neither the governess nor the children were talking about the unpleasant events of the recent past. The children showed more interest in learning about their teacher and her family back home and took great joy in listening to her stories about herself. Seasons changed and life went on peacefully. The governess did not have any more encounters with the ghosts; she kept contemplating on the idea that, the children were aware of the ghosts. The children never talked about the spirits or expressed any knowledge of them; she did not find any reason for accusing them. They only asked about their uncle and expressed a desire to meet him. They wrote letters to him but the letters were never posted.

Life continued quietly. The governess pursued her work with dedication and Miles and Flora shared a good rapport with her. They gave her no cause for complaint. The lady showed her affection on the children in spite of their strange behavior in

the recent past. One bright morning, as they were all walking towards the church, the governess wondered why the children tolerated her for long. They ought longed for freedom and enjoyment but had given in to her wishes and obeyed her orders. They had not protested against the regime that she had set for them. Miles voiced his views. He referred indirectly to her hold over them and expressed a desire to be free to go around with the boys of his age. He requested her to send him back to school. The governess had taken aback at his request, was at a loss to explain to him about the decision of the school authorities to dismiss him, Miles asked her to call his uncle to resolve this problem. He volunteered to write a letter to his uncle.

The mind of the governess wanted to stop. How could she resolve the problem of Miles? She found it very difficult to tell him about his dismissal from school and was angry with him for creating this situation. The governess also believed that he was aware of her discomfiture. She decided to write and call back her employer; even it would put her in an awkward situation. She did not want to meet Miles again, before resolving the problem and therefore decided not to accompany the others to the church. Suddenly, she felt the need to escape from the whole situation and ran away from Bly. With this intention, she returned back to the house to pack her bags. As she entered the study to pick up her things, she was shocked to see Miss Jessel sitting on a desk and looking at her with melancholic eyes. The governess spoke to her harshly and the ghost disappeared.

Mrs. Grose and the children returned from the church but refrained from questioning the governess about her absence. The governess was disappointed by their response, especially by the silence of Mrs. Grose and she asked the housekeeper to explain her strange behavior. Mrs. Grose confessed that the children had asked her to keep quiet since they believed that their governess might like to be left alone. The housekeeper was unable to describe the children's

reaction to her disappearance. The governess told Mrs. Grose about her meeting with Miss. Jessel. To enhance the effect of her encounter with the ghost, she concocted a story that Jessel had wanted to share her tormenting experience with Flora. Mrs. Grose was shocked to hear this. When the governess informed her that she has decided to call back her employer, Mrs. Grose was happy that her master would come to rescue the children. The governess was sitting down to write the letter but was unable to do so because her mind was restless. She sat listening to the heavy rain outside and later walked out of her room. When she neared Miles' room, she became aware that the boy was still awake. Miles welcomed her and made her feel comfortable and told her that he was thinking about her attitude towards him and Flora. When the governess questioned him about his school, he evaded giving a reply and only insisted that, he wanted to go back to school to be in the company of boys of his own age. He wanted her to call back their uncle and tell him about his problem. The governess assured him that she would do everything for his well being. Then she asked him about the past at Bly and he became silent, to divert the attention of the governess and frighten her, he let out a shriek after putting off the candle.

The governess wrote the letter to her employer, but kept it in her pocket, to post it later. In the mean time, she got busy teaching the children who gave her no complaint. They did their lessons well and impressed her with their intelligence. One day, after the lessons, he started playing the piano. His notes were so melodious that the governess was absolutely spellbound. Listening to the music, she forgot time and space. Suddenly, she became aware of her surroundings and discovered that Flora was missing. When she asked Miles about it, he was unable to help her. The governess believed that the children tricked her. She searched for Flora all over the house but did not find her. She came to the conclusion that the little girl went to meet Jessel, while Miles might have an encounter with Quint.

With this thought in mind, she asked Mrs. Grose to accompany her in her search for Flora, before leaving; she kept the letter on the table so that Luke could post it later. Luke was a servant at Bly, he expected to deliver the governess's letter to the children's uncle, but he could not find it. The governess led Mrs. Grose towards the lake; she believed that Jessel would make her appearance there. As they were walking towards the lake, they found a hidden boat. The governess surmised that it could have been used and left by the little girl. When they reached an open ground surrounded by trees, they found Flora playing with a copse. She was surprised to see them without their hats but welcomed them heartily. She also inquired about Miles. She gave no explanation for her visit to the lake. When the governess felt disappointed with the girl's response, she asked her about Miss. Jessel.

When the governess uttered the name of Jessel, Flora was startled. Looking at the little girl, Mrs. Grose let out a shriek. The governess noticed the apparition of Jessel on the other side of the bank. She was happy that she was justified in accusing Flora. When she asked Mrs. Grose to look towards the ghost, the housekeeper looked distraught, she saw nothing there. Even Flora denied seeing anyone and accused the governess of being cruel. She looked frightened and asked the housekeeper to take her back home. Mrs. Grose agreed to take the little girl back home; she too felt that the governess was imagining things. The governess felt dejected, she was afraid that she lost her hold over the child. She was sitting there through the night, brooding over her plight. She entered the house, it was dawn. When she went up to her room, she noticed that Flora's things had been removed from the room. She learned that the girl moved into the quarters of the housekeeper. Looking forlorn, she settled down near the fireplace where Miles joined her.

Early next morning, Mrs. Grose came to meet the governess to inform her about Flora's illness and that the child had a restless night. She had kept reiterating that she has not seen Jessel and that she did not want to see her present governess. The housekeeper also told the governess that Flora has talked about her in a deploring manner and that she wanted her to go away from Bly. The housekeeper looked helpless when she conveyed Flora's message. The governess was distressed to note Flora's attitude towards her but decided to give in to her wishes. She asked Mrs. Grose to take Flora away to her uncle and she decided to stay back at Bly to keep an eye on Miles. The housekeeper was happy with the suggestion of the governess; she too felt the need to get away from Bly. She was concerned about Miles and expresses her fear that Miles stole the letter that the governess had kept on the table. The governess promised to tackle Miles and dealt with the situation accordingly. After Mrs. Grose and Flora departed from Bly, the governess was left alone to deal with Miles. The servants and the maids seemed to be aware of the developments at Bly, as they curiously looked at the governess. The governess tried to regain her self-control in order to face the situation at hand. She did not see Miles when she came to have breakfast. She learned that he finished his breakfast with his sister and Mrs. Grose and had gone out for a walk. The governess realized that Miles needed to enjoy his freedom before confronting her. She recollected the events of the past and her present situation and considered the changed circumstances as another turn of the screw. Miles came down for dinner. The maids hovered around; they hardly talked to each other. Miles only remarked about Flora and her illness. The governess assured him about the health of his sister and he became quiet. After dinner, the maids left and they were left alone. Miles remarked that, they were alone at last.

Miles and the governess were alone without the intrusion of 'others,' they became conscious of each other's presence. Miles conducted himself admirably; he

appeared uneasy and kept looking out of the window, if to spot something. He told the governess that he was happy to enjoy his freedom at Bly. The governess informed him that she had stayed back in order to make him reveal everything. Miles felt cornered and tried to get out of the situation by telling the governess that he had to meet Luke immediately. The governess let him go but only after asking him whether he had picked up her letter from the table.

Face to face with the governess, Miles confessed his crime. He had stolen the letter from the table, read it and burnt it too. He had wanted to know what she had written about him. Miles satisfied her with his answer, but she did not let him go as promised earlier. She probed him further. She asked him whether he had also stolen things in school had got punished for it. Miles denied her accusation but confessed that, he had behaved badly with some boys and they might have spread the word to the teachers. As he bared his heart to the governess, she noticed the figure of Peter Quint at the window. She was startled but hid her reaction from Miles. She also prevented the boy from seeing the apparition by holding him in a warm embrace and keeping his back to the window. To the relief of the governess, the figure disappeared after a while. They continued talking and once again the figure appeared at the window. Now the governess panics, and in her excitement, she cursed the figure. Miles was alert and asked her whether she has seen the ghost of Jessel. In reply, she pointed towards the window. Miles was not able to see anything, but he guessed the apparition to be that of Peter Quint. He called him a devil, then let out a shriek and fell down.

4.2 Themes in the Turn of the Screw novel

a-The Corruption of the Innocent

The governess only rarely indicated that she was afraid the ghosts would physically harm or kill the children. In fact, Miles's death was a shock because she was unprepared to think of the ghosts as a physical threat. Until she sent Flora away, the governess never seemed to consider removing the children from the house or trying to expel the ghosts from the house. Instead, the governess's fears focused almost entirely on the potential "corruption" of the children—whether they were corrupted by Quint and Jessel when the latter were alive and whether they continued to be similarly corrupted by the ghosts. Before she even knew about Quint, the governess guessed that Miles had been accused of corrupting other children. Although the word corruption was a euphemism that permitted the governess to remain vague about what she meant, the clear implication was that corruption meant exposure to knowledge of sex. For the governess, the children's exposure to knowledge of sex was a far more terrifying prospect than confronting the living dead or being killed. Her attempt to save the children took the form of a relentless quest to find out what they knew, to make them confess rather than to predict what might happen to them in the future. Her fear of innocence being corrupted seemed to be a big part of the reason she approached the problem so indirectly—it was not just that the ghosts were unmentionable but that what the ghosts had said to them or introduced them unspeakable.

b- Obsession led to destruction

The governess was obsessed with the appearance of ghosts and the idea that the children were under their influence. She looked at the children with suspicion, even though they behaved admirably. Her obsession and her prejudice came

between her and her pupils. Slowly and steadily, this broke up the relationship that she had built up with the children and shatters the peace at Bly.

C-Destructiveness of heroism

The governess was the protagonist and hero figure of this novel. The Master, as they called him, had placed his faith and trust in her to care for his young niece and nephew while obeying his specific request not to contact him under any circumstances. The governess began to see ghosts shortly after her arrival at the Bly estate and became convinced that they were after and meant harm towards the children. Thus, she made it her main goal to protect the children from the evil entities at all costs. She became extremely obsessed, paranoid, insane, desperate, and wild due to this added stress and responsibility. Despite her best efforts, the governess failed to protect the children as one became frightened of her and fell dangerously ill and the other died in her embrace from unknown causes.

d- Social Class

There was a lot of references to and identifications of the different social classes in *The Turn of the Screw*. The children's uncle had the title of Master. The Governess was the supreme authority of the estate and she was addressed as Mrs. Grose was the housekeeper, the head of their little establishment- but below stairs only.

4.3 critics views on the Turn of the Screw novel

Henry Beers wrote “I have sometimes thought that the woman who saw the phantoms was mad.”

Edna Kenton suggested that not the children, but the little governess was hounded by the ghosts. She claimed that “the ghosts are only exquisite dramatizations of her little personal mystery, figures for the ebb and flow of troubled thought within her mind acting her story”.

Edmund Wilson said that “the ambiguity of Henry James has been the most influential of all. Drawing heavily on Freudian theory. He argued that the governess who is made to tell the story is neurotic case of sex repression and that the ghosts are not real ghosts but hallucinations of the governess”.

According to Nathan Fagin said that “Henry James could not have been conscious of dealing with Freudian psychology. He viewed the turn of the screw an allegory which dramatized the conflict between good and evil”.

Glen Reed found the controversy over the interpretation rather surprising and claimed that “there is hardly a fairy story that does not contain objective, pictorial evil – evil that is in the world for no good reason and the lures innocent victims to their dooms.”

Virginia Woolf’s comment about this novel was “perhaps it is the silence that first impresses us. Everything at Bly is so profoundly quiet. The twitter of birds at dawn, the far away cries of children, faint footsteps in the distance stir it but leave it unbroken. It accumulates; it weights us down; it makes us strangely apprehensive of noise. At last the house and garden die out beneath it.”

4.4 Techniques in the Turn of the Screw novel

Stream of consciousness

“I suppose I had expected, or had dreaded, something so melancholy that what greeted me was a good surprise. I remember as a most pleasant impression the broad, clear front, its open windows and fresh curtains and the pair of maids looking out; I remember the lawn and the bright flowers and the crunch of my wheels on the gravel and the clustered tree tops over which the rooks circled and cawed in the golden sky. The scene had a greatness that made it a different affair from my own scant home.”²²(The turn of the screw, page12)

The text’s analysis: Henry James penetrated inside the governess and expressed her romantic feelings towards nature and its beauty. He portrayed her excitement in soft and delicate style. She had a wide imagination with deep sensation to taste and feel the meanings of beauty around her. Although, she was afraid and fidget but a beautiful spectacle attracted her and eradicated all sensation of fear and alienation.

But it was comfort that there could be no uneasiness in a connection with anything so beatific as the radiant image of my little girl, the vision of whose angelic beauty had probably more than anything else to do with the restlessness that, before morning made me several times rise and wander about my room to take in the whole picture and prospect to watch, from my open window, the faint summer dawn to look at such portions of the rest of the house as I could catch, and to listen, while, in the fading dusk, the first birds began to twitter.”²³ (The turn of the screw, page12)

The text’s analysis: the author touched the spaces of comfort and peace inside the governess. He portrayed the components of contemplation and retrospection in

²² Henry James, The turn of the screw (Penguin,2011) ,page12

²³ Henry James, The turn of the screw (Penguin,2011) ,page12

profound and deep style; she loved an angelic face of Flora which inserted beautiful sensation inside her. She became tranquil and keen to enjoy any beauty around her either scene or human being. She was eager for peaceful and stable life which she wished from her deeply heart. The breeze of summer and birds twitter created tender and soft feelings and happiness inside her.

Interior monologue

*I remember the whole beginning as a succession of flights and drops, a little see-saw of the right throbs and the wrong. After rising in town to meet his appeal, I had at all events a couple of very bad days.*²⁴ (*The turn of the screw*, page12)

The text's analysis: Henry James created this expression as an interior dialogue to portray deep and profound conversation, the governess was speaking to herself. She discussed some affairs connected with her early bad days in her life and an unknown destination which would wait her in her new place, new situation and new responsibility. She was full of apprehension.

*To watch, teach, form little Flora would too evidently by the making of a happy and useful life*²⁵. (*The turn of the screw*, page14)

The text's analysis: the author was strolling inside the governess to reflect some gloomy and sad perspectives of her personality. She had a deep conversation with herself that there was blink of hopes began to appear for her. She would teach and live with Flora that beautiful angel and innocent creature. She deprived of honest feelings and any kind of love so she would find it at Bly with a new society.

I forthwith expressed that the proper as well as the Pleasant and friendly thing would be therefore that on the Arrival of the public conveyance I should be in waiting for

²⁴ Henry James, *The turn of the screw* (Penguin,2011) ,page12

²⁵ Henry James, *The turn of the screw* (Penguin,2011) ,page14

*Him with his little sister; an idea in which Mrs. Grose
Concurred so heartily that I somehow took her manner as a
Kind of comforting pledge—never falsified, thank heaven!*²⁶(*The turn of the screw*,
page15)

The text's analysis: the author portrayed the sensation of the governess towards Miles. She was talking to herself if Miles would be refined and good like his sister. She was busy of that thing. She attempted to persuade herself with a beautiful picture which Mrs.Grose drew for him. At last, she convinced that he would be tranquil and refined. She wished everything to be intact and good.

Flashback

Mr. Douglas remembered his love for the governess, when she was working with his sister before she went to Bly. He remembered her beauty, her charm and her fascination. He remembered her experiment at Bly.

The governess remembered her miserable days. She was not happy of many troubles faced her which made her shaky and obsessed. She remembered the first interview with her employer at Harley Street. He was handsome and attractive. She fell in love with him. She wished him to be her dreams' knight.

She remembered the story of Mrs.Jessel and Peter Qunit. She was a governess in Bly. She was young and beautiful. She had an affair with peter Qunit. While she resigned and left Bly she died mysteriously. His lover was handsome and clever. He was free with anyone even with the children Flora and Miles. Miles had a concept about his affair with Jessel.

Miles remembered his bad conduct with some students in a school. The news spread and the teachers of a school heard about so he was dismissed. He remembered also when he stole the letter which was written by the governess; he read it and burnt it.

²⁶ Henry James, *The turn of the screw* (Penguin,2011) ,page15

4.1 C- The Wings of the Dove novel

In James's preface to *The wings of the dove*, he told the reader about his inspiration to write this novel. The protagonist Milly Theale was inspired in his cousin, Minny Temple, who had died of tuberculosis very early in life. He claimed that the novel was his attempt to put her memory in the beauty and dignity of art, in the preface, he revealed the essence of the novel which consists of a

*Young person conscious of a great capacity for life, but early stricken and doomed, condemned to die under short respite, while also enamoured of the world; aware moreover of the condemnation and passionately desiring to put in before extinction as many of the finer vibrations as possible, and so achieve, however briefly and brokenly, the sense of having lived.*²⁷ (*The wings of the dove*, page1)

It was written by Henry James. *The wings of the dove* helped endorse James's beliefs about the art of fiction. The beginning block of James's ideas – life, experience, and truth perfectly fit this novel. His experience of both the new world and the old world enabled him to construct characters and settings which expressed his constructive view of both societies. The international theme became a current characteristic of Jamesian prose as he explored the clash of personalities and cultures. In his fiction, American people were portrayed as pure, open people who had a more highly evolved moral character. Europeans on the other hand, were portrayed as corrupted people who carried the tradition of the old world.

Kate Croy was a British girl; her age was twenty five years, she went to visit her father one last time. As she waited in his rooms for him to appear, she observed the shabbiness and, the vulgarity of the furnishings. She was dressed in black and

²⁷ Henry James, *The wings of the dove* (New York,1978) ,page1

impatient for her father to come down from his bedroom to see her. When at last he did, he was vague and bitter. He claimed to be unwell.

She informed him that her aunt, Mrs. Maud Lowder, had invited her to come to live with her in her mansion, provided she gave up all contact with her father. She was able to provide an upper-class life for her lower-middle-class niece, especially in providing avenues in which she might find a suitable husband. Kate's mother had died, but had left her an annual income of two hundred pounds a year, half of which she intended to give to her sister, Marian, who was widowed with four children. She had come to say good-bye to her father, who was irresponsible and undependable to say the least. She also hoped that he would ask her to stay with him, and that the two of them would find some means to go on together. Lionel Croy was in favor of Kate's going to live with her aunt, but thought that she owed him something, since it was his irresponsibility and lack of dependability that have led to her being offered this opportunity. He wanted her to give half of her inheritance to him instead of to Marian. Kate's aunt did not ask Marian to live with her because she did not agree her marriage.

Kate was very keen to obey her aunt to support her financially; Kate had a relationship with a poor reporter called Merton Densher. Her sister did not like him because he could not build future. She warned Kate to continue with him. Aunt Maud had a young man in her mind for Kate to marry, his name was Lord Mark.

One day, Merton went to Aunt Maud's house and he was waiting in her sitting room for more than fifteen minutes, she informed him that she wished that Kate marry a great person, someone either rich or a very high class like a duke. She had huge ambitions for Kate and she would not let him destroy them. She would not forbid him to see her. Kate would take a right decision. She never disobeyed her.

His newspaper had ordered him to the United States of America for four months to do some work; he wanted to make Aunt Maud loved him not because of his relationship with Kate but he respected her. She did not like Merton because he was not totally English upbringing. His parents were travelers and he spent most of his young life moving around Europe. He was educated in German university. When he met Kate she told him that she engaged herself to him forever and they would write letters to each other while he was away.

Susan Stringham and Milly Theale, a pair of American women who were travelling through Europe together. Susan was older than Milly enough to be her mother. Milly was very rich and she was an orphan. Susan was always worried about doing something that would make Milly stop liking her. Susan was a widow and had no children, and she was alone in the world and appreciated the company and youth of Milly. Milly asked her to drop everything and sail to Europe as soon as possible.

While walking on a road in Switzerland, Milly was sitting very near the edge of a cliff. One day, she found herself a guest at Aunt Maud's house along with her travelling companion Susan. At dinner, she found herself sitting beside Lord Mark the aristocrat that Aunt Maud was trying to set up with Kate. She took a special note of the handsome girl sitting across the table from her. That girl was Kate.

Susan wished that Milly enjoyed her time in London. She was offered all kinds of chances to go to museums and operas. Kate told Milly that Lord Mark and her aunt had mutual benefits with each other and she tried to set him up with her. Milly had new and young friend; she began to see how London was full of secrets and danger. Milly and Susan spent a few nights chatting about their London adventures. Milly knew Merton in America. The main reason which made her to visit London was Merton. She wanted to know the depth of relation between Kate and Merton.

One day, Kate took Milly to visit her sister; she was surprised between the differences of living. Marian was living in a bad standard but Kate was in a good one. Marian told her about love of Kate and Merton. She decided to hide the fact that she met him in New York. She was worried that Marian would use this information to create doubt about Merton's commitment to Kate.

Susan told Milly that the fact would appear one day. Lord Mark visited them and intended to get Milly's believe that he was more interesting than she thought. Aunt Maud asked them to stay with her and chose any room they wanted. Milly admired her personality for making plans for others. Lord Mark asked her to accompany him to a private room in the house where there was an old picture of a woman who looked like her. As they moved through the house, he passed a bunch of people who knew and greeted him; they were curious about who she was and why she was walking alone with him.

When she saw the portrait she was crying. A woman in the painting was very beautiful and she looked like her. But she also knew that this would be dead and also she would die after some months. He told her that she was more beautiful than the woman in the portrait. Kate also told her that she was more beautiful than the woman in the picture. She asked Kate to go with her to a doctor but she did not Susan to know that. When Kate asked her about her visit to the doctor she did not give her any answer.

The doctor sir Luke Strett had very busy schedule and was only able to give Milly ten minutes in her first appointment. She liked to follow up alone. He was surprised to find out that Milly had no living relatives to speak of. He did not want her to take any medication in particular. He just wanted her to go home for a few days and follow his instructions. He advised her to leave London immediately after her next session with him. Kate visited her at a hotel and asked her about her doctor visit. She told her that everything was fine and she planned on travelling

and wanted her to help her. Kate did not understand but agreed to do whatever she needed. One day, Milly and Susan had dinner with Aunt Maud and Kate. They decided to go to a late party afterward. At the party, Aunt Maud asked Milly about Merton. She told her that she did not like the relation of Kate and Merton. When Aunt Maud asked her if she liked him. In that moment, she felt a great pain. She met him three times in New York.

Milly knew that Merton would come soon to London; she drank and told Milly that she was completely dependent on Maud and her plans with Merton. Although her aunt planned to marry her to Lord Mark but he loved Milly instead of her. She told her that Susan paraded her around like a social trophy. Milly asked her why was she saying these things to her; she replied that because she was a dove. She suggested that Milly was a peacemaker, a beautiful creature that would never bring harm to anyone and existed only to be beautiful and people kept doves in cages to possess their beauty and this seemed to be what older women wanted to do with Milly. She decided to lie that she knew Merton's arrival to London. When Maud returned she told her that. Maud believed her and she was comfortable.

Milly decided to be alone with the doctor without Susan. She went to an art museum called the National gallery. She went there because she felt it was a private place where people did not usually went. She spent most of her time there people watching and thinking about the lives of the others. She envied some of the regular people for getting to live regular lives, and wished she could do the same. She listened to a mother was talking with her daughters about whether something was handsome and feeling a close connection to them, when they left; she glanced around the gallery again and found her gaze stopped by a couple. They were Kate and Merton. They were alone in a place where not many people would recognize

them. When they greeted each other, Kate found that Merton and Milly knew each other; it was a big surprise to her. Milly invited them back to her hotel for lunch.

When she brought them back, Susan was there waiting to tell her what the doctor said but she couldn't with Merton and Kate. After lunch, Kate and Milly had a walk and asked her if Maud knew of his arrival. She told him that she did not tell her. Merton told Kate that it was impossible for them to keep their love secret and no need to delay their marriage. He asked her if she would marry him exactly as he was. She put off the question by saying she had a plan and some ideas that would help them. She told him that Milly could be a good ally to them. She encouraged him to meet her alone; he did not understand her target. That night after visiting Kate, he got a telegram from Maud asking him for a dinner; Susan came alone to the dinner. One of the guests at the party went to the piano and played while the whole crowd was singing. Merton and Kate were sitting together on a small sofa. She told him that Milly might be ill because she did not come, or might be because she loved him too much and felt overwhelmed. She was talking about Milly's fortune and how she was very rich; she wanted to put him in her way. Lord Mark frustrated when Milly was not in the party.

He persuaded that Susan would tell Milly everything she saw. Aunt Maud asked him to see Milly, and she planned to get him away from Kate by buying him off with a marriage to Milly. He decided to visit Milly alone. It was not new to him. He did the same thing back in New York. He asked her why she was not in the party. She replied him that she was fine. She told him about her time in London and she would travel to Europe for some high air possibly to the mountains. When Kate came to visit her, she found Merton there. He was confused.

Susan told her that the doctor did not say bad news. The next day, Susan went to Maud and broke down crying. She was telling her that Milly would die and she asked to do anything to please her in her last days. They planned to convince

Milly that there was nothing between Kate and Merton. Milly and the doctor decided to head to Venice; she told him that Susan, Maud and Kate would be with her which meant that Merton would be also there because he always went where Kate was.

Susan paid for the services of a servant named Eugenio for the trip to Venice. He came from Paris and basically sounded like an all star servant. He spoke tons of different languages and more cultured. During her time in Venice, she saw all the types of amazing sights that she would never see in the State. Sometimes she was frustrated and upset. One day, she found Lord Mark was waiting for her in her rented palace; he traveled especially from London to Venice to see her. She was very sad when he asked her about her health; she thought that any man near her wanted to marry her for money. He told her that he loved her but she did not believe him. He told her about Kate and Merton love. It was very painful for her to hear that. In that moment, the servant announced Merton's arrival.

Aunt Maud asked Merton to marry Milly to please her in her last days. He asked Kate to meet him. He asked her why Lord Mark came to Venice. She told him that Lord Mark proposed marriage to Milly. He was very sad to hear that. She confronted him the truth that he was in love with Milly. He went to visit Milly in her palace; Susan told him that Milly was happy to see him. She told him that the doctor would come to see Milly. She liked him as her father. When Milly appeared, she was very beautiful and charming. The doctor arrived and she felt good. Kate told him to marry Milly and after her death he would be rich and they could marry. He surprised Kate's attitude and how she accepted to see him with another woman. She told him that they would travel to London and asked him to stay in Venice with Milly. He would agree if she visited him in his old rented rooms.

Kate and Maud left Venice. He felt something different about his rented rooms because he had an affair with Kate. He thought that he couldn't marry Milly. He visited her to tell her that he planned on working on a book in Venice. He was going to stay with her even someone had left. He meant Susan. He made it to take an excuse to stay in Venice and to be with her. He also said that he planned on writing at night so that he could spend his days with her. She told him that they would visit him in his rented rooms but hated this idea because it was an intimate place for him and Kate. She insisted to do that but he refused. When she asked him about his staying in Venice, he said for you.

After leaving Milly's, he did not go to his rooms; he was sitting on a bench and thought about his life. One day, he went to the palace at teatime, but received a message that Milly would not receive anybody. This meant of two things: she was very ill and nearly dead or she was really angry with him. Susan also did not receive guests; he knew that it might be the second reason. While he was walking he saw Lord Mark was sitting in a café. He decided not to go to the palace for at least a day or two. The maid opened the door and said that Susan was there. She appeared and her face was soaked with tears. She told him that Milly turned her face to the wall and never talked. When the doctor came to see her, Merton asked him about her health. He left for London and Kate accused him of his love to Milly. He told her that she was a dead woman.

Aunt Maud came into the room to find them standing by the fire. She started up a conversation and said it was a shame that he couldn't stick around Venice to be with Milly. She wanted to smooth a way for him to marry Milly. He did not take an advantage. He told her that he had no courage to face Milly's illness. He went with Kate and sitting under a wintry tree. Under this tree, he told her the things between them. They played their game and lost. They needed to announce their engagement. He waited a long time.

He heard of Milly's death. He went to church to pray for her. She left him all her money when he asked Kate to marry him she said "we shall never again be as once we were".

4.2 Themes in The Wings of the Dove novel

a- Family

Kate Croy had a terrible father; he was cynical and self interested view of the world. Milly Theale had no family which would leave her vast fortune; Susan Stringham and Aunt Maud were both widows which caused both of them to invest all their happiness in controlling the young people in their lives. People always seem to be compensating for the ideal family they lack.

B-Lies and deceit

The novel dealt with deceit gave some seriously solid insight into their personalities. Kate had no problem deceiving Milly into marrying Merton so that he could get her dollars, but felt morally uncomfortable with lying.

C -Marriage

Everyone wanted to get hitched in the novel. Merton wanted to marry Kate. Aunt Maud wanted her to marry Lord Mark. Milly wanted to marry Merton.

d- Appearances

Characters in the novel spent a whole bunch of time people watching, they also spent a bunch of time being watched. Appearances after given the best insight into characters and motives. They spent most of their time at dinner parties and in living rooms, sizing one another up from a distance.

E- Morality

The wings of the dove gave a proof that Milly was a goner. She dropped little hints in her conversations with her friend Susan, saying absent minded things. She felt sorry for herself in the face of death; she decided to meet death on her terms, which was a brave and awesome move.

4.3 Critics views on The Wings of the Dove novel

P.K. Roy argued that James's late novel would represent American innocence in contrast with European experience. This idea was represented in the wings of the dove novel which contrasted the purity of an American heiress, Milly Theale, with a corrupted European couple.

Haralson and Johnson claimed that the wings of the dove, "James takes his characters' drama of consciousness, a staple of realist fiction, to its formal extreme in this novel because although the plot turns on characters coming to know or finally seeing important facts, the reader never learns what those important facts are.

They highlight one of the most remarkable features of the novel: the representation of the characters thoughts. In this novel, the story was basically told and seen through the main characters consciousness.

Evelyne Ender argued that "this technique leads the reader to become a near witness of the story. Therefore, it is no surprise that James carefully chose whose character's thoughts would be exposed in specific passages of the novel in order to omit important facts from the reader. This form of narration which is a common aspect of James's mature fiction, defies the inattentive reader since much is left for the reader's imagination".

According to F.O Matthiessen said that "James was unaware of the full religious implications of this scene but the knowing reference to the temptation supports Milly's characterization as a vulnerable woman not a Christ figure, perhaps the best gloss on her predicament is James' description of his cousin".

4.4 Techniques in The Wings of the Dove novel

Stream of consciousness

*We are not possessed of so much, at this charming pass, please to remember, as that we can afford not to take hold of any perch held out to us. I like the way you talk, my dear, about giving up! One does not give up the use of a spoon because one's reduced to living on broth. And your spoon, that is your aunt, please consider, is partly mine as well.*²⁸(The wings of the dove, page26)

The text's analysis: James portrayed sordid and cynical perspectives of Lionel Croy, Kate's father when he said this expression to her daughter. The feeling and perception of fatherhood meant nothing for him as a moral value or even as a human value. Most of people put consideration to it. He was irresponsible and had no care of anyone's feeling; just he thought to enjoy himself even a cost was the rest of others. He preferred his daughter to live with her rich aunt and he liked a way she chose because her aunt would offer her everything she needed without struggle or torment of any kind. The author referred the spoon to denote wealthy and comfortable life.

*I am perfectly honest in what I say, and I know what I am talking about. It is simply a question of your not turning me away –taking yourself out of my life. It is simply a question of your saying: yes then, since you will, we will stand together. We won't worry in advance about how or where; we will have a faith and find a way. That is all- that would be the good you would do me. I should have you, and it would be for my benefit. Do you see?*²⁹(The wings of the dove page30)

The text's analysis: Henry reflected sorrow and sadness inside Kate when she said these words to his father. She wished to live happy life with a family, to taste

²⁸ Henry James, The wings of the dove (New York,1978) ,page26

²⁹ Henry James, The wings of the dove (New York,1978) ,page30

warmth of pity and real love of her father after the death of her mother. She was carrying strong and honest sensation to enjoy the feeling of fatherhood; she wished her father's care and love as other fathers had towards their sons and daughters. She implored him to build nest of love to live with each other, to draw shiny future without fear and overcome difficulties by their determinations to be together as a powerful family. She convinced that she was a dreamer so she would choose her benefit to be with her rich aunt to realize what she wanted.

Things, the faces, the hands, the jewels of the women, the sound of words, especially of names, across the table, the shape of the forks, the arrangement of the flowers, the attitude of the servants, the walls of the room, were all touches in a picture and denotements in a play; and they marked for her, moreover, her alertness of vision. She had never, she might well believe, been in such a state of vibration)³⁰ (The wings of the dove, page 103)

The text's analysis: the writer portrayed Milly's surprise of what she saw in Maud's house. All things excited her. That excitement created a struggle to enjoy her life although she was upset and frustrated but she did not appear that. She kept her pains inside.

Susan Shepherd at least bored the niece—that was plain; this young woman saw nothing in her—nothing to account for anything, not even for Milly's own indulgence: which little fact became in turn to the latter's mind a fact of significance. Kate wasn't brutally brutal—which Milly had hitherto benightedly supposed the only way; she wasn't even aggressively so, but rather indifferently, defensively and, as might be said, by the habit of anticipation. She simplified in advance, was beforehand with her doubts, and knew with singular quickness what she

³⁰ Henry James, The wings of the dove (New York,1978) ,page103

*wasn't, as they said in New York, going to like. In that way at least people were clearly quicker in England than at home; and Milly could quite see, after a little, how such instincts might become usual in a world in which dangers abounded. There were more dangers, clearly, round about Lancaster Gate than one suspected in New York or could dream of in Boston.*³¹ (*The wings of the dove*, pages 122-123)

The text's analysis: the writer revealed the intelligence of Milly. She was aware of everything around her. She discovered Kate's hatred for her friend Susan. She had a sense of knowing danger. She knew that Kate was not an easy person; people in England were quite different in their thoughts and dreams.

*She at any rate does love life. To have met person like you to have felt you become, with all other fine things, a part of life.*³² (*The wings of the dove*, page 219)

The text's analysis: the author revealed sordidness and moral deterioration of Kate in tender and smooth style when she said this statement to Merton. She was carrying very bad sensation towards her friend. She did not feel remorse to seduce Merton to play very dirty game to obtain her money. She tried to persuade Merton to play a role of real lover for Milly. She knew that Milly wanted to enjoy her life because she would pass away. He would be shiny and beautiful part of her short life. She planned to exploit her as an easy tool to arrive her target and her dream to be rich and marry her lover.

³¹ Henry James, *The wings of the dove* (New York, 1978), page 122-123

³² Henry James, *The wings of the dove* (New York, 1978), page 219

Satisfied to die in the flower of her youth?

Well, at peace with you, the peace of having loved

*He raised his eyes to her. Is that peace?*³³ (*The wings of the dove*, page 219)

The text's analysis: James was strolling inside Merton to portray his remorse towards their plan; he was not happy and comfortable of what they were doing. They played very dirty game against an innocent creature. She did nothing for them. Her only calamity, she was rich. Kate tried to persuade him that he would make her feel peace and happiness. He himself was not convinced of what they were planning. He knew very well that they were not honest and cruel human beings. Their only goal to exploit kind and sensitive person for their personal aims.

*We shall never be again as once we were.*³⁴ (*The wings of the dove*, page 379)

The text's analysis: James portrayed a final departure of Kate and Merton. When she said that statement to him. She revealed her sensation towards him in a quiet way. They would not convenient to each other. There was deep and profound flaw inside them as lovers. Something could not be healed and cured. They ought to depart each other.

We have succeeded. She spoke with her eyes deep in his own, she won't have loved you for nothing, it made him wince, but she insisted. And you won't have

*loved me.*³⁵ (*The wings of the dove*, page 383)

The text's analysis: James revealed emotions and feelings of a real affection of Milly and Merton. It was not a clear love. It was a hidden love. Each one of them attempted to keep it inside especially Merton. He tried to hide that feeling, but Kate felt. She was insistent that Milly's sensation did not come from nothing. She

³³ Henry James, *The wings of the dove* (New York, 1978), page 219

³⁴ Henry James, *The wings of the dove* (New York, 1978), page 379

³⁵ Henry James, *The wings of the dove* (New York, 1978), page 383

found a green light to penetrate his heart. His love for her reduced because there was a new one. It was Milly's love.

Interior monologue

Miss Condrips [her nieces] were offered her by fate as a warning for her own future—to be taken as showing her what she herself might become at forty if she let things too recklessly go. What was expected of her by others—and by so many of them—could, all the same, on occasion, present itself as beyond a joke; and this was just now the aspect it particularly wore.³⁶ (The wings of the dove, page 43)

The text's analysis: Kate was speaking to herself. Her conflict was to live under a control of her aunt to guarantee good life or to be free and become without money which would form her completely life. She planned for her future.

such moments in especial determined in Kate a perception of the high happiness of her companion's liberty. Milly's range was thus immense; she had to ask nobody for anything, to refer nothing to any one; her freedom, her fortune and her fancy were her law; an obsequious world surrounded her, she could sniff up at every step its fumes.³⁷ (The wings of the dove, page 119)

The text's analysis: Kate was speaking to herself of her friend Milly's liberty. She had everything. She did not need anyone. She had liberty and money which created happiness for every person. She wished to be in her place.

Now she is dead, dead, dead³⁸ (The wings of the dove, page 143)

The text's analysis: the author reflected a concept of death through a portrait which was shown by Lord Mark to Milly. She obsessed of that concept inside herself. She said these words to herself to remember the truth that she would die

³⁶ Henry James, The wings of the dove (New York,1978) , page 43

³⁷ Henry James, The wings of the dove (New York,1978) , page 119

³⁸ Henry James, The wings of the dove (New York,1978) , page 143

soon. She felt taste of a portrait's beauty. She enjoyed it but with a poignant feeling.

*"Except of course that we're doing our best for her. We're making her want to live." And Kate again watched her. "To-night she does want to live." She spoke with a kindness that had the strange property of striking him as inconsequent—so much, and doubtless so unjustly, had all her clearness been an implication of the hard. "It's wonderful. It's Beautiful."*³⁹*(The wings of the dove, page 317)*

The text's analysis: Kate was speaking to herself that they gave Milly a chance to live a real happiness. She liked to enjoy her life with moments of true love. They helped her to get her wish; it was wonderful to give a person what he or she wished. She had strong justifications for each attitude without shame of what she was planning and doing to obtain her target through dirty and rascal way.

*She turned her face to the wall.*⁴⁰*(The wings of the dove, page 378)*

The text's analysis: Milly had a dialogue with herself at the last stage of her life. She discussed a trap which Kate and Merton had done to get her money. She was living real sorrow and torture to find like these people who pretended kindness and morals. She shocked to face that situation in her last days. She wanted to depart happy and quite.

³⁹ Henry James, *The wings of the dove* (New York,1978) , page 317

⁴⁰ Henry James, *The wings of the dove* (New York,1978) , page 378

Flashback

When Kate came to see her father, she remembered her miserable life. She was not happy because she missed the warmth of a family. When her mother died, she left them pension. Her father wanted to take it. She remembered his selfishness and frivolity.

He did not care of them. Her sister hated him. She asked Kate not to go to him because she would stop her relation with her. Her sister was a widow with four children; her financial situation was very bad. Kate gave her half of the pension to support her. Her aunt did not want her to marry her dead husband but she insisted to marry him.

When Milly visited Switzerland, she remembered her illness and her life. She was sick of incurable disease. She remembered her struggle to overcome that. She was alone. All her relatives died and no one shared her pains and torture which she was living. She tried to escape her fate by travel to enjoy her life

Merton remembered his life; he remembered when Aunt Maud refused his proposal to marry Kate because he had no money and she wanted Kate to marry a rich man or had a high class. He remembered his childhood when he was traveling with his family to many countries; he remembered his days in New York when he met Milly there. He remembered his sex with Kate in his rented rooms when he was sitting on the bench. That moment was deathless inside him. It fixed in his memory. He considered it as the most beautiful thing in his life.

4.1 A-The Sound and the Fury novel

Was known for its variety of popular techniques experimented by William Faulkner in 20th century. He was aware of the ongoing movements in literature. The novel was a product of Faulkner's effort at a crucial movement in his life to understand and depict his personal struggles in an exploratory and definitive way. He confronted his problems with much sensitivity and penetration that they finally acquired a universal significance.

Faulkner was greatly influenced by a popular movement known as Cubism; it was a movement which was related to fine arts. He experimented Cubism in his fiction. The sound and the fury was the result of his experimentation in the Cubist theory.

Cubism was basically the art of creating abstract shapes of three dimensional objects on a two dimensional surface. It is derived from French Louis Vauxcelles in 1908. Cubism had two branches, the first branch known as Analytic Cubism and the second branch known as Synthetic Cubism.

The impact of Cubism on Faulkner in a short span of time proved that he was a great learner, experimenter and innovator in his fiction. A Cubist artist or writer had shown more than one view at a time.

The following lines were exemplary of the use of Cubism in this novel.

The road rose again, to a scene like a painted backdrop. Notched into a cut of red clay crowned with oaks the road appeared to short off, like a cut ribbon. Beside it a weathered church lifted its crazy steeple like a painted church, and the whole scene was as flat and without perspective as a painted cardboard set upon the ultimate edge of the flat earth, against the windy sunlight of space and April and midmorning filled with bells (The Sound and the Fury, p182)⁴¹

⁴¹ William Faulkner, The sound and the fury (Norton,1993), page 182

The title of the novel was extracted from Shakespeare's Macbeth.

*Tomorrow and tomorrow and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of **sound and fury**,
Signifying nothing.*⁴²

He was very impressed by the protagonist Macbeth's soliloquy. The phrase sound and fury described the content of the various monologues in the novel, time, space, self-interest, subjective perception. He chose to tell his story through the mind of an idiot imposed rigid limitations upon himself that Benjy couldn't talk. He could communicate his feelings only by howling, moaning, or remaining placid. The activity of his brain was limited to his memory only. He was incapable of making judgments or understanding any relationships between ideas and events.

Faulkner was desirous to present Yoknapawpha, the fictional region of American South. The novel painted the decay of an aristocratic Mississippi family, a dissonant, pessimistic narrative shattered into radically different perspectives. Both the South and the family resonated loudly with the modernism. The disorganization of the family translated into the disorganization of the life. Faulkner's deep concern for the people of the South after the Civil war. It had

⁴² William Shakespeare, Macbeth (Norton,2003), page 2

been recognized as the strongest contribution to the fiction of modernism and generated countless critical interpretations in the modern era.

The novel was divided into four sections. The first section was titled as April Seventh, 1928, Benjy's section; the second June Second, 1910, Quentin's section; the third April Sixth, 1928, Jason's section; and the fourth April Eighth, 1928, Disley's section.

Benjy's section April Seventh, 1928

Faulkner preferred Benjy as the narrator of the first section to give a better insight of tragic events and circumstances of the Compson family history. He wished Benjy to act as a narrator with an objective voice who should not merely serve the purpose of a commentator. Benjy's objectivity was based on his powerful, innate sense of order and chaos. He interpreted the world by comparing his perceptions and experiences to the pattern of order and familiarity that existed in his mind.

The novel centered on the Jason Compson family. This family included Jason Compson the head of the family. He was a lawyer who attended the University of the South; he was a nihilistic thinker and alcoholic with cynical opinions that tormented his son Quentin. He was passive and he truly loved his four children but he had loved to promote his habit of drinking which resulted in the end of his life.

Caroline Bascomb was the mother of the four children; she had no love for her children. She felt inferior, ashamed of Benjy being the mentally retarded son. She left them to mother each other under the guidance of their housekeeper Disley. She saw her son's retardation as a curse on the family and changed his name from Maury to Benjamin trying to clean herself of that curse. She was passive-aggressive and manipulative using guilt to force others to do her biddings. She loved her son Jason more than the other children because she thought that Quentin, Caddy and Benjamin having Compson blood.

Quentin was the oldest son of the Jason and Caroline. He was neurotic and romantic. He suffered from his mother's coldness and substituted his sister love for his mother. He had romantic ideals about purity and virginity. His family sent him to Harvard and after his freshman year there he committed suicide.

Caddy, the only daughter, she was kind and motherly to Quentin and Benjamin and became the center of their worlds. She became pregnant at eighteen and married Herbert Head, a wealthy banker who promised Jason in his bank. When he discovered that he wasn't the father of her child, he divorced her and leaving Jason without job. She sent the child, Miss Quentin home to be raised by her parents and sent Jason \$200 monthly to look after her.

Jason was isolated and perverse little boy. He grew up to be an antisocial, sadistic angry man who resented his sister for depriving him a job. He viewed young Quentin as the cause of all his problems. He was passive-aggressive liked her mother.

Benjy was the youngest child; he was mentally retarded, unable to speak to take care of himself. He was also unable to distinguish between the past and present. He loved Caddy as his mother. He was crying if anyone spoiled his daily routine. Compson's family had black servant called Disley. Her husband called Roskus. They had two sons and one daughter. They were Versh, T.p and Frony. Frony had a son called Luster whom he was responsible for Benjy.

Disley was not selfish and kind. She cared for the Compson's children if they were her own and was protective of Benjy and young Quentin. Her husband was superstitious and he thought there was a curse on the Compsons.

In this section which was narrated by Benjy, he was thirty three years old. His memories of the past were prompted by the things he saw and heard in the present. He remembered three important incidents, they were (a) the death of his grandmother, Dammody's in 1898. Her death symbolized the death of Compson

family's aristocratic ways and values. (b) His name change in 1900 and (c) Caddy's wedding.

This section explained mostly of his routine daily activities walking around the Compson property, being spoken to, eating, remembering, preparing for bed and falling asleep. This section began in the present 1929 and ended with the earliest memory. Benjy viewed people through the eyes of innocence and his judgment of his family's action was limited. He couldn't connect things except through a basic sensuous impression.

The events of that day centered on Luster's search for a quarter he had lost somewhere on the property. He received his quarter from his grandmother Disley in order to go to the circus that evening. Luster took Benjy with him as he sought by the golf course that used to be the Compson's pasture by the carriage house, down by the branch of the Yoknapatawpha River. The golfer's cries of Caddie caused Benjy to beller because he mistook their cries for his missing sister Caddy's name. Luster found a golfer's ball which he tried to sell to the golfers. They accused him of stealing it and they took it from him. Luster tried to steer Benjy away from the swing, where Miss Quentin and her beau were sitting. She was furious and ran into the house. While her friend joked with Luster and asked him who visited Quentin.

Luster took Benjy passed the fence, where Benjy saw schoolgirls passing with their satchels. He moaned and Luster tried to break from the routine path he was used to. When Benjy was crying, Disley scolded Luster for making Benjy crying and disturbed Quentin. They went into a kitchen, where Disley opened the oven door so he could see the fire. She had bought a birthday cake, and Luster blew out the candles, making Benjy cried again. He tried to touch the fire. His weeping disturbed his mother, who came to the kitchen and reprimanded Disley. She gave him an old slipper to hold, an object that he loved. Luster took Benjy to the

library, where his cries disturbed Jason who came to the door and yelled at Luster. He asked Jason for a quarter. At dinner, Jason interrogated Quentin about a man with that afternoon and threatened to send Benjy to an asylum in Jackson. Quentin threatened to escape, and they fought. Luster told Benjy that Quentin gave him a quarter. He dressed Benjy for bed, when his pants went off he looked down and cried when he was reminded of his castration. Luster put on his nightgown and the two of them watched Quentin climbed out her window and down a tree.

Disley and Caddy discussed Benjy's new name. Disley wanted to know why Compsons changed his name. Caddy replied that Benjy was better than Maury. Caddy and Jason were fighting because he cut up all of Benjy's paper dolls. His father took him to a room next door and spanked him. On December 23, 1902 Benjy was seven years and Caddy was eleven. He was crying because he wanted to go outside. His mother said it was too cold for him and he would freeze his hands. Uncle Maury told her to let him go outside but to put his hands in his pockets. Caddy came through the fallen leaves into the house. She put him by the fire. When his mother called him her poor child, Caddy knelt by him and told him that he wasn't a poor baby at all. He noticed that she smelt like trees. When Benjy was ten years old Caddy was fourteen. He did not like his sister perfume. She washed the perfume off.

Benjy slept alone for the first time in 1908 when he was thirteen. Disley told him that he might sleep alone. He cried but Caddy came and to sleep with him in the room. Her smelt like the tree. When Caddy lost her virginity, he was fourteen and she was eighteen. When she married in 1910, Benjy was in the house looking at the gate and crying. T.P told him that Caddy was not coming back. T.P scolded him for scaring the schoolgirls. Quentin's death was in 1910. Benjy was lying in T.P bed Disley and Roskus discussed Quentin's death without mentioned his name or Caddy's name. He talked about the curse on the family. His wife asked

him to be quiet but he continued and said that they were two signs: Benjy's retardation and Quentin's death. His wife warned him not to mention Caddy's name.

Mr. Compson's death was in 1912, when he was seventeen. Disley told T.P to take Benjy and the baby girl Quentin down to play with Luster. He could smelt his father's death. He saw his father lying there through the glass in the casket. Mrs. Compson visited a cemetery with Disley and Benjy. Roskus died in 1920s and Disley was moaning.

June 2nd, 1910 Quentin's section

This section was narrated by Quentin, the oldest of the Compson family. He was obsessed by purity and idealism.

He woke in his Harvard dorm room to the sound of his watch ticking. It was between seven or eight. That watch was a gift from his father. He tried to ignore the sound, but the sound was louder. His roommate Shreve appeared in the doorway and asked him if he was going to chapel. He went to the dresser and picked up his watch tapping it against the side of the dresser to break the glass. He wrote two letters one to his father and the other to Sherve. He was looking for his friend the Deacon an eccentric black man who befriended all the Southern students at Harvard. He tried to avoid looking at clocks while he was walking around the square. He went to the jeweler to fix his watch but he took his watch telling him that he would come another time.

He went to the river, and then he arrived in town. He entered into a bakery. He met an Italian girl there and bought her cake. He went back to the square and met the Deacon. He gave him the letter which was written to Shreve, asking him to deliver it tomorrow. He told the Deacon that when he deliverd the letter he would give him a present. He began to remember some memories in his family. His

brother Benjy, Caddie's sex with Dalton Ames and Caddie's wedding. He decided to get rid of his life. He committed suicide.

April sixth, 1928; Jason section

This section was narrated by Jason, the third narrator in the novel. He was full of bitterness, selfishness and anger. His mother told him that he was different from his brothers. He loved money more than anything else. He hated his sister Caddie because he thought that she destroyed his dream to be a businessman. He also hated little Quentin the daughter of Caddie.

On that day, when he went to the kitchen he found Quentin asking Disley to make a cup of coffee for her. Disley told her that she would be late for school. Jason took her belt to hit her, but Disley stopped him. She ran out of the house. In the car on the way to town, Quentin and Jason fought about who paid for her schoolbooks Caddy or Jason. He claimed that his mother burned all of the checks Caddy sent. She told him that she would tear off any dress that he paid. He told her that she was a slut and a bad girl; she replied that she would rather be in hell than in his house. He dropped her off at school and drove on to his job at the farm goods store.

He received two letters one from Caddie and the other from his girlfriend Lorraine who was basically a prostitute he kept in Memphis. He burnt her letter and commented that he never replied a paper bearing a woman's hand and never wrote them at all. He remembered his father funeral and when Quentin brought home by his father and Caddie asked him to see her daughter for one hundred dollars. He told Quentin that her mother only sent ten dollars; she told him that he was a liar. She took the money and she was upset. When he went home he handed his mother a letter from Uncle Maury, asking her to lend him some money because he would like to make an investment. When he went to his job, he saw Quentin with a stranger with a red bow tie. He followed them up the street, but they disappeared.

He went to home and hid the money from Caddie in a strongbox in his room. He got back in his car and was almost to town when he passed a ford driven by a man with a red bow tie. He looked closer and saw Quentin inside. He chased the ford through the countryside, finally he saw the ford parked near a field and got out to looking for them; he was sure they were hiding in the bushes somewhere having sex. The sun slanted directly into his eyes. His headache was pounding so hard he couldn't think straight. He reached the place where he thought they were. He heard a car started up behind and drove off, the horn honking. He returned to his own car and saw that they had let the air out of his one of his tires. He had to walk the nearest farm to borrow a pump to blow it back up.

He returned to town, stopping in a drugstore to get drug for his headache. He had lost \$200 on the stock market. Then he went back to the store. A telegram arrived from his stockbroker advising him to sell. He agreed to sell. At home, Quentin and Mrs. Compson were fighting upstairs, and Luster asked him for a quarter to go to the show. Jason told him that he had two tickets he could sell it to him for a nickel. Luster replied that he had no money; Jason burned them in the fireplace. At dinner told Quentin that he lent his car to a stranger who needed to chase around one of his relatives who was running with a town woman. Quentin looked guilty and finally said if she was bad, he made her bad. She ran and slammed the door. Mrs. Compson commented that Quentin got all of Caddie's bad traits and Quentin too. They finished dinner. She locked Quentin into her room for the night.

April Eighth, 1928 Easter Sunday, Disley's section

This section was narrated by authorial omniscient voice. Much of the action centered on the difference between Disley and Jason. She was the most Christian. She possessed none of the vicious and troubled characteristics of any the Compsons. Though she had been with them forever. She was consistently a care

giver, a good woman who only wanted peace and harmony. It was she who brought peace and harmony in the Compson family.

Faulkner was narrated himself through Disley. The Compson's black housekeeper. He described her as a figure of endurance and stability. The focus was entirely upon the present day, Easter Sunday. The two main narratives presented in this section were Jasson's pursuit of his stolen money and his inevitable come-uppance when he insulted the wrong man in Mottson and her attendance at an Easter church service at which a preacher from St. Louis, Reverend Shegog, delivered a sermon which stirred in Disley an epiphany of doom for the Compson family.

She emerged not only as a Negro servant in the Compson household but as a human being. She was standing on the stoop of her house in her church clothes, and then going back inside to change into her work clothes. It was raining and gray outside. She went into the kitchen and brought some firewood with her. She began to make breakfast and Mrs.Compson called her from upstairs to get the hot water bottle. Disley went outside and called Luster to get some firewood and take care of Benjy. The clock stroke five times, and Disley said "eight o'clock". Luster appeared with Benjy, who was big and pale, with white-blonde hair cut in a child's haircut and pale blue eyes. She sent Luster up to see if Jason awoke. Luster reported that he was angry because one of the windows in his room was broken. He was accused Luster of breaking it, but he swore he didn't.

Jason and Mrs.Compson came to the table for breakfast. Although Mrs. Compson usually allowed Quentin to sleep on Sundays. Jason insisted to come and eat with them now. Disley went upstairs to wake her. Mrs.Compson told him that the black servants were all taking the afternoon off to go to church; when Disley called to Quentin, she received no answer. He shouted for her, there was no answer. He went to her room, he found it empty. He ran to his own room and began throwing

things out of the closet. Mrs. Compson looked around Quentin's note for a suicide note, convinced that history repeating itself. In his room, Jason found that his strongbox had been broken into. He ran to the phone and called the sheriff, telling him that he had been robbed, and he expected that the sheriff to get together a posse of men to help him search for Quentin. He stormed out.

Luster told Disley that he and Benjy saw Quentin climbed out her window and down the pear tree last night. She went back to her cabin and changed into her church clothes again. She told Luster to get his cap and come with her. They met up with Frony and headed to Church. She carried herself with pride among the other blacks, and some of the children dared each other to touch Benjy. They took their seats as the mass started. The sermon would be delivered by a visiting preacher, Reverend Shegog. He was slight and nondescript as to attract no attention. But when he was speaking. He held their attention. First he spoke without accent like a white man, describing the major events of Jesus' life and his resurrection. When he finished, Benjy was rapt with attention and she was quietly weeping.

They returned to the house. She went up to Mrs. Compson's room and checked on her. Mrs. Compson still convinced that Quentin had killed herself. She asked Disley to read the bible. She went back downstairs and prepared lunch for the family. Jason was in his car driving to the sheriff's. When he got there, nobody was prepared to leave as Jason requested. He entered the station, and the sheriff told him that would not help to find Quentin, because it was her own money. She stole it because Jason drove her away. He drove away toward Mottson, the town where the travelling show would be next. He began to feel headache. By the time, he got to Mottson. He couldn't see very well; he found two Pullman cars that belong to the show and he entered one. Inside was an old man, and he asked him where Quentin and her boyfriend were. The man became angry and threatened

him with the knife. Jason hit him on the head and slumped to the floor. He ran from the car, and the old man came out of the car with hatchet in his hand. They struggled and Jason fell on the ground. Some show people hauled him to his feet and pushed him away. One of the men told him that Quentin and her boyfriend weren't there. They had left the town. He couldn't drive his car. He asked some passing boys to drive him back to Jackson for two dollars but they refused. A black man agreed to drive him for four dollars after hesitation. Luster took Benjy by the golf course and they watched the men playing. When one of them yelled Caddie he began to cry.

4.2 Themes in The Sound and the Fury novel

A-Corruption

The theme of corruption or decline manifested itself in several ways. There were many allusions to the decline of the South and of the traditional Southern value system. Because the novel took place right after the Civil War. The South was in the process of redefining itself. Many of the characters, Quentin in particular, obsessed with the loss of the Southern code of behavior: this obsession wind up destroying him, because he couldn't protect his sister's purity. The Compson line was over at the end of the book, because none of the children produced any heirs. Corruption of the self or loss of innocence was very important in the story. This loss of innocence was most apparent in Caddy, and was symbolized in scenes such as wearing perfume as a teenager.

B-Time

Time was another recurring theme. This theme was most apparent in the Quentin section of the novel – Quentin surrounded himself with clocks, desired to stop or change time, and was haunted by memories of the past. In Benjy's section, Faulkner played with the ideas of time and memory because Benjy had no concept of time. Memory and the present were the same thing to Benjy.

C-Order versus chaos

Dilsey represented the only source of stability in the chaos that surrounded her and the other characters. She represented the stability that was missing during the children's childhoods. Order was also very important to Benjy .He got quite upset when he felt anything out of the ordinary. This theme was important in the final scene of the novel, when Benjy became inconsolable when his routine was changed. Once Jason took him back on the normal route. He was calmed down. Benjy represented a need for order and familiarity.

4.3 Critics views on The Sound and the Fury novel

According to Edmund Volpe an American critic said that “Benjy was unable to speak, forced to communicate by howling, moaning or remaining placid”.

Victor Strandberg, Benjy wasn't rational enough even to be selfish. He was an animal. He recognized tenderness and love though he couldn't name them. He wasn't aware of Caddy missing but he knew that something was wrong which left a vacuum in which he grieved.

Olga Vickery an American critic said that “Benjy existed outside of time, removed from the limits of the world and he had no internal struggle with his destiny. Quentin was so bound by time that his future was nothing”.

Some critics have suggested that” Compson's rejection of Benjy symbolized the moral deterioration of their family as reflected by their intrinsic lack of love, denial of self and aristocratic pride”.

4.4 Techniques in The Sound and the Fury novel

Narration of the events of a novel through the stream of consciousness technique was the development and result of literary research in the twentieth century.

Stream of consciousness in Benjy's section

The first section in the novel namely Benjy served two purposes, they were

A-it revealed Benjy's psyche or inner life.

B-it provided an objective record of certain dramatic events in the Compson's family.

The section's analysis: Faulkner inserted the mind of an idiot and strolled in his mind to portray his limited abilities. His body was affected by some physical sensation and that activated his memory of similar experience in the past. There was no chronological order in anything Benjy mentioned. He was incapable of abstraction and generalization. There were many things made an impression on his mind but he couldn't connect things. For example, when he heard the golfers called the word Caddie in that time he remembered his sister whom he loved her more than anyone. Time had no meaning for him. The present and the past blended into one response for him. Many of the scenes of the past that he remembered were connected with his sister Caddy in one- way or another.

When Luster carried him through the fence his mind automatically returned to an earlier scene, in which he was involved in the same type of activity. The thought of cold hands reminded him of an earlier episode. Uncle Maury once visited the Compson family for the Christmas holiday. He was saw that Benjy was a worry to Mrs.Compson . He asked her to let Versh took him outside. Versh dressed Benjy and told him to keep his hands in his pockets. He went to the gate to wait for Caddy. He remembered Caddy's smell like tree. His memory caused him to start moaning. Luster couldn't understand why he mourned so much.

On one occasion, some girls came by and Benjy wanted to say something to them about Caddy just to unburden his mind of the thought of Caddy, but the girls were frightened and ran away. He chased the girls trying to speak to them. His mother and Jason mistook the feelings of Benjy. He remembered these events and started moaning. Luster became angry when he didn't stop crying. Disley came out of the house at that time and scolded Luster and took him to a kitchen.

Benjy's mind suddenly jumped to the picture of Jason's cutting up of his dolls. Suddenly, he remembered the old occurrence of Jason's burning the two free passes without giving them to Luster. When Luster started to get him ready for bed, he remembered the night of Darl's death and Disley took him to a room which wasn't their usual sleeping room. He refused to sleep even Caddy came and stayed with him.

Stream of consciousness in Quentin section

The section's analysis: this section opened with Quentin noticing the shadow of the past and his remembering the watch his father gave him and the advice Mr. Compson offered about the need to forget time. He was of the conviction that there were no values worth anything in life that time curse all things. He tried to deny this philosophy but he was unable. He concerned with time. He didn't like his father.

When his classmate Shreve came in and asked him about his classes, he told him that he would come later. The word later brought to his mind the views of his father on time. He remembered his father saying that virginity was only important to men, not women.

When heard his daughter pregnancy, he wasn't upset at all. He tried to make Quentin understood that it was the man who invented virginity and women didn't care about it. This statement hurt his sensation because he was pure. His father

couldn't remember any incident, *'They couldn't even remember tomorrow what seemed dreadful today'*⁴³. (*The sound and the fury*, page 61)

Quentin began to contemplate suicide. He tried to stop time before time allowed him to forget his bereavement and if his father was right and all human experience was absurd. Then his sorrow feeling was absurd. He couldn't live without values. Suicide was his only way to escape from the absurdity of life. His memories became more devastating and horrible, thoughts of the neurotic mother, idiot brother, the cynical father and sinful sister all these forced him to get rid of life by suicide.

Flashback in *The sound and the fury*

Benjy's age was thirty three years old. He remembered events although he blended between the past and the present but when he heard or saw a specific incident his memory working and connecting it with events happened to him.

He remembered when his mother changed his name from Muary to Benjamin when he was five years old. He remembered the death of his grandmother; also he remembered the trip to a cemetery with his mother to visit the graveyard of Quentin and his father.

When Quentin went to the bakery and met an Italian girl there, he remembered his girlfriend Nathlie whom Caddie did not like her; she called her a dirty girl. He also remembered when Caddie saw them kissed each other. His meeting with Dalton a man whom Caddie had a sex with him and his quarrel with each other. His father's words that virginity was not important for women but for men.

Jason remembered when his sister asked him to see her daughter for one hundred dollars and he let her saw little Quentin through the window of a kitchen and when she was brought by his father to live with them in the house.

⁴³ William Faulkner, *the sound and the fury* (Norton,1993) page 61

Mrs. Compson remembered his son's suicide when Quentin escaped. She said history repeats himself.

Interior monologue in Benjy's section

The interior monologue of Benjy's showed that this section began with direct interior monologue which represented his psychic content and thought process,

*Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out.(the sound and the fury, p 1)*⁴⁴

The text's analysis: Benjy's speech was categorized as interior monologue. Its overall effect was one of inflexible rigidity and ceaseless fragmentation rather than free, spontaneous and flux taking in consideration that Benjy couldn't speak and he was a narrator of the first section. His monologue referred back to the confusion of the pre-subjective, pre-logic, animistic world of infancy. There was no distinction between I and non- I. there could be no boundary between inner and outer space, nothing to focalize what Benjy did, perceived or suffered.

The opening of the scene of the novel initiated the preoccupation of Benjy's mind as it showed the mind of a child and his black caretaker Luster, hunting for a lost quarter. They looked for the quarter along the fence. He celebrated his birthday by following Luster searching coin.

⁴⁴ William Faulkner, the sound and the fury (Norton,1993) page 1

Interior monologue in Quentin's section

Was characterized by discontinuity, privacy, lack of inhibition, free associations of an order more sophisticated than those in Benjy's section and lack of punctuation and formal syntax. It combined the psychic content with external action covering the day of his suicide.

Faulkner was strolling in every character in a different way to portray self monologue in two sections. The first one by an idiot character and the second one by a character obsessed with values.

4.1 B-As I Lay Dying novel

The title derived from book XI of Homer's *The Odyssey* where Agamemnon spoke to Odysseus: 'as I lay dying, the woman with the dog's eyes would not close my eyes as I descended into Hades'.

Faulkner said that he wrote the novel from midnight to 4:00 AM over the course of six weeks and he did not change a word of it. There were many narrators in the novel. The narration shifted from one character to another because the author wanted to present varying and contradictory versions of the same event.

The novel recounted about Burden family. They were very poor family in the South. The family included Anse, the father of the family. He was a farmer. He was very selfish and lazy; he was hated by his children. His wife called Addie. She was a school teacher; she gave birth to four children. They were Cash, Darl, Dewel Dell, Jewel and Vardaman. Cash was the oldest of Burden family. He was a carpenter. He prepared his mother coffin. His age was twenty years old. Jewel was a son of Whitfield. His mother loved him, and he had a proud and fiercely independent nature. Darl was the most important narrator of the novel. He was sensitive, intuitive and intelligent. Dewey Dell was the only daughter; she was pregnant when her age was seventeen years old. Vardaman was the youngest of the family. He had a lively imagination.

Addie was a woman who was driven to bitterness, despair and longing for death by discrepancy between the reality of her situation and the expectancy of her dreams. She longed for death. She was waiting for death and watched the making of her coffin.

Darl narrated that he and his brother Jewel were walking across a field toward their house. They passed a dilapidated cotton house, which Darl walked around but Jewel walked straight through, entering and leaving through the building's

large, open windows. They reached the foot of a bluff, where Vernon Tull, their rich neighbor had stacked two chairs on his wagon.

Cora narrated this part; she was the wife of Vernon Tull. They were neighbor of Burden Family and she was religious. She had a special love for Darl whom she recognized as special. Her religious beliefs made her an extremely judgment person. She baked some cakes on engagement but the town lady client changed her mind. She had to find another place to sell them. Her daughter Kate voiced her anger about cancellation. She said that rich people could change their minds, but poor people couldn't.

Darl encountered his father and Vernon was sitting on the back porch. Anse asked about Jewel, he told him that Jewel was with his horse. He was very angry with the other members of his family for allowing Cash doing the coffin of his mother outside the window. He expressed a wish to be alone with his mother in her final days.

Darl and Jewel were making preparations for a delivery trip they were running for Tull who was going to pay them three dollars. Anse was hesitant to let them go as he was worried that Addie would die before Darl and Jewel return with the team of horses.

Cora watched Darl entered the house and was touched by the emotion with which he bid Addie farewell. She contrasted Darl's sweetness with Anse and Jewel's callousness. When Dewey asked Darl what he wanted he ignored her and he stared at his mother. His heart was too full for words. Dewey remembered her sexual intercourse with Lave when Darl was standing in the doorway saying good-bye to Addie. He told her that their mother would die before he and Jewel returned.

Tull tried to relief Anse of his lingering reservations about Darl making the trip. Vardaman brought a fish. He planned to show to his mother. His father ordered

him to clean the fish before taking it inside. Cora and Tull departed for the evening as Anse was standing in the room with Addie. Cora and her husband spoke with Kate and Eula about the situation of the Burden and their children future. Anse began to complain about the weather and the commotion of the road. Darl voiced his belief in the inevitability of Addie's death to Jewel who remained silent. Peabody the doctor of Addie was called by Anse. He noticed that the storm was coming. He was overweight and needed help to climb the bluff to the Burden house. After a struggle he arrived at the family's house. He entered Addie's room and found Addie perfectly still except for the movement of her eyes. He asked Anse why he didn't send for a doctor sooner. Dewey interrupted their conversation. She told Peabody that her mother wanted him to leave. Cash continued to saw away and Addie called out his name loudly.

Darl was still on his journey with Jewel somehow knew what was happening back at the Bundren household. The rest of the family surrounded Addie's bedside. She called out again to Cash who began to put the coffin together. Dewey flung herself upon her mother, clutching her tightly. Vardaman and Anse looked on in silence. At this moment, Addie died. When Cash entered the room his father told him the news. He stared at his mother for a time and returned to work. Anse asked Dewel to prepare supper. He stood over his dead wife's body and stroke her face awkwardly before returning to the business of the day.

Vardamon ran out of the house and began to cry. He saw the spot on the ground where he first laid the fist. He caught and thought about how the fish chopped up into little pieces. He reasoned that Peabody was responsible for his mother's death and cursed him for that. He jumped off the porch and ran into the barn. He picked up a stick and began beating Peabody's horse, cursing them and blaming them for his mother's death. Cash passed by and Dewel called out, but he continued to cry in the dark.

Dewel prepared supper for his father, Cash and Peabody. She went to see Vardaman who was missing. In that moment, she repeated Lave's name inside her and thought that Peabody would help her in her abortion. She found Vardaman hiding in a stall and accused him of trying to spy on her. She sent him away. He stared at his mother coffin and he disturbed by the thought that his mother would be nailed inside of it.

Tull remembered how he and his wife found out Addie was dead when Peabody's team of horses showed up at his door and there was storm. Vardaman and Cora were sitting in a kitchen and he spoke about his fish. They went to Burden house and Tull helped Cash to finish the coffin. Before daybreak, they placed Addie in the coffin and nailed it shut. The next morning, they found the coffin full of holes and Vardaman was sleeping next to it. Peabody's team arrived at ten next morning; he discussed the high level of the river with two local farmers. Anse came and greeted them; the women came into the house while the men were talking on the porch. Cash repaired the holes.

Whitfield, the minister came to perform the funeral and announced that the bridge had been washed away. The group discussed Addie's desire to be buried in Jefferson. Cash and Tull were talking about how Cash broke his leg falling from the top of a church on which he was working. Inside the house, the women began to sing, and Whitfield started the service. The men stayed outside on the porch throughout the service. When they left, Cora was still singing. On the way, she and Tull saw Vardaman fishing in a bog. Tull told him that there was no fish in the bog; he insisted that Dewel had seen one.

Anse, Cash, Darl and Jewel lifted the coffin and carried out of the house, while Jewel cursed them all. Cash reiterated his reservation about the coffin being unbalanced, but Jewel continued to push forward leaving Cash to hobble after the rest of the group. Anse fretted that Jewel lacked respect even for his dead mother.

Darl saw Jewel approaching. The group passed Tull, who waved at them. Cash noted that the corpse would begin to smell in a few days and that the coffin was still unbalanced. He proposed that .Cash mentioned these observations to Jewel. A mile later, Jewel passed the wagon without acknowledgement. When Jewel passed them, his horse's hooves kicked up a spot of mud on the coffin which Cash diligently cleaned off.

Anse reflected the hardship of the farmer and he expected to be in heaven. The family drove all the day and reached the farm of a man called Samson before dark, only to find that torrential rains had caused the rivers to swell and flood the bridge.

Samson was sitting on his porch with his friends, Maccallum and Quick, when the Bundrens passed by. Quick caught up to them to inform them that the bridge had been washed away. The Bundrens returned to Samson, and he offered to put them up for the evening. They accepted but they refused an offer of supper and sleep in the barn. When the family turned back to find a new way of crossing the river, Jewel thought of her dead mother and of her relationships with the men in her family. She remembered her nightmare.

Tull narrated that he took his mule out to follow the wagon, and caught up with it down by the levee. The Bundrens stood at the river's edge, staring at the washed-out bridge and contemplating a crossing. He felt them all looking at him with varying degrees of hostility. Jewel as if he had tried to touch her. Darl with his curious coolness. Cash with the appraising eyes of a carpenter and Jewel with an overt glare. Jewel lashed out at Tull for following them down to the river but Cash hushed him and said some of them should use the bridge to wade across while the others drove the wagon through the shallower part of the river. Tull refused to let them use his mule and both Jewel and Darl reproached him for it. He stood by this decision.

Darl remembered when his mother used to cover Jewel mistakes. His relation with a married woman and how he brought his new horse and his father was angry. He and Cash took the wagon along the river to the ford, with Jewel accompanying them on horseback. The trees broke and they spot Tull with Anse,. Dewey and Vardaman on the other side of the river. The brothers argued about how they should cross. Finally they came to an agreement. Jewel crossed upstream on horseback with a support rope, while Cash took control of the wagon with Darl inside. When they entered the ford, a log came rushing at them, upsetting their progress. On Cash's advice, Darl jumped from the wagon downstream. Jewel struggled with the horse while Cash clutched at the coffin and his tools. Anse's mules floated up out of the water and drowned.

Vardaman was watching from the opposite shore. He saw Cash lost his grip on the coffin. He began running along the bank yelling at Darl to catch the coffin before it floated away. Vardaman ran past Tull, who hesitated to jump in and rushed into water to help Darl. Darl avoided the mules to grab hold of the coffin and struggled with it beneath the surface. When he came up out of the water, his hands were empty. Vardaman rushed back to the bank and ran downstream.

Darl saw Cash washed up on the riverside, unconscious lying with a pool of vomit beside him. The other men were pulling the wreckage of the wagon out of the river. Tull tied a rope between himself and a tree to avoid swept away by the current when he searched for things that had fallen out of the wagon. He asked Vardaman to keep the rope steady while he ventured into the water. Jewel was diving into water in an effort to gather Cash's scattered tools. With several of the tools in hand, the men hovered over Cash who opened his eyes unable to speak. He turned his head and vomited again. Dewel squatted over him and called his name. Jewel and Tull returned to the river to search for Cash's saw set.

Cora narrated that. She remembered a discussion with Addie about religion. She was proud and vain. She criticized Addie for presuming to judge what was right and what was wrong rather than leaving such judgment to god.

Faulkner reflected Addie's background after her death through narration of other characters in the novel. She remembered her job as a schoolteacher before her marriage taking pleasure in whipping her pupils when they misbehaved. Her father words about life. She committed adultery with the minister Whitfield resulted the existence of Jewel. Her monologue with herself in many situations such her giving birth to her children. Her love to Jewel and her shaky emotions to her family.

Whitfield overcame temptation and resolved to go to the Burden household to confess his affair with Addie to Anse before she could do herself. Although the bridge was washed away, he was able to cross upon reaching Tull's house. He learnt that Addie already dead, and nobody seemed to know about the affair. He decided that this turn of events might be a sign from god. He paid his last respects and left without confessing.

Darl helped lay the semiconscious Cash on top of the coffin. Jewel rode ahead to get Armstid's team and the Burdens rode up to the Armstid household. They carried Cash inside. He offered the house to them for the evening, but Anse declined and they returned to the shed. They refused his supper. Anse and Armstid discussed the purchase of a new team of mules. He offered Anse the use of his team but Anse declined. Jewel rode out to find Peabody but returned with a horse doctor instead who set Cash's broken leg. He fainted from the pain but he didn't complain. The next morning, Anse rode off on Jewel's horse to see about purchasing a team. Armstid watched Vardaman fought off a slew of buzzards that they had gathered around Addie's coffin. Jewel tried to move the wagon out of the shed but Darl refused to help. Late in the day, Anse returned to announce that he

had purchased a team. He explained that he mortgaged his farm equipment used some money that Cash was saving to buy a gramophone. He used some money from his own false teeth fund and traded away Jewel's horse. The next morning, a farmhand came by with a team of mules saying that the horse was left unattended on the land of the man who made the trade with Anse. Vardaman was traveling with his family in the wagon and watched a group of buzzards circling above them in the sky.

Moseley was a shopkeeper in the town of Mottson, saw a young woman browsing in his store and he asked her if she needed any assistance. She was shocked when Dewel asked him of abortion treatment. He refused to provide her with one saying that he was a churchgoing man. She insisted and told him that Lafe told her the drugstore would give her the proper treatment for ten dollars. He refused and persuaded her to marry Lafe. After Dewel left, he heard more about the Budren's family from the assistant. He told him that Anse had an encounter with the Mottson marshal earlier about the stench of Addie's corpse. One of the sons was seen buying cement to set his brother's leg and then the family left Mottson.

After the wagon stopped in front of a house, Darl suggested to Dewel to go up to the door and borrow a bucket for water. Cash was bleeding to death. Darl took the bucket that Dewel acquired and began mixing up cement for a cast for Cash's leg. He said that he could last another day without it but they went ahead and poured the cement into the splints. At that moment, Jewel arrived at the wagon and without a word climbed in.

Vardaman was walking up the hill with Darl, Dewel and Jewel. He was still thinking about the buzzards. He wondered where they went after sundown. The family had camped at a nearby farm. At the farm that evening, Darl helped set the coffin against an apple tree. Cash complained of pain in his leg because of the heat and it began to swell. They poured some water over it.

Vardaman and Darl went out by moonlight to the apple tree where the coffin rested. Darl told Vardaman that they could hear his speaking to them. He put his ear to the coffin. Vardaman and Dewel went to sleep on the back porch. Anse , Darl, Jewel and the Gillespie boy the son of the farmer who was hosting them moved the coffin from under the apple tree to the barn. Vardaman went in search of the buzzards and witnessed Darl set fire to the barn. He told Dewel his secret and she told him not to tell anything about it to anyone.

Darl ran with Jewel down the barn where there was ablaze. The others emerged from the house to witness the spectacle. Jewel entered the barn making a furious attempt to free the horses and mules from the burning barn. He risked his life to save the coffin. The coffin was carried back to the apple tree. The family went inside to attend to Cash whose leg turned black as a result of the confining cast. Anse was an amateur attempted to break off the cement cast. Jewel's back went red from burns sustained in the fire then black from the medicine that Dewel gave him. Darl remained outside by the apple tree lying on top of the coffin and weeping.

Cash explained the reason which made his family to put Darl in a mental institution in Jackson. He proposed that they treated Cash's leg before burying their mother. When they arrived Jefferson, they buried her and the men from the institution took Darl away. He struggled violently but his family helped to subdue him. He sat on the ground, stunned, laughing uncontrollably.

Maccowan, a clerk at the Jefferson drugstore cheated Dewel, seizing the opportunity that his boss was not present. He took ten dollars from her and gave her random medicine persuading her it was the medicine of abortion. He told her to meet him back at the store that night for the rest of the procedure. She drank from the bottle and left. That night, he closed the store and waited there. She arrived with Vardaman who waited on the curb outside the store. He handed

Dewel a box of a talcum capsules and told her to come to the cellar with him. Vardaman thought of how Darl became crazy.

Anse asked Dewel about her ten dollars. He wanted to borrow the money, but she explained that it was not hers to loan. She told him if he took the money he would be a thief.

4.2 Themes in As I Lay Dying novel

A-isolation

The characters existed within their own series of interior monologues. Each character alone with their secret longings and fears. Darl's isolation was the most poetic and the most tragic. He was powerfully intuitive observer, but his sensitivity and brilliance often isolated from the others. He viewed his siblings with paradoxically mixed attitude swerving from empathy and loyalty to supreme and insensitive detachment. Many characters resented Darl because of how he encroached on their isolation.

Dewey Dell hated him for making her feeling vulnerable and Jewel lashed out at Darl for seeing the truth about him.

B- Poverty

The Burdens were among the poorest characters in all of Faulkner's work. This poverty imposed hard limits on them. It made them dependent on their neighbors and resentful of that dependence.

C- Religion

Many characters mused about God and man throughout the novel. Faulkner tended to be rather critical of simplistic Christianity. The minister Whitfield was revealed as a self-satisfied hypocrite hiding his transgression with Addie maintained that he had wrestled with the devil.

D- Duty

Obligation was an important theme of the novel. The family was bringing Addie's body to Jefferson to bury her as she wished to be buried. Addie herself spoke of duty regarding her relationship to Anse. Anse spoke of his duty to Addie and the need to bury the body where she wished it to be buried.

E- Work

Work was recurring theme of the novel, most often connected to Cash. He was a man whose work gave him an identity. He was inseparable from his work as a carpenter. Work played itself out in another way with Anse whose laziness and stupidity along with his whining and self- pity.

F- Alienation and loneliness

Alienation is an important theme in the novel. The author used multiple narrators. The use of multiple narrators' meant basically all were isolated from each other and none agreed with the others viewpoint. The lack of effective communication with one another kept them locked inside themselves.

4.3 Critics views on As I Lay Dying novel

Amado Chan said that Addie's incompetence was reflected by her marriage with Anse, a good for nothing male who disgraced both the traditional and modern concepts of manhood. Addie's inability to marry a gentleman with vision and the will to be productive marked her degree of incompetence that led her to her deathbed.

She believed that a woman could make a difference in man's life but when she failed to fulfill this with her husband. She was led to the feelings of incompetence and frustration. She was aware that Anse did not take care of his physical appearance. Her incompetence was marked by her failure to change Anse .

He confirmed that her sexual affair with the church minister may be interrupted as a form of revenge, for she sees Whitfield as the forbidden fruit and thus considers her adultery as defiance to Anse's control over her as a wife.

He explained that Addie's defiance and revenge were embodied in her treatment of her family and in her request to be taken back to Jefferson and to be buried with her dead relatives. Her rebellious desires pushed her strongly towards the need to be released. Her rebellious desires gave her a sense of living and being while living with her family made her feel as if she was buried alive.

Peter Swiggart explained that twice Jewel saved the coffin from destruction. Once when the wagon was floundering in the river and once when the coffin laid in a burning barn. His surrender of his horse toward the purchase of a second team appeared to be a genuine sacrifice on his part to ensure the completion of the trip.

Warren Beck said that at times "it seemed as though the author after having created an unsophisticated character was elbowing him off the stage, many of his character spoke with the tongues of themselves and Faulkner on the whole it was not an unacceptable convention".

Judith Lockyer commented that “by reading the narrators’ unspoken thoughts, the readers are able to judge the Bundren’s personality from their conducts throughout the story. Addie has been isolated and deceived by what was once an absolute faith in words. The unbearable gap between word and deed has emptied her of feeling and the world of meaning.”

Robert Merrill believed that “Addie’s coffin comes to stand literally for the enormous Burden of dysfunction that Addie’s death, and circumstances in general, place on the Burnden family”.

4.4 Techniques in as I Lay Dying novel

Stream of consciousness

Faulkner in as I lay dying used stream of consciousness to transfer ideas, thoughts and perceptive inside the characters' head to the mind of the reader. He focused on the nature of human communication and relationships since most of the events took place in the characters' mind.

The process of narration in this novel could be compared to volleyball game. First Darl spoke and then Cora, and then Darl again and then Jewel.

*My father is fish.*⁴⁵ (As I lay dying, Page 12)

The text's analysis: this statement was said by Vardaman when he accused Peabody of killing his mother. Faulkner penetrated his innocent world and expressed his fear of death in a simple way. Vardaman brought a fish; the fish was chopped up into little pieces. The concept of fish pieces meant death. He connected it with his mother's death. He lost both his mother and his fish. The concept of death reflected in a simple way when Cash was preparing a coffin for his mother and she saw that and the death of Vardaman's fish.

*He will save me from the water and from the fire- even though I have laid down my life, he will save me.*⁴⁶ (As I lay dying page 133)

The text's analysis: Faulkner reflected the feeling of affection of Addie for Whitefield in an ornate style through her love for Jewel; she loved him more than his brothers. He was a fruit of a man whom she gave herself to feel real love and real sensation of safety which she deprived all her life.

⁴⁵ William Faulkner, As I lay dying (Vintage,1991) page 12

⁴⁶ William Faulkner, As I lay dying (Vintage,1991) page 133

*In the afternoon when the school was out and the last one had left with his little dirty snuffling nose, instead of going home I would go down the hill to the spring where I could be the times when they faulted, so I could.*⁴⁷ (As I lay dying page 134)

The text's analysis: Faulkner portrayed sensation of alienation which dominated a wide space inside Addie. She was carrying perception of violence towards others and that revealed in many situations. She was tough and beating her pupils. She treated her husband and children severely. She also had hatred profound inside her. She reached a level of hatred to all those who surrounded her that made her hated her father. She failed to love her husband, her children and her students.

*I could just remember how my father used to say that the reason for living was to get ready to dead along time.*⁴⁸ (As I lay dying Page 135)

The text's analysis: these words were said by Addie's father. They incarnated a deep feeling in Addie that the death was not physical but it was spiritual. If a person didn't taste the real meanings of life it meant the real death. The novel handled two kinds of death; they were physical and spiritual death. Spiritually, when Addie died in life and her longing for physical death was a relief from the suffering of life. She did not feel the real taste of her life in her marital relation with her husband. She sought the passion with another person to compensate that. Anse failed to obtain her emotionally and sexually. Cash's birth that the first causes Addie referred to Anse as dead. Birth became for Addie a final obligation and the last debts she might pay before preparing herself for death.

⁴⁷ William Faulkner, As I lay dying (Vintage, 1991) page 134

⁴⁸ William Faulkner, As I lay dying (Vintage, 1991) page 135

Interior monologue

*That's what they mean by the love that passeth understanding that pride that furious desire to hide that object nakedness which we bring here with us*⁴⁹. (As I lay dying, page15)

The text's analysis: these words were said by Dewel to herself when her mother was waiting for death. In that moment, she expressed two kinds of love, her love for her mother and her love for Lave whom she had sexual intercourse with him. A person could hide her or his love even for the nearest person to his or her heart.

*"Words are no good; that words don't ever fit even what they are trying to say at"*⁵⁰ (As I lay dying, Page 136)

The text's analysis: this expression was said by Addie. She had a profound concept inside her. A person couldn't express all his / her feelings by words because words were unable to portray emotions, feelings and thoughts in an accurate way. A person did not often take the form of a language, but a form of perception.

Flashback

When Dewel remembered her sexual intercourse with Lave. He was a worker on the Bundren's farm. She went harvesting with him. She had been heading towards the woods with him. They slept together and she realized that Darl found out her and Lave. She remembered that when Darl was standing in the doorway saying good-bye for his mother.

When Darl remembered how his mother used to hide Jewel's mistakes and how his siblings quietly took over his chores. How he spent his nights with a married woman but they didn't reveal his secret. When Jewel came home on a new horse that he purchased from Quick clearing land by the light of a lantern in order to get

⁴⁹ William Faulkner, As I lay dying (Vintage,1991) page 15

⁵⁰ William Faulkner, As I lay dying (Vintage,1991) page 136

money. His father became angry with him. But Jewel said that his horse would not eat a single grain of Anse's food. His mother was crying beside Jewel who was asleep in bed.

Cora remembered her discussion with Addie about religion. She criticized her that judge would be left for god not for human beings. She qualified Addie that she was proud and vain.

Addie remembered when she was a teacher school before her marriage. She was happy and enjoyable when she was beating her students. Anse's terse courtship and their marriage. When she gave birth to their eldest children, Cash and Darl, she felt if her aloneness had been violated. She declared that Anse was dead to her and bemoaned the uselessness of words. Her sexual intercourse with Whitefield and her passion with him. The result of that love affair was Jewel.

Her giving birth to Dewel and Vardaman , she described them as the final payments in an emotional debt to Anse. After that she was free to die.

Varaman remembered when Darl was taken to mental institution. His scene When he was crying and laughing uncontrollably. He remembered the eagles' scene over his mother coffin.

4.1 C- Absalom, Absalom novel

Faulkner said that, "I think it is the best novel yet written by an American". He described it as the story of a man who wanted a son through pride, and got too many of them and destroyed him.

The book's title was taken from the biblical story of Absalom, son of King David, told in the second book of Samuel a dynastic tale of rebellion, revenge and violent death. This novel had another name, the dark house. There were three narrators, Miss Rosa Coldfield, a strange and embittered woman, Mr. Compson, a born- and bred Southerner and Quentin, a twenty years old Harvard college student.

Quentin Compson was sent a handwritten note from woman named Miss Rosa Coldfield in September 1909, in Yoknapatawpha County, near Jefferson, Mississippi. Quentin was twenty years old and preparing to attend Harvard. He had lived all of his life in Jefferson, a member of an old and socially elite family there, his grandfather General Compson. Quentin was grown up with the legend of Thomas Sutpen.

Miss Rosa was briefly engaged to Stupen often her sister died and left his house when he insulted her. They sat in the musty room. He listened to her story. She told him that she heard that he would attend Harvard and would have literary ambitions. The story began with Stupen who came to Jefferson with his horse and two pistols and no known past. He married her older sister Ellen. She was his second wife. She was rather foolish woman, eager only that herself and her children lived in comfort. She was a mother of Henry and Judith. She discovered that her husband was violent. She died at a young age.

Mr. Compson the father of Quentin told Quentin the details of Thomas's early days in Jefferson. On a Sunday morning in June 1833, Stupen was twenty years old. He looked of someone who had been through violent illness. He came with nothing but pistols and a horse. He took a room in Holston house. The whole town

was staring at him. Every morning locked his door and rode away before day light. He never drank with the others at the bar. One day, he went to church and set his sight on marrying the daughter of Mr.Coldfield . He was middle-class Methodist merchant with little to offer him. He married Ellen Coldfield .

Mr.Compson told Quentin the story of Rosa whom her mother died while giving birth to her, after seven years of Ellen wedding. She was raised by the spinster aunt. Her father died by suicide. She moved to Sutpen's Hundred to try to save Judith from the Sutpen's fate by marrying him herself. When Stupen returned from a war found Rosa the twenty years old living with Judith and Clytie . She was Sutpen's daughter by one of his slaves. He told him about Charles Bon murder by Henry. She was writing heroic poetry.

Henry was at the state university and had begun to be friend with Charles Bon. He brought him home for holidays before Bon went to New Orleans on a steam boat. Sutpen disappeared on a business errand. Judith love Bon and prepared to marry him. Henry and Bon disappeared and Rosa had no idea whether Bon was alive or dead or where Henry was. Quentin imagined Rosa's sitting in the dark in her black, bonny and shawl. His father came out of the house with a letter from Bon to Judith. He told him about the relationship between Bon and Henry. Bon was debonair, ironic and indolent man and how Henry imitated his appearance and behavior.

In 1859, Charles went home for Christmas with Henry. Bon and Judith fell in love and prepared to be engaged. Then he left for New Orleans followed closely by Stupen. Stupen told Henry that he refused to allow Charles married Judith because he had a son. Henry didn't believe his father. They enlisted in the company organizing at the university and rode off to battle. Henry refused to let Bon wrote to his sister for four years. She received no word about Bon stated that he was alive; meanwhile, the South was in ruins.

Rosa told Quentin when Wash Jones was announcing the murder of Bon. Wash was a white squatter on Sutpen's Hundred. He lived on an abandoned fishing camp with his young granddaughter, Milly Jones. He was doing odd jobs for Sutpen. He was drinking with him. He killed Sutpen because he insulted his granddaughter. She ran upstairs to find Henry and Judith. Clytie tried to stop her but she ignored her. Judith calmly told Clytie that Rosa would stay for dinner. She consulted with Wash the funeral arrangements. When the war ended, Stupen arrived and asked Judith about Henry. She told him that Henry shot Bon .In that narrating, Rosa was speaking as a dreamer.

Quentin in his room at Harvard received a letter from his father by his roommate, a young Canadian named Shreve. He was curious about the South; his father told him that Rosa died. Shreve wanted to know the story of Rosa, Henry, Bon and Thomas Stupen. He was very desirous to listen to their stories. He told him about Stupen's childhood and his story with Milly and how Jones killed him. Quentin told Shreve that Stupen was from very poor family. His family moved to a plantation in Tidewater Virginia. One day, he went to the mansion's front door, carrying a message, he was told by a slave to go to the back door. That experience had searing effect on his consciousness; he decided to be a man of wealth and power at any cost. He went to colonial Haiti and married the daughter of a plantation owner he had saved from death during the slave revolt there, but he abandoned his wife and newborn son, Charles Bon. When he learned that his wife had black blood. In 1833, he arrived in Mississippi with a gang of Haitian slaves, cheated a Chickasaw Indian out of a hundred miles of land and built his house and plantation. He started to gather wealth and acquired his second wife. At university Henry met his brother and loved him. They became friends, but eventually Henry killed Bon to prevent the marriage of Bon and Judith.

Stupen impregnated the teenager daughter of a poor whit man, who killed him when he insulted the girl because she had given birth to a daughter.

4.2 Themes in Absalom, Absalom novel

A-Race

Was the central theme of the Sutpen's house and the house of the South. Henry Sutpen killed Charles Bon and brought down his father's dynasty to prevent him from marrying Judith not because he was their half brother, but because Charles had a bit of black blood.

Race was central theme in many Faulkner works because it was the central problem for the South in the post civil war period.

b- Memory

Each character told the Stupen legend from his or her own memory. Each character exercised selective memory. Miss Rosa had lived her whole life obsessed by memories; Quentin was attempting to escape his own memories by fleeing to the North and Harvard.

c- History

The history of the South, and especially of the civil war, formed a compelling backdrop to the novel. Faulkner didn't make a huge effort to ground the novel in the hard and fast dates, locations and events that many great historical novels did. His goal was to present an emotional history of the South that matched the strength and the power of the factual history.

D-Design

Stupen's design rules his life and caused his downfall. The futility of directing one's life towards an idea or a design without emotional concern for other human beings was well illustrated through the figure of Stupen who was unable to engage the people that surrounded him as people rather than as objects.

E-Narrating

The structure of the novel was a series of different, intertwining narratives. Each narrator brought his or her own set of preoccupation, misinformed knowledge, and interests to the narrative. There were three different stories to piece together.

4.3 Critics views on Absalom, Absalom novel

According to David Levine said that “historical error is inevitable, but every narrator must venture an explanation, and almost every human explanation has some value that persists even after the interpretation”.

According to narratology scholar Gerald Prince said “identifying, examining, or reexamining various aspects of narrative in order to define or redefine them, reconfigure them, reorder them, and eliminate possible incoherences among them”.

According to rhetorical narratologist, David Richters said “the narrative is from the outset an act of communication between author and reader”.

According to Herberden Ryan said “there is no straight telling of the story instead the reader must follow each narrator as she or he goes back in the past, inevitably the most crucial moments of the story involve crossing thresholds and threshold between narrated events (past) and narration of them (present) is perhaps the most basic”.

According to Melvin Backman, “the burden of the South’s history lay heavy upon Quentin Compson. Torn by loyalty and guilt by the desire to defend and the need to expiate, by the desire to suppress and the need to confess, he could only cry out against his burden. And this is how the novel ends with the sin of the past and the dilemma of the present irresolvable”.

4.4 Techniques in Absalom, Absalom novel

Stream of consciousness

Faulkner portrayed Mrs. Rosa Coldfield imagination in a profound way. When she asked Quentin to visit her in her house; she was living with her deathless memories for four decades with Stupen's story. She told him that he might enter the literally profession as many southern gentlemen and gentlewomen too were doing. She remembered the story of Stupen when he came to Jefferson with a horse and two pistols and no one knew his past. She wanted her story to be told not because Quentin had literal inclination but he reminded her the past. His grandfather was a friend of Stupen whom he created an obsession for her. She shared him this story to convey internal pain which settling inside her.

Faulkner was sailing in the imagination of Quentin. He contemplated Rosa's appearance when he visited her. She was wearing black bonnet and shawl. The black color referred to sadness. She was recounting Stupen's story with a poignant feeling.

*"Take your hand off me, nigger"*⁵¹ (*Absalom, Absalom*, page 187)

The text's analysis: Faulkner reflected the internal feeling of persecution which was dominating Rosa's spirit. She looked down upon her and reduced her value as a human being.

It was a summer of wisteria. The twilight was full of it and of the smell of father's cigar as they sat on the front gallery after supper until it would be time for Quentin to start, while in the deep shaggy lawn below the veranda the fireflies blew and drifted in soft random – the odor, the scent, which five months later Mr. Compson's letter would carry up from Mississippi and over the long iron New

⁵¹ William Faulkner, *Absalom, Absalom* (Vintage, 1993) page 189

*England snow and into Quentin's sitting room at Harvard*⁵²(*Absalom, Absalom*, page201).

The text's analysis: Faulkner shifted the time and the place. The shift took time around the smell. He was sailing in the mind of Quentin when his father's smell dominated the place through the letter which he sent. At the same time, he was in the North although his father in the South. That smell incarnated the presence of his father in that moment.

Flashback

When Rosa told Quentin that Stupen came to Jefferson with a horse and two pistols. He was not a gentle man and no one had any idea about him. He built a house called Stupen hundred. He was tough and violent. He married her older sister Ellen whom she older than her by twenty two years. She wasn't born yet when the marriage took place in 1838. He had bad habit. He ordered slaves to beat each other for the entertainment of a white crowd. He participated in the fighting. One night, Ellen discovered her husband participating in a fight with black slave, with his children watching. Henry cried and vomited. Judith didn't effect.

When Compson told Quentin the story of Stupen. On a Sunday morning in June 1833, Stupen was 25 years old; he came to Jefferson with a strong horse and two pistols and the clothes on his back. He took a room in a town and he didn't drink with other men because he had money. He didn't socialize with them. He left every morning at sunup and he didn't return until night. He bought hundred miles of the best virgin land in the county and paid in Spanish coin his last money. He disappeared for two months and he returned with a French architect and he built his house. People accused him that he practiced a criminal activity. He created relation with Mr.Coldfield, a father of Ellen. He married his daughter. He

⁵² William Faulkner, *Absalom, Absalom* (Vintage,1993) page 201

distributed hundred invitations for his wedding but no one came. Ellen was weeping in her wedding day.

The story of Rosa's life, Mr. Compson told him that Rosa was an orphan. Her mother died while giving birth to her. The first sixteen years lived with her father whom she hated. She lived with her aunt. When her aunt ran off with a man, she decided to marry Stupen. When he came from the civil war, she was twenty years old. Also he narrated the story of Charles Bon. He was a son of Stupen from another wife. He left her when he discovered that she had black blood. Bon met Henry at university. They became friends. Henry imitated Bon's style and behavior. He went with him to Jefferson on Christmas. Bon and Judith loved each other. Stupen told Henry the truth .Bon had a wife and son .He ought to stop this marriage. Bon and Henry went to war. He prevented him to write letters for her sister. But after four years, Judith received a letter from him.

Rosa remembered the day of Bon's murder by Henry. When Jones announced that and how they prepared a funeral. Judith was very patient and cool. She didn't comment just looking around her. She remembered when she despised Cyltie.

Interior monologue

Rosa was speaking about her past in a style of an interior monologue. The unconscious of Rosa.

*“Which is the dreamer clinging yet the dreamer”.*⁵³ (*Absalom, Absalom*, page 121)

The text's analysis: according to Freud, what was repressed in the unconscious sometimes appeared in the dream. Rosa's subject became objectified and began to speak to another subject in the depth of her mind. Her telling became an unspeakable monologue. There were two Rosas the one actually talking to Quentin and the other speaking unconsciously. In the later voice she called herself Rosa or Rosie and the subject of her talking varied from I to you or to she. Her ego split into both narrator and listener.

Henry James and William Faulkner used stream of consciousness, flashback and interior monologue in their novels as literary techniques. They analyzed their characters through these techniques which made them stroll deeply in characters' inner world.

⁵³ William Faulkner, *Absalom, Absalom* (Vintage, 1993) page 121

5.1 Findings

In the novel of the portrait of a lady, Henry James drew the protagonist Isabel Archer a new lady with new concepts at the beginning of the twenty century. He designed her life in different stages. The stage of childhood, the stage of adolescence and the stage of maturity. Her childhood was empty of motherhood because her mother died when she was young. Her father compensated her warm feeling of her dead mother. In the stage of adolescence, her father gave her concentrated doses of freedom and independence. She understood it in deep and profound mentality. In this point, James wanted to convey the real concept of freedom and independence through the character of Isabel because it was the concept of all Americans. She devoted most of her time for knowledge although she did not have formal education. She saw the world through books with the perception of liberty and independence. When her aunt Mrs. Touchette asked her to travel with her to Europe she was very happy because she wanted to see the culture and world of Europe through a real sight not from the perspective of books. In England, she was excited and surprised, new people, new society and new traditions and customs. Her stage of maturity in Rome when she married Osmond. She discovered the mirage of her concepts and her inexperience.

James portrayed a beautiful picture for a young lady. She wanted to enjoy her life with all details of individual's concepts at the beginning and in the middle of the novel. He reflected a shiny picture for an American as innocent and honest in an attractive style. This reveal in his characterization for Isabel and Ralph. She was very honest with Gasper when she told him that her marriage to him would destroy her dreams and her freedom. She was very persuasive with her belief. She was not submissive to his implore. She was also honest with lord Warburton. She could not marry him because of her belief. Ralph was very innocent and honest. He was carrying all kinds of affection for Isabel. He was sad because he thought

himself responsible of her sorrow and torture in her miserable life with Osmond. Osmond married her for the sake of money not for the sake of true emotions. Ralph persuaded his father to leave half of his fortune for her .He wanted to make her life happy.

Isabel had no experience in life. She believed theories .She lived a concrete reality when she discovered that she loved mirage named Osmond. She was capture of temporary charming of professional speaker. She understood the meaning of dishonesty and moral deterioration when she knew the conspiracy of Osmond and her concubine Madame Merle to take her money. They used her feelings and emotions as a path for their dirty targets. James incarnated all the meanings of wickedness, exploiting and malice in the characters of Osmond and Merle. His style provoked a reader to contemplate more and more in the construction of human nature.

His characterization was full of complicated internal conflicts. His characters reflected their attitudes through their thoughts with multi dimensions. It needed a specific depth of mentality to understand them. James heeded with human experience. It played very important role in human's life. He portrayed different images for his characters in three novels which include the portrait of a lady, the turn of the screw and the wings of the dove. His concern concentrated on females. All his protagonists in these novels were females. They were dreamers of shiny future, happy life and good situation.

James put all beautiful merits of good human being in Ralph, his kindness, generosity and sensibility. He was passionate and dreamer. His expression to Isabel before his death "you are my angel" it penetrated heart without permission. James knocked several characteristics of human nature, malice, love, jealous, hatred, and patience and hidden apprehension of unknown destiny. Isabel was stubborn and never confessed her mistakes. She continued her way according to

her beliefs. She was inexperienced. She followed empty emblems which destroyed her life.

In the novel of the turn of the screw, James reflected psychological obsessions and internal conflicts. The governess at Bly obsessed of ghosts. She said that she had seen ghosts. She might be liar or might be honest. There was no evidence for both. James's design for this character was very complicated and difficult to be understood. The governess encountered difficult situations in her life which made her shaky, fearful and had no self confidence. This revealed when she hesitated to tell her employer the incidents at Bly. She did not enjoy her post. She was living in the world of doubt and accusation others; she accused the two children Miles and Flora by playing games to horrify her.

The psychological construction of the governess denoted she was insane and shaky. At the beginning, James gave her a picture of romantic person admired beauty of all kinds, but suddenly the core of the character changed. Here the skillfulness of James appeared. He wanted to convey to a reader that human psyche carried constants and variables according to the situation, to environment and circumstances.

The prologue of the novel was full of an element of suspense. The epilogue was very sad and painful by the death of Miles of fear. James led a reader to unknown fact from the beginning till he surprised them with unexpected ending; this denoted literary intelligence of James. He gave wide spaces of imagination and contemplation to think of logical analysis for some characters, the character of the governess and the character of Miles.

James did not use direct style to make a reader understood the personalities from the first time or to mark their attitudes easily. He put them in complicated frames. The attitude of Miles, he dismissed from school without mentioning a clear reason. A strict analysis of the governess, he did moral fault in the school after she

heard from Mrs. Grose that Miles had strong friendship with Peter Quint. He was free with others even with the children so she touched the truth of his real reason of his dismissal. The novel was full of horrible incidents. The turn of the screw reflected psychological aspects in a complicated style of writing.

In the wings of the dove novel, James incarnated pure feelings of love. He reflected his deep love for his cousin Miss Temple, who died in young age; she inspired him to write this novel. The protagonist Milly Theale who also died in young age. He reflected the moral values of American society in expatriation, the values of innocence, honesty and purity. Although he spent most of his age in Europe, he reflected the negative perspectives in their society. He reflected that at the beginning of the novel when Kate went to her father in his flat. The conversation denoted frivolity and irresponsibility of her father and indicators of family disorganization. Her sister Marian disliked him. She told him that she would go to live with her aunt to enjoy life because she was very rich. Her aunt adored authority and control other's decisions. He did not give her sensation of fatherhood. He seduced her to go to her aunt. She wished him to ask her to stay with him.

He reflected innocence in the character of Milly. She was an American. She was very rich. She had no family. She was sick of lung disease. She met Merton in New York. He was a British reporter. When she came to England, Kate decided to use Milly as a tool to realize her dreams to be rich and married her lover Merton. She played very sordid and dirty role to make her lover pretended love for Milly. Milly shocked when she touched the truth. She died and left her money for Merton. James wanted to convey a message that an American was honest.

He translated her wounded feelings in an attractive expression "she turned her face to the wall". She was silent till she departed life quietly. She tolerated pains and sadness alone. She did not share any person her torture. She was powerful to

encounter difficult situations. James drew the concept of death in skillful style. When she saw the portrait of a beautiful lady, she was crying and said effective words “she is dead she is dead”. In that moment, the sensation of departure visited her deeply although she was very pleased when Lord Mark said to her that she was beautiful like the portrait.

James reflected cruelty of European society in a clear way. The character of Kate was very cruel and tough .she did not have any estimation for any human values. She was a friend of Milly. She achieved her plan without conscience; she did not have any mercy in her heart towards Milly who was waiting death at any time.

James portrayed Milly’ contemplation beside a cliff in romantic way which provoked a reader to live in a dreamy world. He reflected a conflict with self. It revealed in the attitude of Merton. He felt remorse of what he did because they exploited and stabbed a dead person. They tortured her in her last days. James concluded the novel with deep and effective words “we shall never be again as we were”. He wanted to convey that deep flaw never repaired and inner wound never healed. Kate said that to Merton because she felt his love for Milly.

Henry James used all techniques of psychological novel in his novels in different ways and styles according to the requirements of characterization and situations.

William Faulkner designed his three novels’ names the sound and the fury, As I lay dying and Absalom, Absalom from known resources to be distinctive and fixed. His protagonists in these novels were females.

William Faulkner used a very different style in narrating the sound and the fury novel. He divided the novel into four sections with different narrators, with different chronological order and with different incidents. The most skillful section was Benjy’s section. He was mentally retarded. His age was thirty three years old. Faulkner conveyed perception and sensation of Benjy in an attractive way. Although he did not speak but Faulkner incarnated his weeping and his

mourning to conversation. He was strolling inside Benjy . He portrayed his simple and innocent world. Especially his love for his sister Caddy whom she was his world. He loved her more than everyone; Faulkner used the technique of stream of consciousness in this section profoundly.

Faulkner recounted the story of Compson's family and explained their personalities through this section. Sailing in the character of Benjy was not easy for a novelist to write about and to draw the dimensions of the character. It was the most complicated section in the novel because the mentality of Benjy was very simple. He was an undesirable person in his family. They shamed of him. Caddy was the central figure in this section. Her character was lovable for the author. She was passionate, keen of her brother's feelings and compensated him his mother's pity. Faulkner used all types of conflict in this novel, they were

- 1- Man against man.
- 2- Man against nature.
- 3- Man against himself
- 4- Man against society.

He knocked the human inner psyche through different characters and situations. He touched aspects of human nature, love, fear, doubts, selfishness, humanity and irresponsibility in several attitudes. He also knocked religious sides through the character of black servant Disley. She was concerned with her religious duties. She was a symbol of kindness and patience. She was dealing with Benjy as one of her sons. The feeling of strong love was the love of Benjy to Caddy. The feeling of fear when Disley asked him to sleep alone. He was afraid and wept. Caddy slept with him in a room. When Caddy married, he was afraid because he felt he was alone.

Faulkner explained doubts through Quentin. He was living in doubts and deception till he got rid of his life. He committed suicide. The feeling of selfishness in two characters, they were Jason and his mother. He inherited selfishness from his mother. She liked him more than his brothers. She did not give any care for her children. Jason was selfish. He did not care for anyone. He was very keen for his benefits.

The feeling of irresponsibility incarnated in the character of Mr. Compson, the father of the family. He was passive and cynical. He had a deep philosophy towards many affairs in life. The feeling of humanity reflected in Dilsey. She spent all her life in the serving of the family without complains. She was very patient and decent. Faulkner dealt with the characters in professional style. Caddy was passionate and sensitive. Benjy was innocent and very simple person.

In *As I Lay Dying* novel, Faulkner used many characters to narrate the story of Burden's family. Faulkner dealt with two types of death: physical death and spiritual death. The protagonist, Addie was very tough and stubborn character. She died spiritual when she isolated herself from her husband and her children. She hated her husband. Here the author wanted to convey a specific message that the real death was spiritual. He penetrated her character and reflected her feelings aspects towards people around her. When she was a teacher, she did not deal with her pupils well. She hit them. She did not reveal any love for her family. She was aggressive and implacable.

Addie expressed her love with the minister of the church whom she gave herself and the result of that love affair was Jewel. The author conveyed the sensation of alienation even a person was among his or her family. She decided to be buried with her family in Jefferson not to be buried in the place of her husband and her children. She wanted to be very far from them even in the

death. Faulkner drew her character in a distinctive style. She was very patient. She saw her coffin before she died. She was not afraid of death. She wished it to come early to depart the world of her husband and to get rid of her inner torments. Faulkner used conflict types, they were

- 1- Man against man.
- 2- Man against nature.
- 3- Man against himself.
- 4- Man against society.

In Absalom, Absalom novel, Faulkner used several narrators to recount Stupen's story. The protagonist was Rosa Coldfield, Mr. Compson and Quentin. Faulkner drew the character of Rosa in a very deep dimension with strong memory with deep sadness.

She was very intelligent to recount her story to Quentin, because his grandfather was a part of it. She recounted the story of Stupen in a way; his father told him the same story in another way. When he went to Harvard he recounted it to his mate in a different way. She recounted her story with Stupen in profound and painful feelings. Mr. Compson recounted the story in a normal way. Quentin recounted it in a very different way in the college.

Faulkner concentrated on the South. He mentioned it in his three novels. He wanted to convey a message that south had entity and nobility. He repeated two names from the sound and the fury novel and in Absalom, Absalom novel the names of Mr. Compson and Quentin. Quentin had a very wide imagination. He changed most of incidents in the story of Stupen. Faulkner used psychological novel techniques in his three novels in a distinctive way.

1-Henry James and William Faulkner used psychological novel techniques in their novels as literary techniques.

2- They reflected these techniques in their novels to present aspects of human psyche.

3-They concentrated on the internal world of their characters.

4-They explained very essential social issues of an American society in their novels.

5.2 Summary

Modern writers of 20th century have changed the form of traditional novel. They were concerned with characters from inside not from outside as the early writers portrayed their characters in their novels. Psychological novel techniques contributed to create very wide spaces in the imagination of modern writers to portray the characters from their internal world and present their thoughts and feelings in very deep and specific style. Henry James and William Faulkner reflected psychological novel techniques in their novels which included: *The portrait of a lady*, *the wings of the dove* and *the turn of the screw*, *The sound and the fury*, *As I lay dying* and *Absalom, Absalom*. They used these techniques to present their characters' attitudes in a different style.

Henry James and William Faulkner shared in the use of stream of consciousness, interior monologue and flashback in their novels in a professional style with different dimensions; they also shared in the point of the protagonists. All of them were females. They faced complicated problems in their social life.

Henry James used two narrators in the prologue of the *turn of the screw* novel but it was very normal not like Faulkner who forced a reader to sail with him in characters' psyche with a great enjoyment.

William Faulkner used several narrators in his novels to impart colorful portray. He knocked the human inner psyche through different characters and situations. He touched aspects of human nature, love, fear, doubts, selfishness, humanity and irresponsibility in several attitudes.

5.3 Conclusion

Henry James and William Faulkner have discussed very important social issues in an American society through their novels. James discussed dishonesty and falsity. Faulkner discussed family disorganization, self torture and sensation of alienation. Both of these authors reflected effective affairs that made a reader contemplated and benefited from their novels in his or her life. They had a very deep ability to penetrate and reflect the internal world of a character in a specific style. James set very bitter endings to his characters.

Faulkner had a cursive style full of transparency. He had a very wide imagination full of beautiful dimensions. His descriptions for characters and places were very strict. Faulkner sailed in the human psyche with a high professionalism. He portrayed his characters in beautiful and attractive way.

Stream of consciousness, flashback and interior monologue played very important role to manifest character's problems through unique psychological sides. Henry James and William Faulkner portrayed their characters through several psychological dimensions which reflected their attitudes and their thoughts. These three features contributed to add a new style of characters' analysis in various dimensions.

James tried to convey the concept of innocence of an American society although he spent most of his youth in Europe. Faulkner concentrated on the South. He mentioned it in his three novels. He wanted to convey a message that the South had entity and nobility.

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