UNIVERSITY OF EDUCATION, WINNEBA

ANALYSIS OF NARRTIVE DISTANCE IN HENRY JAMES' *THE PORTRAIT OF A LADY*

JAPHET KUDJO MOKANI

AUGUST, 2015

UNIVERSITY OF EDUCATION, WINNEBA

ANALYSIS OF NARRTIVE DISTANCE IN HENRY JAMES' *THE PORTRAIT OF A LADY*

JAPHET KUDJO MOKANI

8130060015

A Dissertation/Thesis in the Department of English, Faculty of Languages, Submitted to the School of Graduate Schools, University of Education, Winneba, in partial fulfillment of the requirements for award of the Master of Philosophy (Literature in English) degree.

AUGUST, 2015

DECLARATION

I, Japhet K. Mokani hereby declare that this Dissertation is entirely mine, and bears no semblance to any work previously submitted elsewhere, except for the excerpts and references contained in published and unpublished works which have all been duly acknowledged.

SIGNATURE: ……..

DATE:

SUPERVISOR DECLARATION

I hereby declare that the preparation and presentation of this Dissertation was supervised in according with the rules and regulations on the supervision of dissertation, as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR: MR. A. K. JOHNSON

SIGNATURE: ……

DATE: ……

DEDICATION

This work is dedicated to my dear wife—Jennifer Kobey, and my lovely girl—Tabitha Abena Mokani.

ACKNOWLEDGEMENTS

I hereby acknowledge the invaluable contribution made to me by Professor A.A. Sackey of the University of Ghana, Legon, in extending to me in such a magnanimous manner the knowledge in the field of narratology. His profound interest and intellectual skill during lectures has really shaped my knowledge and given me the impetus to venture into the field of narrative discourse and Literature.

I am equally beholden to my supervisor, Mr. A. K. Johnson of the University of Education, Winneba for his precious time and energy spent in correcting, editing and shaping this thesis which I am proud to be author of.

My gratitude also goes to all my lecturers—Professor Sekyi-Baidoo, Professor Kwakuvi Azasu, and Professor Angmor all of the University of Education Winneba, who taught me during this course. Their expertise in language and Literature has undoubtedly given me a scholarly experience as a student at this level

TABLE OF CONTENT

CONTENT PAGE

Abstract:

This study seeks to study narrative distance in Henry James' The Portrait of a Lady. It analyzes the narrative to show how information is dramatically presented to minimize authorial intrusion. The study uses Gerard Genette's Narrative Discourse on the narrative as the instrument for determining how the narrative achieves narrator distance. Henry James is one of the key proponents of dramatic method of narration in the early 20th century, and his experiment with this technique of narration in *The Portrait of a Lady* proves how narrator influence may be suppressed. The analysis focuses on the narration of events and narration of speech to determine the range of distance between the narrator and the fictive elements in the narrative. The study reveals through the analysis that narrator distance increases when the narrator presents information from the perspective of the characters themselves, and there is a scenic, experiential approach to characterization and events—leading to maximum information to the reader. However, it decreases when the narrator presents information from his own perspective—leading to minimum information to the reader. Consequently, *The Portrait of a Lady* is an exemplar of the modernist narrative that tries to produce the novel like drama. In the final analysis, the study makes recommendations to readers and researchers of fiction on some of the myriad ways of deriving maximum information from the modern narrative.

CHAPTER ONE

BACKGROUND TO THE STUDY

1.0 Introduction

This chapter focuses on brief historical context and etymology of the English novel; dramatic narrative techniques, narrative theory, and the Justification of the study. The chapter also embodies the Statement of the problem, the Purpose of the study, Research questions, Limitation and Delimitation, Significance of the study, Methodology and Organization of the work.

1.1 The context and advent of the English novel

The English novel, as a prototype of prose fiction has over the years undergone metamorphosis. The changes resulted in changes in narrative techniques and strategies, which are key considerations in narratology. The classical narratives are typically epical, presenting series of events characterized by adventure and struggles of heroes. Homer's *Odyssey*, is an example of classical narrative. Watts (1963) observes that the plots of classical and renaissance epic, are based on past history or fable, and the merits of the author's treatment are judged largely according to a view of literary decorum derived from the acceptable models in the genre. It is for this reason that Chaucer, Spenser, Shakespeare and Milton, for instance, like the writers of Greece, and Rome, habitually used traditional plots as they accepted the general premise of their times, that since nature was essentially complete and unchanging, its records, whether scriptural, legendary or historical, constitute a definite repertoire of human experience.

Narrative structure at this stage of the English novel was primarily episodic and the primary candidate for the narrative's perspectival orientation was the omniscient narrator who presented incidents and characters in chronological order, with limited characters, dialogues and setting to showcase contemporary names, places and historical landmarks from the real world. The Victorian age (1830—1901) was also characterized by this narrative technique and the 18th century novels illustrated this 'pre-theoretical' approach to the composition of the narrative. But this literary traditionalism was strongly challenged by the Modern novel whose primary criterion is truth to individual experience—individual experience which is always unique and therefore new.

1.2 Dramatic theories of the novel

As late as the Romantic age, literary theories were concerned almost exclusively with poetry. Only in the second half of the 19th century do we find a purposive aesthetic theory of the novel. In England, the most important essays in defense of the novel are two essays called "The Art of Fiction" the first by Walter Besant, the second—a riposte, by Henry James. It might be safe to say that the novel claimed a place as an art form, in the works of Walter Besant, Henry James, and the German theorist—Friedrich Spiel Hagen.

Henry James, a great deal of whose best criticism is found in the prefaces to his novels, describes the novel in the earlier 19thcentury as "unselfconscious", "pre-theoretical", and "naive". Accordingly, he says its claims are modest, and it does not set itself any purposive ideals. It was assumed to be a "make-believe", a fiction unable to represent the complexity of life (James, *The Art of Fiction*). Thus the modern novel aims at revealing the actual experiences of people. But human life and experiences are complexly

unfathomable. In *The Art of Fiction*, Henry James agrees with Besant on the 'truth' or reality of the novel in terms of its depiction of life:

> That the novelist must write from his experience, that his characters must be real and such as might be met with in actual life…that a young lady brought up in a quiet country village should avoid descriptions of garrison life…English Fiction should have a conscious moral purpose (cited in Blair W., Hornberger T., Stewart R., Miller J., 1966, p. 658).

But how complex is life! True life experience is variable the novelist has a herculean task trying to depict real life experience. Henry James admits this fact with a response:

> ...reality has a myriad forms…experience is never limited, and it is never complete; it is an immense sensibility…suspended in the chamber of consciousness, It is the very atmosphere of the mind… (ibid, p. 659).

Since the location of the inner depths of the unsearchable experience of life and of man is 'suspended in the chamber of consciousness', and is 'the very atmosphere of the mind', the modern novelist, in an attempt to represent realistic human experience, tries to reach the mind of characters—exposing their thoughts and feelings. The novel, like drama can reveal the inner life of characters, and this is the essence of the genre, which accordingly must follow, in James' opinion, a dramatic ideal of concentration. In a word, "A novel is in its broadest definition a personal, a direct impression of life" (cited in Blair W. et al, p. 657).

Writing on dramatic techniques, Samuel Richardson notes:

> The dramatic mode, using the characters own words: his narration will not be lively, except he frequently drops himself and runs into dialogue: all good writers therefore have thrown as much as possible of the dramatic mode into their narrative (cited in Allott's *Novelists on the Novel* p. 258).

This form of dramatic presentation of information, one that presents the speech of the characters through dialogues and indirect speech is the kind of narrative orientation urged by theorists of art fiction. The form of this dramatic narration in the late 18th century was the *epistolary technique* which Richardson himself used in *Pamela* and *Clarissa*; and by the twentieth century, the term metamorphosed into the *interior monologue*. It is on the wings of this assertion that Besant notes in *The Art of Fiction*, that all episode of whatever kind, all conversation which does not either advance the story or illustrate the characters, ought to be rigidly suppressed…(pp. 15, 24).

Clearly, Besant points to the suppression of authorial mediation, the hushing of the narrator's voice in other to assert important details of the actions—it is the sure way of advancing the story. For this reason, he describes the novelist as 'dramatist', and the novel as 'drama, divided into scenes and acts and tableaus' (ibid). In effect the depiction of character deserves special mention because it is the test for the dramatic ability of the writer, and according to Besant, 'clumsy writers' tell us about their characters, without allowing us the direct experience of their personality. Consequently they produce flat characterization. The ideal is to describe full characters through their spontaneous action, to let themselves act in front of the reader so that he will get to know their personality, instead of being informed about them. In good dramatic characterization therefore, Besant says, even though there is not a single word to emphasize or explain the attitude, manner, and look of the speakers, yet they are as intelligible as if they were written down and described. That in his view is the highest art which carries the reader along and makes him 'see' without being told, the changing expressions, the gestures of the speakers, and hear the varying tones of the voice… (ibid, pp. 27-28).

Booth adds his voice to that of Henry James and Besant. But his main tenet is that narrative cannot show; that showing is just a way of telling, and consequently that the opposition between them is misguided. According to Booth, the concept of showing is used in a vague and impressionistic way by James's followers. He points out that there is to start with a difference between a situation which is dramatic and a dramatic presentation of a situation. There are, he argues, two ways to show a scene in a dramatic way:

> To show characters dramatically engaged with each other...To give the impression that the story is taking place by itself, with the characters existing in a dramatic relationship vis-à-vis the spectator, unmediated by a narrator and decipherable only through inferential matching of word to word and word to deed. (W. C. Booth, *Distance and Point-of-View: An Essay in Classification*, pp. 185-186).

These earlier theorists urged a narrative form that diminishes the narrative voice of the narrator and presents the raw unmediated information on characters and events. The experiments from this literary orientation led to the formulation of a narrative theory that is geared towards asserting the componential features of the narrative as the basis for its composition, comprehension, and interpretation or analysis.

1.3 The Theory of the Narrative

When a text is written, technical choices must be made in view of producing a particular result in the story's verbal representation. In this way, the narrative employs distancing and other effects to create a particular narrative mood that governs "the regulation of narrative information" provided to the reader (Genette, 1980, p. 41). According to Genette, all narrative is necessarily diegesis (telling), in that it can attain no more than an

illusion of mimesis (showing) by making the story real and alive. Thus, 'every narrative implies a narrator' (Guillemette & Lévesque, 2006).

The distinction between the three fundamental entities of the narrative and of narratology: story, narrative and narration should not be underemphasized. (The story) generally corresponds to a series of events and actions that are told by someone—the narrator, who presents the act of telling (narration), and the final representation of the story becomes a (narrative). In the field of narrative discourse, or narratology, there is an attempt to identify the common, near-universal principles of text composition. Thus, an attempt to discern the relationships that exist between the elements of the narrative/story/narration triad. These relations operate within four analytical categories: *Mood*, the *Narrative Instance*, *Level* and *Time*.

Gerard Genette (a French structuralist and rhetorician, whose criticism on Proustian narrative is put into three volumes: I, II, III), theorizes the art of fiction, the narrative to be precise. His study on the art of the novel is what culminates into a book entitled *Discourse du Récit* and in English, *Narrative Discourse*, (1983). In his studied search for the fundamental constituents and techniques of the novel, Genette comes out with a broadly based theory that expounds with clarity the structures of fiction and the problems of discourse analysis in general. According to Guillemette and Lévesque (2006), Genette's theory of narratology is regarded by many specialists in the field as a reading method that marks an important milestone in the development of literary theory and discourse analysis. His work serves as a manual for the study of the narrative because in its attempt to discuss all the complexities of Proustian narrative, it lays bare the internal mechanisms of the narrative in general. Guillemette and Lévesque observe: "Genette has

developed a theory of narratological poetics that may be used to address the entire inventory of narrative processes in use" (ibid).

In the *Narrative Discourse*, Genette defines the narrative as the 'verbalization of the non-verbal event'. First, he divides the narrative into two: the Histoire and the Recit. The former and the latter are the equivalents of the Formalists' *Fabula* and *Sjuzet* respectively. According to Genette, the Histoire is the deep structure, the raw story which is not affected by the stylistic choices of the author. It is nonconcrete and hypothetical, thereby requiring some level of abstraction on the part of the reader to extract it. On the other hand, the Recit is the surface structure, that is, how the story is organized. It may be described as the representation of the Histoire in a discourse and hence can be used to interpret it. Genette further divides the Recit into two other levels: the *Microtext* and the *Macrotext*. The Microtext deals with the use of words and the author's style of language and devices. This is the verbal construction of the text. But the Macrotext deals with the ordering of events in the narrative, thus—the structural construction of the text. These three levels: The Histoire, the Macrotext and the Microtext of the Recit, form the three major categories or structures of the narrative; and each category has its own sub-categories within them combining together to complete the complex strata of the narrative structure.

Under the Macrotext of the Recit, Genette establishes three sub-divisions: *Time*, *Mood*, and *Voice*. He defines Mood under two main sub-categories: *Distance* and *Perspective*. The specific dimension of this paper is Distance, not Perspective.

1.4 Justification for the study

It is quite clear from the foregoing that by examining the characteristics of a narrative instance and the particulars of the narrative mood, one can clarify the mechanisms used in the narrative act, and identify exactly what methodological choices the author makes in order to render his/her story. For example, one could have a hero-narrator (autodiegetic narrator) who uses simultaneous narration and internal focalization and whose speech is often in reported form.

Henry James (1843—1916) experimented with the concept of dramatic narrative. A novel like *The Portrait of a Lady* consists almost entirely of dialogue, the narrator being completely unobtrusive and limiting himself to introducing the words of the characters and sparingly describing some of their actions in the way they are described in a play's stage directions.

James makes his fiction dramatic, that is, immediate in its presentation to the reader, without the interference of the mediating explanatory and omniscient author. He attempts to write a novel like the text of a play on the stage. In *The Art of Fiction*, James writes: "to 'render' the simplest surface, to produce the most momentary illusion, is a very complicated business". (cited in Blair W. et al, p. 660). For James, language, with its absolute focus, clarity, and attention to detail, to gesture and nuance, is drama enough. "It is an incident", James stresses in *The Art of Fiction*, "for a woman to stand up with her hand resting on a table and look out at you in a certain way...at the same time it is an expression of character" (ibid, p. 661). Therefore in Jamesian texts, especially one like *The Portrait of a Lady*, there is great attention to details, as an expression of drama.

However, what he mainly dramatizes in his fiction is the psychological adventures of heroes and heroines, as emphasized by Tindall (1988):

> …His intent exploration of the inner selves of his characters brought him the titles of "father of the psychological novel" and "biographer of fine conscience" (p. 845).

Keith Cohen, who is concerned with the transmission between art forms, sees Henry James as a significant figure whose contributions to the comparison of the novel and the film should not be skipped. Cohen claims that James breaks with the representational novels of the earlier nineteenth century and ushers in a new emphasis on "showing how the events unfold dramatically rather than recounting them" (cited in Mcfarlane, 1996, p. 5).

Notwithstanding the recognition attributed to James and his art, studies in Henry James *The Portrait of a Lady* have concentrated on Nattative Time and Narrative Voice. It is therefore appropriate to undertake a study in Henry James' *The Portrait of a Lady* on Narrative Distance to complete it on the basis of the narrative structure.

1.5 Statement of the problem

Every narrative implies a narrator (Guillemette and Lévesque, 2006). It is quite paradoxical to claim that the narrator does not exist in the text subject to the voice of him who speaks in the text. But Henry James demonstrates the possibility of this claim in *The Portrait of a Lady*. Relevant work on James with respect to Mood deals with Perspective, without Distance. MOOD, which is made of Distance and Perspective, and forms a major component of the narratorogical considerations on the narrative text, is therefore partly

treated. *The Portrait of a Lady*, considered by many critics as James' masterpiece, has been reviewed by Hatice (2003), in *Structural and Functional Analysis of Henry James' Novel—The Portrait of a Lady, With a Comparison of Jane Campion's Adaptation of the Novel*. Hatice looks at Narrative Voice, Time, and Focalization—which is Perspective. In this study, regarding Time, the researcher concentrates on the *Order* of occurrence of events, thus analepsis and prolepsis dealing with flashback and flash-forward, to show which events are narrated before or after the occurrence of adjoining events. There is also attention on *Duration*, dealing with ellipsis and descriptive pause; summary and slow-down scene, to show how much of text space or time is consumed vis-à-vis the story time, and which events are downplayed to the emphasis of others. Then *Frequency*, which shows how often one event is narrated, and how often the same event happens vis-à-vis the number of times it is narrated, thus—singulative, repetitive and iterative narration. There is also attention on VOICE, showing how the narrator intermingles various levels of narration by shifting from the extradiegetic to the diegetic, and to the hypodiegetic and to the intradiegetic person (narrator) to indicate the relation between story and narration, or movements between story and narrative times. Finally on Focalization (Perspective), the study reveals how different character's points of view orient the narrative information such that the one who speaks differs from the one who sees, and whether the seer sees from within or without. The structural analysis carried out through the study aimed to show how the elements of a narrative come together to make meaning and how Henry James makes use of those elements and creates his own technique, and ultimately, to show how certain elements are transferred to the film version and the consequent changes in meaning and emphasis. Attention however departs

from Narrative Distance, the more crucial dimension of Mood dealing with the regulation of narrative information to reveal more or less the narrator and to assert more or less the fictive objects of narration. This is the burden of this dissertation: to show how information is revealed dramatically by the narrator's conscious use of direct and indirect means of presenting information from the perspective of the characters themselves.

1.6 The Purpose of the study

The purpose of this study is to study the distance between the narrator and the fictional world in Henry James' *The Portrait of a Lady*. The study shows how narrator distance occurs during narration by describing when the narrator's presence is downplayed for the emphasis and revelation of more information. In this regard, the study identifies the techniques employed by the narrator in achieving distance in *The Portrait of a Lady*. In the final analysis, the study shows the effect of the narrator's distance from the fictional world in *The Portrait of a Lady*.

1.7 Research questions

The questions that underpin this research are as follows:

1. When does the narrator distance himself from the narrative in *The Portrait of a Lady*?
2. What techniques does the narrator employ to achieve narrative distance in *The Portrait of a Lady*?
3. What effect does narrative distance create on the narrative in *The Portrait of a Lady*?

1.8 Methodology

This is a wholly Qualitative Research that employs Descriptive Analysis approach. The rationale behind is to investigate how structures or form reveals content in terms of the elements of the narrative triad. And this can be done by analysis, when one is encoded. The instrument therefore for decoding the hidden structures in Henry James' *The Portrait of a Lady* is Genette's schema of Mood. Genette's *Narrative Discourse* is a descriptive theory for analyzing the narrative to discover its content, and as such it is adopted as an instrument for analysis in this study.

The analysis is done by identifying and describing various speech/words of characters so as to see which ones belong to the characters themselves and which ones belong to the narrator. This to determine what narrative techniques the writer uses to create narrative distance. In other words, the narrator's techniques of narration are carefully scrutinized through a conscious concentration on the narration of speech and narration of events, for a determination of the narrator's distance degree in *The Portrait of a Lady* by Henry James. This is done because the text is a narrative of words through a dramatization of the psychological adventures of the chief character (s).

1.9 Limitation of the study

The Macrotext of the Recit has three main categories with sub-categories: *Time*, *Mood*, and *Voice* but this study could not cover all three categories due to their complex strata.

1.10 Delimitation

In Genette's narrative category of Mood, there is Distance and Perspective. However, this study does not cover the entire scope of Mood. It deals with only Distance, without Perspective. This is because sometimes the narrative Perspective helps in determining the narrative distance; therefore even though the study does not treat Perspective separately, it incorporates it in the discussion on Distance.

1.11 Significance of the study

Significantly, this study is a contribution to the ongoing discussions on Narratology, with regards to Mood. This is because it consolidates the position on dramatic modes of presenting information in the narrative, the theories of the modern novel that help to distinguish it from the classical narratives. Similarly, it endorses the structuralists' position that the form of a text reveals the content.

Secondly, it helps aspiring novelists to make conscious choice on the method of information presentation in the narrative. The fluidity in narrative distance prevents static narration; therefore the author might choose to vary the narrative distance within a story, a variation typically done using third-person narration, in which the narrator can zoom in and out of different character's perspectives. It can therefore serve as a tool in the writer's quiver.

Finally, this study also helps teachers of Literature in the tertiary level. It specifically helps in the treatment of characterization, style and form/structure. This is true because a character is known by what he/she thinks, says, and does, as well as what other characters say about them. Creating a wide distance, focalizing and focalized agents get the

opportunity to reveal themselves to the reader who sees for himself the actions and inactions of the various characters and their developments without narrator mediation.

1.12 Organization of the work

The study is divided into five chapters. Chapter one introduces the study. This covers the Introduction and General Background, Justification for the study, The Statement of the Problem, Research Questions, Purpose of the Study, Methodology, Significance of the Study, Limitation and Delimitation, and Organization of the Work. This is intended to give the reader preliminary insight into the general scope of the study. In chapter two, there is a Review of Related Literature, and Genette's Narrative Discourse on Narrative Distance, hinging on the theories of Structuralism and Modernism. In chapter three, there is a discussion on the concepts of Distance and Perspective from the point of view of Gerard Genette's Schema of Mood under the Macrotext of the Recit. This is to provide preliminary glimpses into the study of Narrative Distance. Chapter three and four present analysis and discussion on *The Portrait of a Lady* by Henry James to show how narrative distance occurs in the narrative. Chapter five covers Summary, Conclusions and Recommendations.

CHAPTER TWO

LITERATURE REVIEW
(Theoretical framework)

2.0 Introduction

This chapter discusses the theoretical framework of the study on the basis of the theories of Modernism and Structuralism vis-à-vis Genette's schema of Mood on Distance. Moreover, a review of relevant existing study on narratological conceps of the narrative structure with regards to Henry James' *The Portrait of a Lady* is also done. This chapter therefore provides preliminary glimpses into the analytical procedure and establishes concrete basis for the discussion of Narrative Distance on the selected text.

2.1 Modernism and Structuralism

Modernism as a literary practice occurs in the latter half of the nineteenth century. In modern poetics (an offspring of the poetical revolution of Symbolism and Romanticism) however, the concept of Modernism produces two schools of thought: the Traditionalist or the Modern, and the Modernist. The former upholds the classical perspective of art discussed in the introduction above, while the latter leans towards form, from which we get Formalism. Similarly, structuralist perspective of literature (Structuralism) frowns on the position of 'tradition' and the beliefs of the ordinary reader, and since the modernist favours the 'Form' of the literary work the two concepts—Modernism and Structuralism are herein used interchangeably, as Structuralism is more generic, encompassing Modernism.

According to K.M Newton, in his introduction to *French Structuralism*, the structuralist critic emphasizes the system of conventions that make literature possible while ignoring

authorial or historical considerations, or questions of meaning or reference (Newton, 1988).

The foregoing view shows that structuralist criticism gives an autonomous status to the text because no extra-textual considerations are given to judge it apart from its underlying componential features that define it as a literary genre. It shows that criticism or analysis on the narrative text must be done by investigating the text to find out its inherent structural elements. Consequently, art is studied for the pleasure it gives as the Formalist urge, but not the moral lesson it teaches. To this extent, it might be safe to say that Structuralism and Formalism are complementary, thus from the Russian Formalist Movement. Selden and Widdowson (1993) note this assertion:

> Structuralist agree that literature has a special relationship with language. It draws attention to the very nature and specific properties of language. In this respect structuralist poetics are closely related to Formalism. (p. 109).

According to them, the structuralist themselves emphasize the 'anti-humanist spirit of structuralism in which they emphasize the opposition to all forms of literary criticism in which the human subject is the source of literary meaning (ibid. pp.103—104). Thus emphasis is given to language which is the primary instrument that conveys the literary message irrespective of authorial considerations or moral concerns. This assertion is corroborated by Newton (1988): "The Russian Formalist rejected the unsystemic and eclectic critical approach which had previously dominated literary study and endeavoured to create a literary science". Thus science sees language as a conveyor of the content of scientific information. The burden of literary relevance from a modernist perspective is therefore to identify the poetic message or the content through its language so that the scientific claims of this era may be practically appreciated. The formalists response

therefore to the challenge of science is the shifting of emphasis from the author and the content of his textual message to the text itself to produce pleasure. In Newton's *Twentieth Century Theory: A Reader*, this view is stated as follows: "In later Formalism, the emphasis shifted from the relation between literary and non-literary language to the linguistic and formal aspects of literary texts themselves".

Evidently the text is now the focus of criticism within the context of its linguistic and formal features, and textual meaning from the Modernist and Structuralist standpoint, like the Formalist is to be derived from the signals and structures that the text throws from its linguistics and form. But unlike the Formalist who emphasize the function of language, the structuralist focus more on the form taken by the text in terms of its underlying literary and linguistic features as the basis for its analysis. In structuralism therefore, different forms of the same genre or text are juxtaposed on the basis of their common features, and literary poetics accordingly developed as the universal principles that underlie its composition.

From the foregoing perspective, Gerard Genette developes a narratological poetics that may be used to analyze the narrative. In his essay entitled *Structuralism and Literary Criticism*, Genette observes:

> Sructuralism as a method is based on the study of structures wherever they occur but to begin with, structures are not directly encountered objects—far from it, they are systems of latent relations, conceived rather than perceived, which analyses constructs as it uncovers them… (cited in Lodge, 1988. p.68).

In Gerard's view the structures that exist in the literary work are 'systems of latent relations', thus, they are not visibly expressed in the text but are hidden; hence, they are

not 'perceived', but 'conceived'. This means that every literary work, particularly the novel, is encumbered with hidden codes (structures), 'hidden secretes', which must be discovered by the reader through painstaking efforts. For this reason, structuralism also shifts focus from the text to the reader, thus the reader's status is also the focus of criticism. Jane Tompkins observes this notion in her essay titled *The Reader in History: The Changing Shape of Literary Response*: "…reader-response critics argue against locating meaning in the text, against seeing the text as a fixed object, and in favour of a criticism that recognizes the reader's role in making meaning".

This means that structuralism, to wit, reader-response criticism, is not concerned with the text or with it as a fixed object of focus as the formalist do. Attention in this regard is given to the reader, whose practical and theoretical orientation is employed for constructing meaning. Raland Barthes, in *S/Z*, corroborates this assertion when he says that the goal of literature is not to make the reader a consumer of the text, but rather a producer of it. Consequently he describes the structuralist or reader-response text as 'Writerly', while the traditional text he calls 'Readerly'. His reason for this contrasting description is that the 'Writerly' text involves the reader in the creative process of the narrative discourse—that is, the creative process of the text does not end with the writer or author. The reader also contributes to the production or writing of the text by bringing to light features the work invented, which are often without the author's knowledge.

As in the case of the 'Writerly' text by Roland Bathes, the reader's duty is in the conscious effort at identifying the structures embedded in the text. They must seek to understand the special 'systems of latent relations', which in Genette's terms are 'conceived and not perceived'. The reader's task must be to discover the structures first,

before realizing the existing relationship between them. The great task then is the question of how to discover the structures the system entails before realizing the relationship existing between them. In Genette's view this can be done only by analysis. At this juncture, the 'register of structuralism' (the metalanguage of structuralism) is required to appreciate the text. After this kind of analysis, the result is a discourse on the narrative which already is a discourse. Genette describes this kind of discourse on a discourse in the following words: "…metaliterature, that is to say a literature on which literature itself is the imposed object…"(*Narrative Discourse: An Essay in Method*. p. 136).

In a Forward to Genette's *Narrative Discourse*, Jonathan Culler describes the function of the narrative discourse as follows:

> …in attempting to define the forms and figures of the narrative discourse, Genette must deal with all the complex relations between the narrative and the story it tells…this activity is Genette's subject… this is not provincial exercise but a broadly based theoretical study. (ibid, p. 8).

In Culler's view, the *Narrative Discourse* is a breakdown of the theories and ideas which structuralism produced. In other words it is a step-by-step structuralist theory that provides principles for analyzing the narrative—based on the devices and techniques employed consciously or unconsciously by the novelist. Gerard Genette's *Narrative Discourse* then, is a manual for the study of the narrative. Having taken a cursory view of Genette's *Narrative Discourse*, some major components in it will be considered vis-à-vis Henry James' *The Portrait of a Lady*.

2.2 Relevant Studies in Henry James

On the wings on structuralism, narratologists produce a narrative discourse that attempts to identify the common, near-universal principles of the narrative composition. This effort discerns the relationships that exist between the elements of the narrative/story/narration triad. These relations operate within three main analytical categories according to Genette's narrative structure: TIME, VOICE (NARRATIVE INSTANCE), and MOOD.

Narrative Voice deals with the voice of the narrator, as opposed to the author, thus, it is the narrative instance as opposed to the authorial moment. This voice may be variable in the same work but not necessarily identical. Genette has three sub-categories: Time of Narration, Narrative Levels and Person. Narrative Time has four sub-categories: Ulterior, Anterior, Simultaneous, and Interwoven. Narrative Levels has three sub-categories: Extradiegetic, Intradiegetic, and Metadiegetic. Person, the last category of Voice has two sub-divisions: Heterodiegetic and Homodiegetic Persons.

Time, according to Genette has three main sub-categories: Order, Frequency, and Duration. Order has two sub-categories: Analepsis and Prolepsis. Each of the two sub-divisions can be Exterior or Interior or Mixed; Repetitive or Completive; Partial or Complete. Duration has five sub-categories: Pause, Slow-down-scene, Scene, Summary, and Ellipsis. Each of these five categories is understood in terms of either Story Time or Narrative Time. Frequency has three sub-divisions: Singulative frequency, Repetitive frequency, and Iterative frequency.

Mood has two main sub-categories: Perspective and Distance. Perspective, that is point of view has three sub-categories: Non-Focalization, Internal Focalization and External Focalization. Distance is understood in terms of two sub-divisions: Narration of speech and Narration of events, either of which can be Mimesis or Diegesis.

Hatice (2003) examines Henry James' The Portrait of a Lady under three main narratological subcategories: Time, Voice, and Mood. An attempt is made to touch on some aspects of narrative *time*, *voice* and *mood*.

The study in The Portrait of a Lady reveals that the narrative has an ulterior narration in terms of the narrative time of the Voice. This is in the sense that events are narrated only after their occurrence. Below is an example:

> Isabel had got up on the assumption that they too were to go into the garden; but Mr. Osmond stood there, with no apparent inclination to leave the room, with his hands in the pockets of his jacket, and his daughter, who have now locked her arm into one of his own, clinging to him and looking up, while her eyes moved from his own face to Isabel's. Isabel waited, with a certain unuttered contentedness, to have her movements directed;…The understanding had been that host should show his treasures; his pictures and cabinets all looked like treasures. Isabel, after a moment, went toward one of the pictures to see it better; but just as she had done so Mr. Osmond said to her abruptly- "Miss Archer, what do you think of my sister?" Isabel turned with a good deal of surprise. "Ah don't ask me that-I have seen your sister too little."
> "Yes you have seen her very little; but you must have observed that there is not a great deal of her to see. What do you think of our family tone?" Osmond went on smiling. (Chapter 24).

Although the time interval between the narration and the events is never referred to in the text, the distance seems so little that the ulterior narration gives the impression that the events are taking place concurrently with the narration (simultaneous narration). Such an

impression is created through the use of dialogues as well as extremely detailed acts and scenes, as can be seen form the above extract. The scene is so vividly depicted that the readers feel as if they were watching the characters. This time concept produces the levels of narration.

According to the study, and in the light of the above, the narration is at the diegectic (Intradiegetic) level, occasioned by the events of the main story. All other stories told within the narrative exist only in relation to this central level. Moreover, there is evidence of the extradiegetic level of narration in the narrative, where events outside the main story are related. In other words—stories within the main story. An example is shown below:

> Mrs. Touchett was certainly a person of many oddities, of which her behavior on returning to her husband's house after many months was a noticeable specimen. She had her own way of doing all that she did, and this is the simplest description of a character which, although it was by no means a benevolence, rarely succeeded in giving an impression of softness…..It had become apparent, at an early stage of their relations, that they should never desire the same thing at the same moment, and this fact had prompted her to rescue disagreement from the vulgar realm of accident. She did what she could to erect it into a law- a much more deifying aspect of it- by going to live in Florence, where she bought a house and established herself, leaving her husband in England to take care of his bank. (chapter 3)

This narration is hypodiegetic because in the novel it takes place in the text in chapter 3 after the narrator tells us that Mrs. Touchett has come back to Gardencourt, England, with Isabel in chapter 2. In other words, compared to the Chapter 2, where Lord Warburton, Ralph, and Mr. Touchett meet with Isabel in Gardencourt—the extradiegetic narration, the quotation above exemplifies the diegetic narrator going down to hypodiegetic

(extradiegetic) level to give information about Mrs. Touchett. In the same chapter, the diegetic narrator goes on telling about the past. He carries on with Mrs. Touchett's story and goes back to the day when Mrs. Touchett first met with Isabel, which is again in the hypodiegetic level:

> She (Mrs. Touchett) had taken up her niece—there was little doubt of that. One wet afternoon, some four months earlier than the occurrence lately narrated, this young lady (Isabel) had been seated alone with a book….There was at this time, however a want of lightness in her situation, which the arrival of an unexpected visitor did much to dispel. The visitor had not been announced; the girl heard at last walking about the adjoining room.

The study reveals that relations between story and narration shows that the narrator in *The Portrait of a Lady* constantly changes levels in relation to the story, which consequently leads to changes in the narrative voice.

In terms of Time, as can be seen from shifts in the narrative levels, The Portrait of a Lady reveals clear instances of analepsis, where the narrative events are told after later events have been narrated. The first two chapters take place at Gardencourt and the three men (Mr.Touchett, Ralph and Lord Warburton) meet with Isabel. However, the following two chapters, 3 and 4, give information about the characters that were introduced, referring back to the past; therefore, these two chapters supply many examples of analepses. The study reveals the example below:

> Mrs. Touchett indulged in no regrets nor speculations, and usually came once a year to spend a month with her husband, a period, during which… (chapter 3)

This turning back to the past is an analepsis and since Mrs. Touchett is a character that takes place in the first narrative, the analepsis is homodiegetic. In the same chapter, the narrator goes on with Isabel, the day she met with Mrs. Touchett in Albany:

> One wet afternoon, some four months earlier than the occurrence lately narrated, this young lady (Isabel) had been seated alone with a book. (ibid).

Isabel is also a character that takes place in the first narrative; thus, the information about her is a homodiegetic analepsis. However, in the same chapter there is information about Mr. Archer, Isabel's sister Lilian and her husband Edmund:

> Isabel knew, finally, that Edmund Ludlow, Lilian's husband, had taken upon himself to attend to this matter, in consideration of which the young couple, who had come to Albany during Mr. Acrher's illness, were remaining there for the present, and as well as Isabel herself, occupying the mansion.

Because of the fact that Mr. Archer, Lilian and Edmund Ludlow do not take place in the first narrative, the narration about them is a heterodiegetic analepsis.

With respect to Duration, as an element of Time, the study reveals instances of the use of ellipsis and descriptive pause in The Portrait of a Lady. Both concepts respectively describe instances in the narration where a short segment of the text is devoted to a long period of narrative time, and where a long segment of the text is devoted to a short period of the narrative time. Below is an example of ellipsis:

> Isabel came back to Florence, but only after several months, an interval sufficiently replete with incident. It is not, however, during this interval that we are closely concerned with her; our attention is engaged again on a certain day in the late springtime, shortly after her return to the Palazzo Crescentini, and a year from the date of the incidents I have just narrated. (Chap. 31).

Isabel leaves Rome with Madame Merle to travel around the world, at the end of chapter 30, but the next chapter (31) begins with the above extract, thus the incidents of their journey across the world have been downplayed in the conscious omission of those events. The reader here is left to imagine what might have happened during the journey.

The omission significantly reduces the number of the pages to go deep into the cardinal events such as Isabel's marriage to Mr. Osmond.

Moreover, the whole of chapter 42 is a descriptive pause. Isabel is alone in the drawing room trying to figure out the relationship between her husband Osmond and Merle. Her feelings are described in detail; the whole chapter is devoted to a few hours starting from the moment Isabel asks the servant to attend to the fire and bring fresh candles to the moment when the fire and all the candles are gone out. Although the duration of the text is about three or more hours, the space that is allotted to Isabel's internal analysis is 13 pages long, starting on page 389 and continuing to page 401. Here the narrator does not tell any events related to the main story line.

Another discovery of the study regarding the organization of Time in *The Portrait of a Lady* is Summary and Scene. In the summary the segment of story period is compressed to a relatively short space in the text time. For example, in Chapter 40, the narrator tells what Madame Merle has been doing during her absence from Rome:

> At one time she (Madame Merle) had spent six months in England; at another she had passed a portion of a winter in Paris. She had made numerous visits to distant friends, and gave countenance to the idea that for the future she should be a less inveterate Roman than in the past.

In this summary a year in Madame Merle's life has been narrated in four sentences. Thus, the summary serves the purpose of filling in the time the narrator does not want to tell about for many possible reasons, which, in this summary, is that the narrator does not want to detract from the main story line.

In terms of Scene, story-duration and text-duration are considered identical. In *The Portrait of a Lady*, the form used for scene is the purest scenic form—dialogue. Example is shown below:

> "You must stay here."
> "I should like to stay, as long as it seems right."
> "As seems right-as seems right?" He repeated her words.
> "Yes, you think a great deal about that."
> "Of course one must. You are very tired," said Isabel.
> "I am very tired. You said just now that pain is not the deepest thing. No-no. But it is very deep. If I could stay-"
> "For me you will always be here," she softly interrupted. (Chap. 34).

The study reveals that in *The Portrait of a Lady*, the more important events or conversations are given in great detail in deceleration of story time, and the less important ones compressed in acceleration of story time. Henry James in this narrative prefers not to surprise the readers by summing up briefly the most central event or rendering trivial events in detail.

On Frequency, the study reveals the use of singulative frequency, where certain events that happened once are told once. An example from *The Portrait of a Lady* would be:

> She (Countess Gemini) entered the room with a great deal of expression, and kissed Isabel, first on her lips, and then on each cheek, in the short quick manner of a bird drinking (Chap. 35).

Repetitive narration is telling a number of times what happened once. The repetitions of the narrative do not necessarily have to belong to the same narrator or focalizer. In *The Portrait*, the repetitive narration is Isabel's marriage and every time it is narrated there is a change in the focalizer. The first reference to Isabel's marriage takes place when Isabel and Caspar Goodwood meet:

> "Mr. Goodwood fixed his eyes for a moment on the floor and then at last raising them- 'Does she know Mr. Osmond?' he asked. 'A little. And she doesn't like him. But of course I don't marry to please Henrietta,' Isabel added." (Chap. 32).

This is also the first time the readers realize that Isabel has decided to get married to Mr. Osmond. The second time Isabel's marriage is referred to is again during a conversation, between Mrs. Touchett and Isabel:

> "Aunt Lydia, I have something to tell you", Mrs. Touchett gave a little jump and looked at the girl almost fiercely.
> "You needn't tell me. I know what it is". "I don't know how you know". "The same way that I know when the window is open-by feeling a draught. You are going to marry that man." (Chap. 33).

The next and the third time the reference to Isabel's marriage is made is when Isabel and Ralph are talking:

> "I (Ralph) feel tired. But I wasn't asleep. I was thinking of you…At the point of expressing properly what I think of your engagement…You were the last person I expected to see caught." (Chap. 34).

The last time Isabel's marriage is mentioned is when Isabel and Pansy are talking to each other:

> "Papa has told me you have kindly consented to marry him,' said the good woman's pupil. 'It is very delightful; I think you will suit very well.' 'You think I shall suit you?' 'You will suit me beautifully; but what I mean is that you and papa will suit each other…You will be a delightful companion for papa.' 'For you too, I hope" (Chap. 35).

This is the last reference and the fact that it is Pansy who brings it up makes it more important because she is the only one who is enthusiastic for the marriage. Her enthusiasm and need for a mother turn out to be the strongest urge for Isabel to live with Osmond.

Apart from singulative and repetitive narration, the study also reveals that there is also iterative narration, that is, telling once what happened a number of times. When Caspar Goodwood goes to visit Isabel at her house after years of her marriage, he becomes one of Mr. Osmond's friends. Mr. Goodwood repeats his visits and the narrator tells about what he and Mr. Osmond usually do:

> Osmond asked him repeatedly to dinner, and Goodwood smoked a cigar with him afterwards, and even desired to be shown his collections….Caspar took to riding on Campagna, and devoted much time to this exercise; it was therefore mainly in the evening that Isabel saw him. (Chap. 37).

The use of past simple and selection of words, the verb 'to devote', or the adverbs, 'repeatedly', 'mainly', indicate the events narrated in this description happen regularly, and therefore, the narration quoted above is iterative.

On Mood, the study reveals evidence of narrative perspective, that is, the point of view through which what is narrated is seen. Notwithstanding the external focalizer whose vision principally orients the narrative's information, there are also internal characters (internal focalizers) from whose points of view the narrator presents information. An example is shown below, when Isabel meets with Mr. Goodwood to announce her engagement:

> Caspar Goodwood stood there—stood and received a moment, from head to foot, the bright, dry gaze with which she rather withheld than offered a greeting. Whether on this side Mr. Goodwood felt himself older than on the first occasion of our meeting him, is a point which we shall perhaps presently ascertain; let me say meanwhile that to Isabel's critical glance he showed nothing of the injury of time. Straight, strong, fresh, there was nothing in his appearance that spoke positively either of youth or of age; he looked too deliberate, too serious to be young, and too

> eager, too active to be old. Old he would never be, and this would serve as a compensation for his never having known the age of chubbiness. Isabel perceived that his jaw had quite the same voluntary look that it had worn in earlier days; but she was prepared to admit that such a moment as the present was not a time for relaxation. He had the air of a man who had traveled hard; he said nothing at first, as if he had been out of breath. This gave Isabel time to make reflection. "Poor fellow," she mentally murmured, what great things he is capable of, and what a pity that he should waste his splendid force! What a pity, too, that one can't satisfy everybody!" It gave her time to do more… (Chap. 32).

In the first sentence there are two focalizers: the narrator and Caspar. The narrator focalizer tells the readers about the movements of the characters: "Caspar Goodwood stood there—stood and received a moment, from head to foot…" and Isabel rather "withheld" a look "than offered a greeting".

In this narration, there are two focalized subjects: Caspar and Isabel, both seen from without. However, the adjectives "bright" and "dry" describing Isabel's gaze gives idea that Caspar is also a focalizer, although internal; and Isabel is focalized from without by Caspar. In the second sentence, the narrator tells his readers that Caspar felt himself older compared to the first time he was introduced to the readers, thus the narrator is again the focalizer and Caspar, the focalized, is seen from within. In the rest of the sentence, "to Isabel's critical glance he showed nothing of the injury of time", Isabel is the focalizer and the focalized is Caspar from without. Isabel is the limited observer since she does not know that Caspar feels older now while the narrator- focalizer has a bird's eye view, being able to read through Caspar's feelings. The third sentence is a narration of Isabel's focalization of Caspar Goodwood from without since his appearance is described. The next sentence, the fourth sentence, is the continuation of Isabel's focalization. The fifth

sentence is still Isabel's focalization by an internal focalizer, and Caspar is the focalized from without. The sixth and the seventh sentences are still Isabel's remaining internal focalizer and Caspar's being the focalized from without. The last sentence is more complex because the narrator is the external focalizer and Isabel is focalized from within since her thoughts about Caspar, such as "Poor fellow", are revealed. However, Isabel is also a character-focalizer and an internal focalizer, since she perceives Caspar as the focalized from within when she thinks about his capabilities.

The above is just one example of the nature of narrative perspective in The Portrait of a Lady. It is obvious that in this narrative, the focalizer does not remain fixed, it is sometimes external, sometimes internal and there could be shifts among several focalizers even in a one-paragraph narration. The narrator is the external focalizer, and maintains the limited point of view except for few instances where the characters's thoughts and feelings are narrated. This is the more reason why it is necessary to examine the nature of the presentation of characters thoughts and words so as to ascertain the narrator's relation to the objects of his narration.

It is evident from the foregoing review, that the study undertaken on the Portrait of a Lady falls short of the total sense of narratologists' perspective on Mood, thus, the second component of Mood—Disatance, is not treated. This study on **Narrative Distance** in Henry James' *The Portrait of a Lady*, therefore, seeks to fill the gap.

2.3 Gerard's schema of mood—Distance

Gerard's idea of Mood is connected with the indicative mood of verbs in English Language grammar— of affirming, persuading, commanding or wishing etc. In Genette's terms of the Mood, he extends it to mean also the varying degrees of affirmation. He defines Mood in the following words:

> A name given to the different forms of the verb that are used to affirm more or less the thing in question, and to express…the different points of view from which the life or action is looked at. (Genette, 1983, p. 161).

He says that it is the 'regulation of narrative information' (ibid, p. 162); and Distance and Perspective are the two main modalities of expressing or regulating the narrative information. In his metalanguage, Distance represents the degrees of narrative information given, as shown in the words below:

> Narrative information has its degrees: the narrative can furnish the reader with more or few details, and in a more or less direct way, and can thus seem (to adopt a common and convenient spatial metaphor, which is not to be taken literally) to keep greater or less distance from what it tells (ibid, p. 162).

The narrator controls and regulates the narrative material based on how much he/she knows by assuming a participant's point of view (e.g. "I" narrator). Therefore, Distance implies the relationship between the narrator and the information he gives, in terms of the quantum of knowledge of events. It is the determination of the relationship between the presenter of the information (either a character or a narrator in or outside the fictional world) and the information being presented. Thus Mood centers on the interplay between reflector or point of view character and narrator, or how independent the narrator is from the focalizer or point of view character(s). Distance has two sub-divisions:

Narration of Events and *Narration of Speech*. Narration of Events, Genette describes as 'the transcription of the non-verbal into the verbal'. This, Genette further divides into two sub-categories: Diegesis and Mimesis. The two terms originate from Plato's contrasting of two narrative modes. The first is where the poet "himself is the speaker and does not even attempt to suggest to us that anyone but himself is speaking" (Genette, p. 162). Plato calls this 'haplé digésis' or 'pure narrative'. The second is where the poet 'delivers a speech as if it were someone else', and Plato describes this as imitation' or 'representation' or 'Mimesis' (Genette, p. 162). In Genette's view, mimesis is where the narrative material or object is handled in such a way that it literally tells itself. But according to Genette, all narrative is necessarily 'diegesis' (telling); it is only an illusion of 'mimesis' (showing) by making the story real and alive. In place of the two main traditional narrative moods, *diegesis* and *mimesis*, there are varying degrees of *diegesis*, with the narrator either more involved or less involved in the narrative, and leaving less room or more room for the narrative act.

Genette continues to describe Mimesis and Diegesis further: the former is 'the maximum of information and the minimum of narrator', while the latter is the maximum presence of the informer and the minimum of information. He explains that Proustian narratives saturate us with information and for that matter is most mimetic, while on the other hand the narrator's presence is also felt constantly. This is what Genette says:

> The narrator is present as source, guarantor and organizer of the narrative, as analyst and commentator, as stylist and particularly as producer of metaphors…Proustian narratives consists on the one hand almost exclusively of "scene"…in other words, of a narrative form that is most rich in information, and thus most mimetic… (Genette, 1983, p. 167).

Unlike drama which is characterized by pure mimesis, the narrative only reveals imprints of narration because it only tells; thus, every narrative implies a narrator. It may achieve partial mimesis through an illusion of showing. This means while there is only mimesis in drama, there is a combination of mimesis and diegesis in the narrative. The narrative therefore, according to him is a narration of speech and narration of events; thus, it transcribes imitated discourse (drama or dialogue) into a narrated discourse. It is as a discourse treated like one event among others, and taken on by the narrator himself.

In the narration of events, the emphasis is on telling—presenting the act of telling more than what is told, for the narrative or narration is "the transcription of the non-verbal into the verbal" (ibid, p. 164). It is diegesis in terms of narration of events.

On the other hand, narration of speech is absolute mimesis or imitation of speech in terms of Reported or Indirect speech. Genette identifies three sub-categories of narrated speech, each demonstrating progressively greater distance taken by the narrator with respect to the text:

1. *Narrativised speech*: The character's words and actions are integrated into the narration, and are treated like any other event. Example: *He confided in his friend, telling him about his mother's death*.

2. *Transposed speech,* which is of two types: *indirect style* and *free indirect style*. In the indirect style, the character's words or actions are reported by the narrator, who presents them with his interpretation. Example: *He confided to his friend that his mother had passed away*.

In the *free indirect style*, the character's words or actions are reported by the narrator, but without using a subordinating conjunction. Example: *He confided to his friend: his mother had passed away*.

3. *Reported speech*: The character's words are cited verbatim by the narrator. Example: *He confided to his friend: "My mother passed away"*.

Genette quotes from Proust's *Recherche* at the end of Sodome et Gomorrhe", where Marcel informs his mother of his intention to marry Albertine. The original discourse:

Marcel: I must marry Albertine

Mother: who?

Genette renders in Narrativised Discourse as follows:

I informed my mother of my decision to marry Albertine.

The narrator in the above does not add nor reduce from the character's words. He recopies it in the narration. This form of speech according to Genette is the most condensed in terms of the degree of indirectness; hence, it is the most distant form of Narration of Speech, thus the information is distant from the reader.

In rendering the above statement in Transposed Speech, (Indirect style), Genette states:

I told my mother that I absolutely had to marry Albertine.

This can also be expressed as unuttered or inner speech:

I thought that I absolutely had to marry Albertine.

But in the free indirect transposed style, the statement is rendered as follows:

I went to find my mother: it is absolutely necessary that I marry Albertine.

Genette says that Transposed Speech is more mimetic than the Narrativised Speech. However, this form according to him does not give the reader any guarantee of fidelity to the words really spoken. The narrator's presence is too perceptible in the very syntax of the sentence. In the free indirect style, the second clause "*it is absolutely necessary that I marry Albertine*" can express the speaker's thought while the first part: "*I went to find my mother*" seeks the mother. In the absence of the declarative verbs (told/thought) in the

indirect transposed style there could be ambiguity created between the voice of the character or the narrator, and between uttered and unuttered speech.

According to Michael Toolan (2001), the Free Indirect Discourse (FID) is a technique for rendering a character's speech or thought. FID does this 'indirectly' in the sense that it transposes pronouns and tenses into the pronoun/tense system of the narrative's ordinary narrative sentences (for instance, it may shift a first person into a third person, and the present tense into the past). But there are no quotation marks, and often any identification of speaker or thinker (*he said*, *she thought* etc.) is also dropped. As a consequence, there is often no formal difference between FID (reporting a character's speech or thought) and a plain narratorial statement.

Again, Leech and Short (1981) point out concerning the free indirect discourse:

> The free indirect version differs from that of Direct Thought by virtue of the backshift of the tense and the conversion of the first person to the third person (indirect features) and also by the absence of a reporting clause and the retention of the interrogative form and question mark (direct features)—(cited in *The Criterion: An International Journal in English*, p. 6).

Moreover, Stanzel (1984) maintains that the free indirect style can occur in first as well as third person narration. He defines free indirect form as "the combination of the speech, the perception or the thought of a fictional character with the voice of the narrator as the teller" (p. 219).

The last category of indirect discourse (Reported Discourse), described by James Joyce as

"immediate discourse" is the most mimetic. The statement is rendered as follows:

I said:"it is absolutely necessary that I marry Albertine".

It may also be stated without quotation marks, thus:

I said (I thought): it is absolutely necessary that I marry Albertine

According to Genette, the immediate or Reported Discourse is the most mimetic. In this type, the narrator pretends literally to give the floor to his character, as James Joyce remarks of Edouard Dujarlin's book:

> The reader would be installed in the thought of the main character from the first line on…the uninterrupted unfolding of that thought substituting completely for the customary form of narrative would apprise us of what the character does and what happens to him. (Genette, p.173).

According to Genette, a special subset of diegetic statements is 'attributive discourse': diegetic phrase or 'tag' identifying an agent and an act of speech, thought, or perception. Genette identifies syntactically two main forms:

a) An 'introductory tag' which is a discourse tag in initial position (*Kofi thought (that)*).

b) A 'parenthetical tag' which is a discourse tag in either medial or final position (*That, Kofi thought, was it*; *"That is it", Kofi thought*).

Closely linked with the above, Sternberg (1982b) postulates concerning the immediate discourse that when the narrative of events includes or shifts to a narrative of words, we encounter a patchwork structure that is addressed by quotation theory, and this is the narrative option of rendering a character's speech or thought. There is a framing or embedding in which a character's discourse or inset is presented within a narrator's discourse or frame. The simplest kind of frame is a clause of 'attributive discourse' (She said [frame], Good morning [inset]). The inset represents either actual words or virtual

words (hypothetical utterances as well as verbalized mental events). The inset's mimetic quality (or accuracy) ranges from rough approximation to verbatim reproduction.

It must be noted at this point that the Narration of Events is predominant in the traditional or classical novel because their aim is to inform the reader by narrating events. However, in modernist novel, Narration of Speech is used often because the focus is on discourse, not events. The free indirect and immediate discourse are often used because the notion of events is discarded and the emphasis rather put on immediate speech where discourse sometimes represent neither author, narrator nor character, but a disembodied voice or 'pure mood' as in the case of philosophical discourse. In short the narrator is obliterated from view while the characters and their actions are asserted.

CHAPTER THREE

ANALYSIS OF THE TEXT:

3.0 Introduction

This chapter explores *The Portrait of a Lady* by Henry James and lays bare by examination the structures that underlie its composition. Specifically, it examines how narration of events render the narrative mimetic (maximum of information and minimum presence of narrator). The narration of events here mainly hinges on charater and setting. This is done to show how Henry James succeeds in making the narrator disappear from the narrative. The novel is in fifty five (55) chapters, and the analysis only identifies instances of narration of events (character and setting presentation) for a meticulous digestion to comprehend how narrator distance occurs, the distance techniques employed, and the overall effect they have on the narrative and the reader.

Notwithstanding the sequence of events that characterize the novel, Henry James endeavours to write the novel like drama. His work is without plot, as he intimates:

> …the germ of my idea, I see that it must have consisted not at all in any conceit of a "plot"…but altogether in the sense of a single character, the character and aspect of a particular engaging young woman, to which all the usual elements of a "subject" certainly of a setting, were to need to be super added… (*Preface to the Portrait of a Lady*, p. 2).

Evidently, James' ideal in the Portrait of a Lady is not plot—not the presentation of events and incidents. Yet the narrative presupposes incidents and events. How is a novel written without plot? How does James do it 'without the conceit of a plot'? All he seeks to do is in the 'sense of a single character'…'a particular engaging young woman'. Having had this character, he needs 'setting' to add to it. Having a character portrayed

against a background (setting), is enough incident or event, to constitute plot for Henry James. He has no story to present to the reader. Similarly, in the Art of Fiction, Henry James repeats the idea of character being incident and vice-versa, as constituents of plot in the novel:

> When one says picture one says of character; when one says novel one says of incident, and the terms may be transposed at will. What is character but the determination of incident? What is incident but the illustration of character? What is either a picture or a novel that is *not* of character? …It is an incident for a woman to stand up with her hand resting on a table and look at you in a certain way…at the same time, it is an expression of character. (cited in Blair W. et al, p. 661).

From the above, James associates picture with character and incident. The simple gesture of 'a woman standing with hand resting on a table and looking in a certain way' to James constitutes incident and at the same time an expression of character. The very ideas of a picture and character are seen in the word "portrait", as in the title of the novel: *The Portrait of a Lady*. Therefore in *The Portrait of a Lady*, Henry James intends just to portray—to illustrate—to show—a portrait, a picture, a painting, a character—as incident. This suggests that he pays great attention to details of the portrait in order to reveal it (the character) in greater light. He stresses: "to 'render' the simplest surface, to produce the most momentary illusion, is a very complicated business" (ibid, p. 660).

Now, who is this character to portray? Henry James answers:

> The novel is of its very nature an "ado", an ado about something…therefore, consciously, that was what one was in for—for positively organizing an ado about Isabel Archer (*Preface to The Portrait of a Lady*, p. 6).

Isabel Archer is the lady whose portrait is portrayed in the novel. Since James sought to portray the portrait of Isabel Archer, his presentation of information in the whole novel is chiefly dramatic. Thus, both the narration of speech and narration of events are picturesque, the idea being to show even while telling. There is therefore showing in telling in *The Portrait of a Lady*.

3.1 Synopsis of the text

In *The Portrait of a Lady*, James presents us with a tragic tale of a young American woman (Isabel Archer) choosing her own destiny and asserting her independence and, in the words of the author, "affronting her destiny", and learning to live with it despite the consequences. Isabel, who at the beginning of the book is referred to by her aunt as "a clever girl—with a strong will and high temper", is a young woman of enormous possibility like the modern America for which she is a metaphor. Isabel desires nothing more or less than freedom. By the conclusion of the novel, Isabel comes to the realization that freedom and maturity are perhaps best defined as the acceptance of one's destiny. *The Portrait of a Lady* is as timeless today as when it was published. It continues and expands upon a favorite theme of James, that of the "American abroad", with its sub themes of oppression versus freedom, free will versus destiny, the role of women in society, and the clash of American and European cultures; or the tensions that develop between direct, innocent, and idealistic Americans (most often young women) and sophisticated, devious business-minded Europeans.

3.2 Narration of Events

NB: (All extracts are from the *Penguin Popular Classics* of *The Portrait of a Lady*, 1997).

The opening of the narrative sets the pace for the illustration of events:

> Under certain circumstances there are few hours in life more agreeable than the hour dedicated to the ceremony known as afternoon tea... Those that I have in mind in beginning to unfold this simple history offered an admirable setting to an innocent pastime. The implements of the little feast had been disposed upon the lawn of an English country-house, in what I should call the perfect middle of a splendid summer afternoon. Part of the afternoon had waned, but much of it was left, and what was left was of the finest and rarest quality. Real dust would not arrive for many hours; but the flood of summer light had begun to ebb, the air had grown mellow, the shadows were long upon the smooth, dense turf…The house that rose beyond the lawn was a structure to repay such consideration, and was the most characteristic object in the peculiarly English picture I have attempted to sketch… The great still oaks and beeches flung down a shade as dense as that of velvet curtains; and the place was furnished, like a room, with cushioned seats, with rich-coloured rugs, with the books and papers that lay upon the grass…

The above is a presentation of setting. The narrator deliberately throws light on various aspects of the setting: the twilight of the day, the houses around the lawn, the trees around the beech and the furniture of the place. There is vivid depiction of the setting in such detail that provides a panoramic view of the elements herein shown. In the presentation of the characters in the setting, the description is equally in great detail:

> The shadows on the perfect lawn were straight and angular; they were the shadows of an old man sitting in a deep wicker-chair near the low table on which the tea had been served, and of two younger men strolling to and fro, in desultory talk, in front of him. The old man had his cup in his hand; it was an unusually large cup, of a brilliant pattern from the rest of the set, and painted in brilliant colours. He… smoked cigarettes as they continued to stroll… The old gentleman at the tea table…has a narrow clean-shaven

> face, with evenly distributed features and an expression of placid acuteness... A beautiful collie dog lay upon the grass near his chair, watching the master's face almost as tenderly as the master contemplated the still more magisterial physiognomy of the house; and a little bristling, bustling terrier bestowed a desultory attendance upon the other gentlemen…

It is clear how the old man is presented with every detail of his physiognomy, including details on the tea cup he holds, as well as the terrier that lay beside him. He also includes details about what the old man does (smoking) while sitting still and gazing at the other gentlemen. These other gentlemen are similarly presented in vivid light:

> One of these was a remarkably well-made man of five and thirty, with a face as English as that of the old gentleman I have just sketched was something else; a noticeably handsome face, fresh-coloured, fair, and frank, with firm, straight features, a lively grey eye, and the rich adornment of a chest-nut beard… He was booted and spurred, as if he had dismounted from a long ride; he wore a white hat, which looked too large for him;… His companion, measuring the length of the lawn beside him, was a person of quite another pattern, … Tall, lean, loosely and feebly put together, he had an ugly, sickly, witty charming face—furnished, but by no means decorated, with a straggling moustache and whisker. He looked clever and ill—a combination by no means felicitous; and he wore a brown velvet jacket…. His gait had a shambling, wandering quality; he was not very firm on his legs;… and at this moment, with their faces brought into relation, you would easily have seen that they were father and son (chapt. 1, pp. 5-8).

The information above on the two gentlemen is not limited to their physiognomy but includes details about their stature and height, as well as the clothes worn and the manner of their walkings.

Being the very beginning of the narrative, Henry James sets the tone for the depiction of pictures. He actually attempts to sketch the elements: 'The house…the peculiarly English

picture I have attempted to sketch'; 'the old gentleman I have just sketched'. His words almost produce a synaesthesia of the senses. Anybody listening can perceive with the senses, the concrete elements depicted in the narration: the individual characters with their peculiar characteristics, the lawns, trees, the tea-cup, the river, the house, the fresh breeze—mingled with somewhat cold-brilliant sunshine, provides an atmosphere of serenity, as of twilight (suggested in the words of the narrator)—"what I should call the perfect middle of a splendid summer afternoon. Part of the afternoon had waned, but much of it was left, and what was left was of the finest and rarest quality. Real dust would not arrive for many hours; but the flood of summer light had begun to ebb, the air had grown mellow…". Colours like red, black, white, brown, velvet, brilliant fresh-coloured, fair; and descriptions like summer, cold, great, luxurious, mellow, dense, rich-coloured, charming, narrow, placid, clean-shaven, rustic, faint, lean, wicker, low, spacious, big, thick embroidered, beautiful, old, bristling, bustling, desultory, noticeably handsome, firm, straight, grey, rich, too large, large, tall, ugly, sickly, witty, charming, straggling, inveterate, shambling, and wandering among other similes such as 'as dense as', 'as tenderly as', 'as English as', 'as if'—all shown against the green background of the lawns gives the impression of a picture with outstanding features or different portraits with illustrious features; and the feeling or impression of a cool-warm climate, one suitable for 'the ceremony of afternoon tea'. Only the setting and the three characters are shown in this narration of events but the details presented on each element is one of panorama, appealing to the sense of sight. This is no wonder because the narrator intends to show, not to tell.

It is narration of events that can be described as mimetic due to the graphic presentation of the scenes and the quantum of information offered in descriptive pauses; hence, there is more information provided than the narrator presence. In a word, the scene is vivaciously pictorial and picturesque. By this mode of narration there is maximum of information and minimum of narrator. Therefore, even though the narrator tells or narrates at this juncture, he emphasizes what is told by showing it more than the telling; and in this method, narrator presence is minimized while the content is asserted.

Another point to note about the extract in the light of narrator distance is the external focalization employed in it. "Those that I have in mind in beginning to unfold this simple history…" suggests that the narrator is not involved in the account. As the external focalizer who knows nothing about the characters, he introduces his characters without assuming any personal knowledge of them: the persons concerned in it; 'an old man sitting in a deep wicker chair'; 'two younger men strolling to and fro'; and the pronoun 'he' used to describe each of them without names shows the narrator's ignorance of them. He is only an observer like the reader—watching and commenting (describing) on what he sees. Even as dialogue ensues among them, the narrator still remains aloof until the characters show themselves, with respect to their identities.

When Isabel arrives in Garden Court, she is already discussed by the three characters (Lord Warburton, Ralph Touchett, and Mr. Touchett) in the ensued dialogue, and the narrator similarly maintains ignorance of her while describing her physical appearance:

> …he had been the object of observation to a person who had just made her appearance in the doorway of the dwelling for some moments before he perceived her…The person in question was a young lady, who seemed

> immediately to interpret the greeting of the little terrier… Bunchie's new friend was a tall girl in a black dress, who at first sight looked pretty. She was bare headed, as if she were staying in the house…Meantime the two other gentlemen had also taken note of the new-comer. (chapt. 2, pp. 14-15).

After announcing the arrival of the new comer (Isabel) the narrator shows her outlook in the usual graphic light: 'young lady', 'pretty at first sight', 'bare headed'. a tall girl in a black dress, who at first sight looked pretty….

Isabel's portrayal here can be described as mimetic owing to the graphic manner in which she is described by the narrator. These descriptions are perceivable by any observing person. The narrator hereby gives maximum information, at least about Isabel's outward appearance, whereas he himself is de-emphasized. He is here the external focalizer who knows nothing, and like the observing reader, only views and comments on what is taking place.

Isabel is also depicted through the details proffered in her most cherished hobby, and the reader perceives her as one very penchant for knowledge from her childhood, and as such highly intellectual:

> …this young lady had been seated alone with a book, for her love of knowledge had a fertilizing quality and her imagination was strong,…Isabel...kept her mind on her book and tried to fix her mind. It had lately occurred to her that her mind was a good deal of a vagabond, and she had spent much ingenuity in training it to a military step, and teaching it to advance, to halt, to retreat, to perform even more complicated manoeuvres, at the word of command. Just now she had given it marching orders, and it had been struggling over the sandy plains of a history of German Thought …her own intellectual pace. (chapt. 3, pp. 20-24).

The narrator's paintstaking description of the activity of Isabel's learning is marked. The nature of Isabel's mind comes out clearly in the way it is personified. All these facts prove that Isabel had a formidable intellectual start in life. Her "strong imagination" suggests that she is very likely 'a character of thought' more than of 'action'. She would be critical and analytical about issues before reacting—certainly from her intellectual orientation. Information about Isabel's background includes a vivid presentation of her father's complex old building:

> It was an old house at Albany—a large, square, double house, with a notice of sale in the windows of the parlour… They were exactly alive—large white doors, with an arched frame and wide side-lights, perched upon little "stoops" of red stone, which descended sideways to the brick pavement of the street… These rooms, above-stairs, were extremely numerous, and were painted all over exactly alike, in a yellowish-white which had grown sallow with time. On the third floor, there was a sort of arched passage, connecting the sides of the house…which, though it was short and well-lighted, always seemed to the girl to be strange and lonely, especially on winter afternoons…On the other side, opposite, across the street, was an old house that was called the Dutch House—a peculiar structure, dating from the earliest colonial time, composed of bricks that had been painted yellow, crowned with a gable that was pointed out to strangers, defended by a rickety wooden paling, and standing sideways to the street. (chapt. 3, pp. 20-24).

Why does the narrator take time to detail various aspects and features of the house? His intention is to show the events even through telling. In the narration of events the narrator here prefers mimesis to diegesis, in his conscious choice of detailing the events he narrates, thus, presenting maximum information, information that is more visually sensible to the reader. As the information saturates the narration, the narrator's distance turns to be wide from the objects of narration.

Another observable component of the narrator's distance techniques is the inclusion of historical facts: "…an old house that was called the Dutch House—a peculiar structure, dating from the earliest colonial time". In the depiction of the other house in chapter one, involving Ralph, Lord Warburton and Mr. Touchett, the narrator similarly draws historical connection:

> It stood upon a low hill, above the river—the river being the Thames, as some forty miles from London (…) The house had a name a history; the old gentleman taking his tea would have been delighted to tell you these things: how it had been built under Edward the Sixth, had offered a night's hospitality to the great Elizabeth…had been a good deal bruised and defaced in Cromwell's wars, and then, under the Restoration, repaired and much enlarged; and how, financially, after having been remodelled, and disfigured in the eighteenth century, it had passed into the careful keeping of a shrewd American banker, who had bought it originally (…) because it was offered at a great bargain…(chapt. 1, p. 6)

And this is additional feather in his cup of techniques to saturate the narrative with information that is veritable. The narratorial relevance of this style is to produce the quality of verisimilitude, as a component of realism. It is the aim of modern fiction to represent life as it truly is, and fiction practitioners—including Henry James in the effort to show what is purportedly a true account of life, uses this style in the narration of events to create narrative distance by way of providing more information to the reader. Henry James' theoretical orientation of the art of fiction sees the narrator as a historian:

> It implies that the novelist is less occupied in looking for the truth (the truth, of course I mean, that he assumes, the premises that we must grant him, whatever they may be) than the historian, and in doing so, it deprives him at a stroke of all his stading-room. To represent and illustrate

> the past, the actions of men, is the task of either writer…
> (*The Art of Fiction*; cited in Blair W. et tal, p. 655).

For this reason, the narrator in *The Portrait of a Lady functions* as a historian, representing and illustrating the past, and the actions of men and references that actually exist.

There is another technique by which the narrator shows more information in the narration of events: by internal focalization. In this approach, information is filtered through the eye-view of the characters themselves, and this de-emphasizes the narrator. Having spent few weeks in Garden Court, Isabel gets opportunity to see things for herself, things about friends and associates, with whom she will relate. When she is invited to see for herself the splendor of Lockleigh, Lord Warburton's house, the narrator shows the house through Isabel's perspective:

> When Lord Warburton showed her the house, after lunch, it seemed to her a matter of course that it should be a noble picture. Within, it had been a good deal modernized—some of its best points had lost their purity; but as they saw it from the gardens, a stout, grey pile, of the softest, deepest, most weather-fretted hue, rising from a broad, still moat, it seemed to Isabel a castle in a fairy-tale. The day was cool and rather lustreless; the first note of autumn had been struck; and the watery sunshine rested on the walls in blurred and desultory gleams, washing them, as it were, in places tenderly chosen, where the ache of antiquity was keenest…(chapt. 9, p. 73).

This is narration of events in mimesis. The narrator describes Lord Warburton's old house in Lockleigh from Isabel's perspective: "…it seemed to Isabel a castle in a fairy-tale…"

Through her prism, the narrator, using adjectives, describes in detail the physiognomy of the house against the background of a weather condition occasioned by autumn. The

house is 'a stout, grey pile, of the softest, deepest, most weather-fretted hue, rising from a broad, still moat, it seemed to Isabel a castle in a fairy-tale'. Presenting the grandeur of the house from Isabel's point of view enables the narrator to also describe the climate's added glamour to the imposing house:

> The day was cool and rather lustreless; the first note of autumn had been struck; and the watery sunshine rested on the walls in blurred and desultory gleams, washing them, as it were, in places tenderly chosen, where the ache of antiquity was keenest…

This calculated blend provides maximum information about the old house, and depicted through Isabel's perspective, the narrator succeeds in showing Isabel the picture of Warburton's riches and fame. Closely linked with this approach of revealing information, the narrator reveals information about Caspar Goodwood through Isabel's prism:

> …let me say meanwhile that to Isabel's critical glance he showed nothing of the injury of time. Straight, strong, fresh, there was nothing in his appearance that spoke positively either of youth or of age; he looked too deliberate, too serious to be young, and too eager, too active to be old. Old he would never be, and this would serve as a compensation for his never having known the age of chubbiness. Isabel perceived that his jaw had quite the same voluntary look that it had worn in earlier days; but she was prepared to admit that such a moment as the present was not a time for relaxation. He had the air of a man who had traveled hard; he said nothing at first, as if he had been out of breath. This gave Isabel time to make reflection.(chapt. 32, p.302).

In the above narration of events, Goodwood's physical appearance and his natural expressive figure from life's vicissitudes have being shown with descriptive adjectives to the reader through Isabel's internal focalization: 'to Isabel's critical glance he showed nothing of the injury of time. Straight, strong, fresh, there was nothing in his appearance that spoke positively either of youth or of age; he looked too deliberate, too serious to be

young, and too eager, too active to be old…his jaw had quite the same voluntary look that it had worn in earlier days… He had the air of a man who had traveled hard…'. In addition, evidence presented in the narrative for more information also include what the material world in the fictional world, even other people including the reader can attest to:

> …you might have seen his name in the papers in connexion with this fruitful contrivance; assurance of which he had given to Isabel by showing her in the columns of the *New York Interviewer* an exhaustive article on the Goodwood patent—an article not prepared by Miss Stackpole, friendly as she had proved herself to his more sentimental interest... It always struck people who knew him that he might do greater things than carry on a cotton-factory; there was nothing cottony about Caspar Goodwood, and his friends took for granted that he would not always content himself with that... It pleased Isabel to know that he had the qualities of a famous captain,… he was the strongest man she had ever known, and she believed that at bottom he was the cleverest…(chapt. 13, p. 107-109).

In the above narration of events, the narrator tells us Caspar's background—educationally and culturally, his occupation, his physique, his achievements and potentials—with concrete evidence: the reference to the Goodwood patent in the *New York Interviewer*. In order to concretize the information, the narrator shows Caspar from other people's perspective:

> …It always struck people who knew him that he might do greater things than carry on a cotton-factory; there was nothing cottony about Caspar Goodwood, and his friends took for granted that he would not always content himself with that.

It is part of the narrator's narrative distance techniques to involve the reader as witness to the facts portrayed in the narrative. The exemplar of this assertion in the above extract is his invitation to the reader to witness Caspar's fame in the papers: "You (referring to the reader) might have seen his name in the papers in connexion with this fruitful

contrivance; assurance of which he had given to Isabel by showing her in the columns of the *New York Interviewer* an exhaustive article on the Goodwood patent". All these provide fertile grounds for Isabel to perceive Caspar from her own perspective, while serving as a means of showing more information to the reader through the narration of events.

Not long after these events, comes the introduction of Madame Merle. She is depicted, like that of Caspar above, from Isabel, and other people's perspective:

> Madame Merle was a fair plump woman; everything in her person was round and replete, though without those accumulations which minister to indolence, her features were thick, but there was a graceful harmony among them, and her complexion had a healthy clearness. She had a small grey eye, with a great deal of light in it—an eye incapable of dullness, and, according to some people, incapable of tears; and a wide, firm mouth, which, when she smiled, drew itself upward to the left side, in a manner that most people thought very odd, some very affected, and a few very graceful. Isabel inclined to range herself in the last category. Madame Merle had thick, fair, hair, which was arranged with picturesque simplicity, and a large white hand, of a perfect shape—a shape so perfect that its owner, preferring to leave it unadorned, wore no rings. (chapt.18, pp. 162, 163).

The above extract is a narration of events, even a description of Madame Merle. The linguistic elements that produce the details, like those of the setting and characters above are mainly adjectives and adjective phrases: fair, plump, round and replete, thick, graceful, healthy, small, grey, great deal of light, incapable of dullness, incapable of tears, wide, firm very odd, very effaced, very graceful, picturesque, large, white, so perfect. There is also the use of complex noun phrases:

> an eye incapable of dullness, and, according to some people, incapable of tears; and a wide, firm mouth, which, when she smiled, drew itself upward to the left side, in a

> manner that most people thought very odd, some very affected, and a few very graceful… hair, which was arranged with picturesque simplicity, and a large white hand, of a perfect shape—a shape so perfect that its owner, preferring to leave it unadorned, wore no rings.

The descriptive items, particularly the adjectives are used in both pre and post modification in order to draw attention to the totality of the physiognomy of the character's portrait. The information is further enriched by the internal focalization used to depict Madame Merle through the eyes of Isabel and other people: '…according to some people…incapable of tears… most people thought very odd, some very affected, and a few very graceful. Isabel inclined to range herself in the last category'. These details make the reader see the character, and not the narrator.

As Isabel and Madame Merle visit Gilbert Osmond, the narrator comments on the visit:

> … Nothing could have been more charming than this occasion—a soft afternoon in May, in the full maturity of the Italian spring. The two ladies drove out of the Roman Gate, beneath the enormous blank superstructure which crowns the fine clear arch of that portal and makes it nakedly impressive, and wound between high—walled lanes, into which the wealth of blossoming orchards overdropped and flung a perfume, until they reached the small superurban piazza, of crooked shape, of which the long brown wall of the villa occupied in part by Mr. Osmond formed the principal, or at least the most imposing, side... Mr. Osmond met her in the cold ante-chamber—it was cold even in the month of May—and ushered her, with her companion, into the apartment to which we have already been introduced…. (chapt. 24, pp. 234-235).

Again, this commentary is narration of events; and in this narration, the depiction of the setting is graphic, in the description of the climate—'a soft afternoon in May, in the full maturity of the Italian spring... it was cold even in the month of May...'. Moreover, the

itemization of concrete objects is marked in descriptive pauses by the use of adjectives and complex noun phrase:

> …out of the Roman Gate, beneath the enormous blank superstructure which crowns the fine clear arch of that portal and makes it nakedly impressive, and wound between high—walled lanes, into which the wealth of blossoming orchards overdropped and flung a perfume, until they reached the small superurban piazza, of crooked shape, of which the long brown wall of the villa occupied in part by Mr. Osmond formed the principal, or at least the most imposing, side…through a wide, high court, where a clear shadow rested below, and a pair of light-arched galleries, facing each other above, caught the upper sunshine upon their slim columns and the flowering plants in which they were dressed... (chapt. 24, pp. 234-235).

This picturesque blend infuses mimesis into the narration, in that it provides maximum information about the location of Osmond's residence. Similarly, his vivid portrayal of the Countess Gemini from Isabel's perspective gives a holistic impression of the character, and is part of the narrator's distance techniques:

> Isabel could see that she was a woman of fashion. She was thin and dark, and not at all pretty, having features that suggested some tropical bird—a long beak-like nose, a small, quickly moving eye, and a mouth and chin that receded extremely. Her face, however, thanks to a very human and feminine expression, was by no means disagreeable, and as regards her appearance, it was evident that she understood herself and made the most of her points. The soft brilliancy of her toilet had the look of shimmering plumage, and her attitudes were light and sudden, like those of a creature that perched upon twigs. She had a great deal of manner; Isabel, who had never known anyone with so much manner, immediately classified the Countess Gemini as the most affected of women. She remembered that Ralph had not recommended her as an acquaintance; but she was ready to acknowledge that on a casual view the Countess presented no appearance of wickedness. Nothing could have been kinder or more innocent than her greeting to Isabel. (chapt. 24, pp. 234-235).

The Countess's outfit and physical features are presented in such a distinct fashion that she is visibly present to the reader. The narration is thus in mimesis owing to the fact that more information about the woman's physiognomy is given. With this panorama, Isabel is able to assess the characters with whom she associates and be informed to make her own judgments about them, while the reader also derives information from Isabel's prism. In this same manner, Pansy is depicted: 'Pansy had on a scanty white dress, and her fair hair was neatly arranged in a net; she wore a pair of slippers, tied, sandal-fashion, about her ankles…'. Every scene from which the heroine must derive information to see her through her experiment is not without the presentation of the figure for whom the scene is shown. Therefore, even before Isabel is shown Osmond's artifacts, she gets the opportunity to observe him from her own perspective:

> Isabel, however, privately perceived that if he did not expect, he observed; she was very sure he was sensitive. His face, his head were sensitive; he was not handsome, but he was fine, as fine as one of the drawings in the long gallery above the bridge, at the Uffizi. Mr. Osmond was very delicate; the tone of his voice alone would have proved it. It was the visitor's delicacy that made her abstain from interference. His talk was like the tinkling of glass, and if she had put out her figure she might have changed the pitch and spoiled the concert. Before he went he made an appeal to her. (chapt. 23, pp. 229-230).

Perceiving Osmond clearly shows that Isabel sees him from her own perspective, and in this focalization Osmond is presented as 'not handsome, but fine, his face and head are sensitive, delicate, delicate tone like the twinkling of glass'. In this way, a detail about the character is filtered through Isabel's prism, since she is the focal figure of the narrator and the reader. Under her critical eyes, she reads Osmond carefully before deciding to go

into matrimony with him. When Osmond and Isabel are finally to be married, the nuptial ceremony is presented in narration of events:

> He consoled himself, as he might be by behaving (as he deemed) beautifully, and was present at the ceremony by which Isabel was united to Mr. Osmond, and which was performed in Florence in the month of June…she had finally decided, in spite of Osmond's professed willingness to make a journey of any length, that this characteristic would best be preserved by their being married by the nearest clergyman in the shortest time. The thing was done, therefore, at the little American chapel, on a very hot day, in the presence only of Mrs. Touchett and her son, of Pansy Osmond and the Countess Gemini…Madame Merle had been invited, but Madame Merle, who was unable to leave Rome, sent a gracious letter of excuse. Henrietta Stockpole had not been invited, as her departure from America, announced to Isabel by Mr. Goodwood, was in fact frustrated by the duties of her profession; but she had sent a letter, less gracious than Madame Merle's… (chapt. 26, pp. 359-360).

The narrator prefers to present a summary of the nuptial event such that he might reduce the text time and also present the most important details of the ceremony. The time, place, participants, as well as invited persons are stated in the account to give the reader sufficient information about the event; hence there is still element of mimesis in the narration that give the reader enough information.

Thus the narration of events in this narrative is marked with the provision of details to which the reader is disposed to the portrait of events. Setting and character are artfully blended to give a vivid impression of the characters and elements of scenes depicted in the setting. This calculated blend apart from providing more information, also appeals to the senses, especially of the visual acuity since the scenes showed somehow expose graphically the various aspects of the elements such as their size, colour, shape, texture,

smell sound, temperature etc. in panorama, as of those shown in the cinema. More importantly, the scenes are usually depicted through the vision of the internal characters, particularly the heroine (Isabel Archer), who is the object of emphasis in the narrative, such that the reader may see her the way she sees herself. In this technique the overall emphasis of narration is shifted from the narrator to the events themselves, thus the events narrate themselves and the narrator becomes a distant figure from what he is narrating in the narrative.

CHAPTER FOUR

ANALYSIS OF THE TEXT:

4.0 Introduction

This chapter explores specifically, the narration of speech in *The Portrait of a Lady*. It examines how the speech in the text by various characters is presented by the narrator and how the presentation of speech reveals more or less the characters or the narrator. Thus the presentation shows a discrepancy between the narrator's speech and character's speech and how narrator distance occurs as a result of the saturation of the characters' speech.

4.1 Narration of Speech: Trnansposed Speech

This is the narrator's chief means of showing information in this narrative. As an exemplar of the modern novel—geared towards discourse, the speech of the characters is presented through their thoughts and utterances. It is also the means by which the narrator portrays the portrait of the lady and of other prominent characters in the narrative. Isabel's impression of other characters, and of life, derive from her vision of them—vision, which is already discussed in the narration of events above, and lead to her thoughts and inform her decisions—actions and inactions. This is intimated by the narrator:

> Isabel has an immense curiosity about life, and as such in the narrator's words, she is "constantly staring and wondering. She carried within herself a great fund of life, and her deepest enjoyment was to feel the continuity between the movement of her own heart and the agitations of the world…" (Chap. 4, p. 33).

This statement by the narrator is the basis of the prevailing consciousness of the heroine throughout the narrative. For this reason the free indirect speech is used more than the indirect transposed speech, in presenting the character's consciousness. Right from her childhood days, Isabel is depicted as a character of thoughts:

> …though it was short and well-lighted, always seemed to the girl to be strange and lonely, especially on winter afternoons…but even as a child, she thought her grandmother' dwelling picturesque… (chapt. 3, pp. 20-24).

'…but even as a child, she thought her grandmother' dwelling picturesque…' reveals Isabel's thoughts about her grandmother's dwelling even at such a tender age. Speech, especially about Isabel is presented in a mixture of indirect speech, interlaced with the narrator's commentary. Having practically revealed all of Isabel's past, the narrator launches into an exposition of Isabel's personality. The portrait of Isabel is here given by the narrator:

> Isabel Archer was a young person of many theories; her imagination was remarkably active;…It may be affirmed without delay that Isabel was probably very liable to the sin of self-esteem; she often surveyed with complacency the field of her own nature; she was in the habit of taking for granted, on scanty evidence, that she was right; impulsively…Her thoughts were a tangle of vague outlines, which had never been corrected by the judgment of people who seemed to her to speak with authority. In matters of opinion she had her own way, and it had led her into a thousand ridiculous zigzags...Altogether, with her meager knowledge, her inflated ideals, her confidence at once innocent and dogmatic, her temper at once exacting and indulgent, her mixture of curiosity and fastidiousness, of vivacity and indifference, her desire to look very well and to be if possible even better; her determination to see, to try, to know; her combination of the delicate, desultory, flame-like spirit and the eager and personal young girl…(chapt. 6, pp. 46-50).

The direct definition of the narrator here seemingly bears the tone of omniscience, and functions as a mirror held to Isabel's personality, drawing a picture of Isabel's impulsive nature. It might be safe to affirm here that Isabel Archer, who just arrives in Garden Court, possesses certain intuitive and cultivated tendencies which constitute her flaws, as the narrator reveals traits of which Isabel herself may be only vaguely aware or altogether unaware. She thinks highly of herself, trusts in her own opinions than anybody else, is dogmatic, conservative and individualistic, among other adjectives that may aptly describe her personality. The reader can now view her vis-à-vis her actions. The information presented about Isabel is thus from the narrators' perspective. The character traits of the heroine are presented by the narrator, to give the reader a glimpse of her. It is more or less the summary of Isabel's personality, and this is presented as commentary on observation of the heroine. But the reader requires more reliable information. Because even though every description above points to Isabel, the reader only knows her from the narrator's perspective, and a big distance is created between Isabel and the reader due to the narrator's obtrusive, explanatory and seemingly omniscient voice. Isabel's perceptions about herself, her innate characteristics as well as her cultivated tendencies are then interfused with the above in indirect transposed discourse:

> She had an infinite hope that she should never do anything wrong… among her theories, this young lady was not without a collection of opinions on the question of marriage. The first one on the list was the conviction that it was very vulgar to think too much about it. From lapsing into a state of eagerness on this point she earnestly prayed that she might be delivered; she held that a woman ought to be able to make up her life in singleness, and that it was

> perfectly possible to be happy without the society of a more or less coarse-minded person of another sex…She always returned to her theory that a young woman whom after all everyone thought clever should begin by getting a general impression of life… (chapt. 6, pp. 46-50).

With this presentation, Isabel's thought about herself is presented with narrator's interpretation, but this offers a greater distance taken by the narrator as compared to the commentary above. This is because, the reader gets some evidence of the heroine from her theories and perceptions which are presented from the narrator's perspective. This is also interspersed with free indirect discourse, where the narrator presents the heroine's thoughts about herself, and Isabel's nature is clearly discernible:

> It was almost as unnecessary to cultivate doubt of one's self as to cultivate doubt of one's best friend; one should try to be one's own best friend, and to give one's self, in this manner, distinguished company…This was necessary to prevent mistakes, and after it should be secured, she might make the unfortunate condition of others an object of special attention…she would appear what she was…It was wrong to be mean, to be jealous, to be false, to be cruel; she had seen very little of the evil of the world, but she had seen women who lied and who tried to hurt each other…On the whole, reflectively, she was in no uncertainty about the things that were wrong. She had no taste for thinking of them, and she would appear what she was…If one should wait expectantly and trustfully, one would find some happy work to one's hand…What should one do with the misery of the world in the scheme of the agreeable for one's self? (chapt. 6, pp. 46-50).

"self" stands out in Isabel's character from her thoughts above, and the rhetorical question in the last sentence as well as the past tense forms of the verb used, show how the character's mind flows unmediated. The narrator interweaves Isabel's thoughts about herself into his (the narrator) own perceptions about herself; in so doing, the narrator's

perspective about Isabel—shown earlier above, becomes a commentary on what she herself thinks herself to be, and who she truly is. The character here reveals herself instead of the narrator. In this way, there is a mimesis of what is told because it becomes the voice of the character herself and the narrator's distance from the narration is thus guaranteed.

Moreover, information about the heroine is also presented through the vision of other characters. In the case of Ralph, Isabel is a source of solace to him, an object of entertainment to revive his spirit. The narrator shows Ralph's perception about Isabel after the latter had spent two weeks in Garden Court:

> He wondered whether he were falling in love with this beautiful with this spontaneous young woman from Albany… he was not…he felt a little more sure. Lord Warburton had been right about her; she was a thoroughly interesting woman. Ralph wondered how Lord Warburton had found it out so soon… If his cousin were to be nothing more than an entertainment to him, Ralph was conscious that she was an entertainment of a high His cousin was a very brilliant girl, who would take, as he said, a good deal of knowing… She was intelligent and generous; it was a fine free nature; but what was she going to do with herself? !"(chapt. 7, pp. 58-59).

This is pure speech in free indirect discourse. Such words as wondered, felt, conscious, and the rhetorical question: 'but what was she going to do with herself?' give indication of the free flow of the character's thoughts. Ralph sees Isabel from his own perspective, and that of Lord Warburton. After this the narrator gives the floor to Ralph—the internal focalizer who reveals his musings regarding Isabel. In this focalization, the narration in free indirect discourse shows Ralph's uttered speech:

> "A character like that", he said to himself, "is the finest a Greek bas-relief, than a great Titian, than a Gothic

> cathedral. It is very pleasant to be so well-treated where one least looked for it. I had never been more blue, more bored, than for a week before she came; I had never expected less that something agreeable would happen. Suddenly I receive a Titian, by the post, to hang on my wall—a Greek bas-relief to stick over my chimney-piece. The key of a beautiful edifice is thrust into my hand, and I am told to walk in and admire. My poor boy, you have been sadly ungrateful, and now you had better keep very quiet and never grumble again… Whenever she executes them", said Ralph, "may I be there to see!" !"(chapt. 7, pp. 58-59).

In this presentation of the character's speech, even of his thoughts and words, there is abslolutely no narration whatsoever of the character's words, and of his mind. The narrator's distance is wider in such presentation because the presentation is shifted from the extradiegetic person (narrator) to the homodiegetic person (internal character) whose limited point of view provides information for the reader. Isabel is here seen by her cousin as 'intelligent' and the focalizer wonders what she is going to do with her life. This internal focalization—shifting the focalizer from the narrator to Ralph, is also the narrator's distance technique. He (the narrator) no longer exists, and the reader's informer is now Ralph.

The heroine's many encounters with Lord Warburton (another character) have exposed her to the peculiarities of English life. While Lord is enraptured by her and thinks of marrying her, Isabel also forms her impressions about him and the English people. The narrator shows Isabel's thoughts about the English people and Lord Warburton for that matter. The setting is Lockleigh, Warburton's territorial edifices, his private owned estate. She is shown round to the various apartments by the Lord who ostensibly invites her for that purpose, for he 'exercised some ingenuity in engaging his youngest visitor in

a stroll somewhat apart from the others'. This is how the narrator shows Isabel's impression:

> She had often heard that the English were a highly eccentric people; and she had even read in some ingenious author that they were, at bottom, the most romantic of races. Was Lord Warburton suddenly turning romantic—was he going to make a scene, in his own house, only the third time they had met? She was reassured, quickly enough, by her sense of his great good manners…(ibid—p. 75).

The first two sentences constitute narration of what Isabel knows about the English people, and what she knows forms the basis of her thoughts about the Lord, presented in free indirect speech:

"Was Lord Warburton suddenly turning romantic—was he going to make a scene, in his own house, only the third time they had met?" By the interpolation of Isabel's thoughts through the narration, the narrator reveals more of the character's perceptions and authorial mediation is played down, leading to a wide narrative distance. Her perception about the English People, including Lord Warburton is that they are eccentric people and she wonders whether Lord Warburton will suddenly turn romantic toward her. Thus, it could be one of the reasons why she refuses him as a suitor. Similarly, the narrator indirectly diminishes his distance by the heroine's focalization of Miss Molyneux, Lord Warburton's sister:

> …She (Miss Molyneux) was the one Isabel had liked best; there was such a world of quiet in her. Isabel was sure, moreover that her mild forehead and silver cross had a romantic meaning—that she was a member of High Church sisterhood, had taken some picturesque vows. She wondered what Miss Molyneux would think of her if she knew Miss Archer had refused her brother; and then she felt sure that Miss Molyneux would never know—that Lord Warburton would never tell her such things. He was fond

> of her and kind to her, but on the whole he told her little... (Chap. 14, p. 119).

In the above focalization by Isabel, the narrator intermingles indirect speech and free indirect speech. Isabel's thoughts are presented from the narrator's perspective with the reporting clause—'that her mild forehead and silver cross had a romantic meaning—that she was a member of High Church sisterhood...that Miss Molyneux would never know—that Lord Warburton would never tell her such things'. However, he widens the distance by the free indirect speech: 'She wondered what Miss Molyneux would think of her if she knew Miss Archer had refused her brother'. He shows Isabel's reaction through her thoughts so that in his distance the reader can see Isabel's most private intents and be adequately informed to judge 'our heroine's' actions objectively. After refusing to accept Warburton's proposal, Isabel sits in pensive mood, her cogitations showing through introspection:

> What she felt was not a great responsibility, a great difficulty of choice; for it appeared to her that there was no choice in the question. She would not marry Lord Warburton; the idea failed to correspond to any vision of happiness that she had hitherto entertained, or was now capable of entertaining. She must write this to him, she must convince him, and this duty was comparatively simple…but she did her sex not injustice in believing that nineteen women out of twenty would accommodate themselves to it with extreme zeal. Why then upon her also should it not impose itself? Who was she, what was she, that she should hold herself superior? What view of life, what design upon fate, what conception of happiness, had she that pretended to be larger than this large occasion? If she would not do this, then she must do great things, she must do something greater… (chapt. 12, pp. 102-103).

The whole narration is in free indirect discourse. The narrator presents Isabel's reflections over her encounter with Lord Warburton in which the latter proposes to marry

her. She is perturbed for refusing to consent to Lord's proposal. She herself recognizes that she has spurns a great opportunity. Nineteen women out of twenty would not forfeit an offer such as the one she so blatantly refuses, and she wonders whether she is not a strange person or whether she is not a cold hard girl. But amidst her nervousness and guilty feeling, she, as her nature is rationalizes her action: "She would not marry Lord Warburton; the idea failed to correspond to any vision of happiness that she had hitherto entertained, or was now capable of entertaining. She must write this to him, she must convince him".

'She must write to convince him' is Isabel's resolution. The letter written by Isabel to Lord Warburton in reply to the latter's proposal is reproduced verbatim without narration:

> DEAR LORD WARBURTON—A great deal of careful reflection has not led me to change my mind after the suggestion you were so kind as to make me the other day. I do not find myself able to regard you in the light of a husband, or to regard your home-- your various homes-- in the light of my own. These things cannot be reasoned about, and I very earnestly entreat you not to return to the subject we discussed so exhaustively. We see our lives from our own point of view; that is the privilege of the weakest and the humblest of us; and I shall never be able to see mine in the manner you proposed. Kindly let this suffice you, and do me the justice to believe that I have given your proposal the deeply respectful consideration it deserves. It is with this feeling of respect that I remain very truly yours,
>
> ISABEL ARCHER. (chapt.13, pp. 109, 110).

The narrator adopts the epistolary form to show Isabel's words to Lord Warburton instead of narrating the reply. In this way the teller or the informer is internal—Isabel. This enables the narrator to stay aloof while showing rather than telling. Isabel just receives information from her friend, Henrietta Stackpole about Caspar Goodwood's (a character) arrival. The narrator employs the same epistolary method of information

presentation to enable us see Caspar Goodwood and his relationship with Isabel. She hardly finishes brooding over the content of the letter when Lord Warburton's person is presented before her. This is how the narrator presents the whole account:

> …She was absorbed in the feeling of alarm given her by Henrietta's intimation that Caspar Goodwood would present himself at Garden Court. Alarm is perhaps a violent term to apply to the uneasiness with which she regarded this contingency… Her meditations were presently interrupted by the arrival of a servant, who handed her a letter. The letter bore a London postmark, and was addressed in a hand that she knew—…as the writer had been present to her mind when the letter was delivered. This document proved to be short, and I may give it entire.
>
> MY DEAR MISS ARCHER—I don't know whether you will have heard of my coming to England, but even if you have not, it will scarcely be a surprise to you. You will remember that you gave me my dismissal at Albany three months ago, I did not accept it. I protested against it. You in fact appeared to accept my protest, and to admit that I had the right on my side. I had come to see you with the hope that you would let me bring you over to my conviction; my reasons for entertaining this hope had been of the best. But you disappointed it; I found you changed, and you were able to give me no reason for the change. You admitted that you were unreasonable, and it was the only concession you would make; but it was a very cheap one, because you are not unreasonable. No, you are not, and you never will be. Therefore it is that I believe you will let me see you again. You told me that I am not disagreeable to you, and I believe it; for I don't see why that should be. I shall always think of you; I shall never think of anyone else. I came to England simply because you are here; I couldn't stay at home after you had gone; I hated the country because you were not in it. If I like this country at present, it is only because you are here. I have been to England before, but I have never enjoyed it much. May I not come and see you for half-an-hour? This at present is the dearest wish of, yours faithfully,
>
> CASPAR GOODWOOD.
>
> (chapt. 11, pp. 93-94).

This method of presenting information de-emphasizes the narrator as the information is no longer controlled by him, but by other characters. Thus, in such presentations, the narrative tells itself. The first sentence is indirect speech in which the narrator reports Isabel's speech with his own interpretation: 'she was absorbed in the feeling of alarm given her by Henrietta's intimation that Caspar Goodwood would present himself at Garden Court'. The narrator presence is recorded in his narration of Isabel's feeling—"the feeling of alarm". This is one of the few instances in which the narrator becomes intrusive with his narration. But as stated earlier in chapter one, Henry James intends to show everything, not to tell. Therefore he proffers an explanation in such few instances in which he becomes intrusive in the presentation of thought: "Alarm is perhaps a violent term to apply to the uneasiness with which she regarded this contingency…" He suggests that he has difficulty in choosing an appropriate word to describe Isabel's feeling of uneasiness, and 'alarm' might be too violent or subjective or personal. With this explanation, the word—alarm, becomes an alternative choice with other words that might suggest objectivity in the readers perspective. The letter just brought to Isabel, interrupts her meditation, and the content reveals the following:

Caspar Goodwood is Isabel's boyfriend; the latter visits her in Albany prior to her coming to Garden Court. He visits her chiefly to woo her over in regard to his previous failed attempts to win Isabel's heart to be his fiancé. The man—Caspar Goodwood deeply loves Isabel, and by this time he believes she has slept over the matter between them, to respond in the affirmative to his proposal. The letter, having been replicated entirely, the narrator now comments on it in indirect speech:

> …When she had told him at Albany, on the evening of Mrs. Touchett's visit, that she could not now discuss

> difficult questions, because she was preoccupied with the idea of going to Europe with her aunt, he declared that this was no answer at all; and it was to obtain a better one that he followed her across the seas. To say to herself that he was a kind of fate was well enough for a fanciful young woman who was able to take much for granted in him… (chapt. 13, pp. 106, 107).

The narrator only slightly comments on the letter, for the letter reveals itself. There has been a previous encounter between the two lovers—Isabel and Caspar Goodwood—evident from the letter. He therefore only reports what transpires in that meeting. In other words, instead of showing the previous scene between Isabel and Caspar at Albany, he chooses to narrate it. Here, narrator distance diminishes though this does not much affect the reader's because it is a presentation at the hypodiegetic level. The carrier of the main detail—the letter, has been presented to the reader's eyes.

Isabel's two suitors are out of her sight, and she now reflects over her reactions towards them:

> She…gave herself up to the satisfaction of having refused two ardent suitors within a fortnight. That love of liberty of which she had given Caspar Goodwood so bold a sketch was as yet almost exclusively theoretic; she had not been able to indulge it on a large scale. But it seemed to her that she had done something; she had tasted of the delight, if not of battle, at least of victory; she had done what she preferred. In the midst of this agreeable sensation the image of Mr. Goodwood taking his sad walk homeward through the dingy town presented itself with a certain reproachful force… (chapt. 17, p. 152).

In this condition, the narrator presents her thoughts in free indirect discourse. In presenting Isabel's thought he shows her reverie—of exercising the power of her liberty. This narration of speech is in mimesis. The reader is adequately shown what exhilarating thoughts make Isabel greatly glad and exceedingly excited. She is enthusiastic about

getting rid of Caspar and Warburton within two weeks, and the thought of exercising her liberty feels her heart with gladness.

The free indirect speech discloses Isabel's perception of the other characters who directly and indirectly influence her choices in life. Her attitude towards them is therefore based on her thoughts and perceptions about them. When Madame Merle is introduced, she is depicted from Isabel's perspective, the narration of which is in free indirect speech:

> Isabel had taken her at first, as we have seen, for a Frenchwoman; but extended observation led her to say to herself that Madame Merle might be a German—a German of rank, a countess, a princess. Isabel would never have supposed that she had been born in Brooklyn—though she could doubtless not have justified her assumption that the air of distinction, possessed by Madame Merle in so eminent a degree, was inconsistent with such a birth. It was true that the national banner had floated immediately over the spot of the lady's nativity, and the breezy freedom of the stars and stripes might have shed an influence upon the attitude which she then and there took toward life. And yet Madame Merle had evidently nothing of the fluttered, flapping quality of a morsel of bunting in the wind; her deportment expressed the repose and confidence which come from a large experience. Experience, however, had not changed her youth; it had simply made her sympathetic and supple. She was in a word, a woman of ardent impulses, kept in admirable order. What an ideal combination! Thought Isabel (chapt.18, pp. 162, 163).

The attributive clause 'Thought Isabel' gives indication that the speech above represents Isabel's perceptions. He shows Isabel's thoughts about Madame Merle entirely from the former's own perspective, and endeavours to present her inner thoughts—thoughts of admiration, as clearly as possible. Her conclusion about Madame Merle shows her preparedness to make her—her role model, to believe, respect, accept, and act upon her suggestions. She has seen and heard many people, but her own judgment is what ultimately governs her life. Hence, Madame Merle seems to her to possess all the rich

experiences of life which as a naive explorer, she is bent on acquiring through her tour of the world. The latter appeals to her now as the fountainhead of life's experiences; she may as well be her 'last stop'.

The narrator has more than once presented Isabel's perception of Madame Merle, in order that the reader might have adequate prove as to why the heroine chooses to be her disciple:

> …She envied the talents, the accomplishments, the aptitudes, of Madame Merle. She found herself desiring to emulate them, and in this and other ways, Madame Merle presented herself as a model. "I should like to like that" Isabel secretly exclaimed, more than once, as one of her friend's numerous facets suddenly caught the light, and before long she knew that she had learned a lesson from this exemplary woman. It took no very long time, indeed, for Isabel to feel that she was, as the phrase is, under an influence. "What is the harm", she asked herself, "so long as it is a good one? The more one is under a good influence the better. The only thing is to see our steps as we take them—to understand them as we go. That I think I shall always do. I needn't be afraid of becoming too pliable; it is my fault that I am not pliable enough"… She sometimes wondered what Henrietta Stockpole would say to her thinking so much of this brilliant fugitive from Brooklyn; and had a conviction that Henrietta would not approve of it… "That is the great thing", Isabel reflected; "that is the supreme good fortune: to be in a better position for appreciating people than they are for appreciating you" And she added that this, when one considered it, was simply the essence of the aristocratic situation. In this light, if in none other, one should aim at the aristocratic situation .(chapt. 19, pp. 176, 177).

The extract vividly shows Isabel's thought process, as well as her uttered thoughts in such words as 'She envied, desiring to emulate, she wondered, she secretly exclaimed, Isabel reflected, had a conviction'. The various forms of the verb represent Isabel's attitude towards Madame Merle, while her verbalized thoughts are expressed in quotation

marks: “I should like to like that…“What is the harm…“that is the supreme good fortune: to be in a better position for appreciating people than they are for appreciating you…“That is the great thing…“so long as it is a good one? The more one is under a good influence the better. The only thing is to see our steps as we take them—to understand them as we go. That I think I shall always do. I needn’t be afraid of becoming too pliable; it is my fault that I am not pliable enough…”

More so, the narrator gives the floor to Isabel who now fully expresses her thoughts about her role model. This is indicated by the first person pronoun “I” in internal focalization. In this way the story is seen to be telling itself without the narrator. By associating Madame Merle with the aristocratic, Isabel perceives in her the ideal figure that she would probably align herself with. She is not afraid to become ‘pliable’ under the tentacles of the former. She seems at this point to think and possibly act contrary to her own life theory of beginning life independently, and without the influence and judgments of another person or persons. The narrator himself, (acting as an observer of Isabel) is puzzled by Isabel’s reactions towards Madame Merle and her ultimate conclusions regarding the former. He, then, in narration of events, presents Madame Merle from his own perspective, vis-à-vis Isabel’s:

> I cannot enumerate all the links in the chain which led Isabel to think of Madame Merle’s situation as aristocratic—a view of it never expressed in any reference made to it by the lady herself… She had known a good many of the fortunate few, and was perfectly aware of those points at which their fortune differed from hers...To be so graceful, so gracious, so wise, so good, and to make so light of it all—that was really to be a great lady…She knew a multitude of people, and, as she told Isabel, something was always turning out to be written about. Of painting she was devotedly fond, and made no more of taking a sketch than of pulling off he gloves… That she

> was a brilliant musician we have already perceived, and it was evidence of the fact that when she seated herself at the piano, as she always did in the evening, her listeners resigned themselves without a murmur to losing the entertainment of her talk. Isabel, since she had known Madame Merle, felt ashamed of her own playing, which she now looked upon as meagre and artless…When Madame Merle was neither writing nor painting, nor touching the piano, she was usually employed upon wonderful morsels of picturesque embroidery, cushions, curtains, decorations for chimneypiece; a sort of work in which her bold, free invention was as remarkable as the agility of her needle... She was, in short, a most comfortable, profitable, agreeable person to live with…She had become too flexible, too supple; she was too finished, too civilized. She was, in a word, too perfectly the social animal that man and woman are supposed to have been intended to be… (ibid, pp. 177-178).

This is a mimetic presentation of Madame Merle, as much more is revealed about her. It is a combination of both narrativised speech and indirect speech. Isabel's words regarding Madame Merle are presented as though they were events. However, It is based on Isabel's perception of her. In the description of Madame Merle's abilities, narrative distance is minimized, as the narrator seemingly comments about Isabel's abilities. But as depicted through Isabel's observation the narrator manages to reveal Isabel's feelings and inclinations to the reader in order to close the distance between the reader the heroine. To Isabel, therefore, Merle must be very replete, with rich wide experience of life, an adroit correspondent and dexterous pianist, with quick-witted giftedness in painting and embroidery. These together with other natural talents in which she bestows no pomposity makes her in the narrator's words—'graceful, gracious, wise, good, comfortable, profitable, and agreeable person to live with'. In Isabel's perspective, she is 'a sort of greatness', before whom her (Isabel) own skills on the piano is 'artless' and 'meagre'. In this way, the narrator presents more information about why Isabel idolizes Madame

Merle. It is said that imitation is the sincerest flattery, and Isabel is tempted to reproduce in her deportment some of the most graceful characteristics of Madame Merle. The stage is set for Isabel to swallow hook line and sinker anything the former tells her about Osmond.

It may be said moreover, that information presented by the narrator, even that which reduces narrator distance, either provides commentary on what the heroine herself shows through her consciousness or additional information derivable from scenic presentations which are not directly spoken by characters. In other words, information about what characters have not said becomes the basis of narrativised speech. Below is an example:

> I am bound to confess though, it may cast some discredit upon the sketch I have given of the youthful loyalty which our heroine practiced towards this accomplished woman, that Isabel had said nothing whatever to her about Lord Warburton, and had been equally reticent on the subject of Caspar Goodwood. Isabel had not concealed from her, however, that she had had opportunities of marrying, and had even let her know that they were of a highly advantageous kind…Therefore, though she knew him (Lord Warburton) by name as the great man of that country, she had no cause to suspect him of being a suitor of Mrs. Touchett's freshly imported niece (ibid, pp. 187, 188).

It is the 'silent speech', the non-verbal hints which the narrator now throws light on, in order to give the reader full account of what transpires between the characters. He draws attention to what Isabel does not say, and this narration, though reduces narrator distance, has the effect of evoking questions in the reader as to the reason why Isabel does not reveal her age long relationship with Lord Warburton or Caspar Goodwood. Whatever the reason is, no one knows, but it may be inferred that this unusual reticence might carry in it some ulterior motives. Isabel may have reserved these facts so that Madame Merle

can recommend her to Osmond. This scene therefore heightens the reader's expectation in regard to Isabel's ado. Similarly, when Osmond is presented to Isabel, the narrator hints that there is some hidden attachment between the two, which Madame Merle does not mention to Isabel:

> As regards her relations with Mr. Osmond, however, Madame Merle hinted at nothing but a long-established and tranquil friendship…(chapt. 23, pp. 226, 227).

The reader must remain focused on subsequent developments to see how they tell themselves and unravel the hidden facts. In narrated speech, attention is shifted from the speech of the characters and as such the narrator does not replicate but only comments on it, as may be seen in the example below:

> Gilbert Osmond came to see Madame Merle, who presented him to the young lady seated almost out of sight at the other end of the room. Isabel, on this occasion, took little share in the conversation. She scarcely even smiled when the others turned to her appealingly; but sat there as an impartial auditor of their brilliant discourse… they talked extremely well…(chapt. 23, pp. 229-230).

In this narration, the narrator does not present the speech of the interlocutors; he merely comments in a narrativised fashion, as their words are integrated into the narration and treated like event. Since the words don't come out, the characters are diminished and the narrator emphasized, leading to short narrator distance. The subject here seems of less importance to the reader; hence, the narrator does not show it. Isabel must make a decision to marry Osmond; hence the narrator's focus is on Isabel's observation of Osmond and not on the discourse with Madame Merle. Consequently, Isabel observes him closely, preferring not to commit herself in any talk, as shown by the narrator above.

Having given Isabel time to ponder over what she had told her about Osmond, Madame Merle finally suggests to Isabel to know Osmond, and the first part of the discourse is narratized speech:

> …the judicious Madame Merle spoke to Isabel afresh about Gilbert Osmond, and expressed the wish that she should know him; but made no such point of the matter as we have seen her do in recommending the girl herself to Mr. Osmond's attention. In Italy, as in England, the lady had a multitude of friends, both among the natives of the country and its heterogeneous visitors. …She had mentioned to Isabel most of the people the girl would find it well to know—of course, she said, Isabel could know whomever she would—and she had placed Mr. Osmond near the top of the list…(chapt. 23, pp. 226-227).

The narrator generally summarizes Madame Merle's speech in his own terms, without the original words spoken by the speaker, and this presentation reduces narrator distance. However, the actual words of words are presented in free indirect speech:

> …He was an old friend of her own; she had known him these ten years; he was one of the cleverest and most agreeable men it was possible to meet. He was altogether above the respectable average; quite another affair. Was not perfect—far from it; the effect he produced depended a good deal on the state of his nerves and his spirits. If he were not in the right mood he could be very unsatisfactory—like most people, after all; but when he chose to exert himself no one could do it to better purpose. He had his peculiarities—which indeed Isabel would find to be the case with all the men really worth knowing—and he did not cause his light to shine equally for all persons…(chapt. 23, pp. 226, 227).

Thus, the original speech, unmediated creates a wide narrator distance, in that the reader sees the whole speech and the information provided is based on Madame Merle's internal focalization. The tense of the original speech is merely converted into the past-tense

form, but this does not affect the content of the speech. Similarly, Isabel's reflections on listening to Madame Merle's speech are concurrently represented in free indirect terms, inkling of which is given by such words as 'remembered, wondered, inclined to imagine':

> Isabel remembered that her friend had spoken of him during their multifarious colloquies at Gardencourt, and wondered a little what was the nature of the tie that united them. She was inclined to imagine that Madame Merle's ties were peculiar, and such a possibility was a part of the interest created by this suggestive woman…(chapt. 23, pp. 226, 227).

Thus in presenting speech, the narrator lets the reader see the actual words of the characters before or after his own summaries. This brings the reader close to the narration while it keeps the narrator distant.

In addition, the reader learns of Osmond directly, not through a mediator—the narrator. But Isabel still needs to know Osmond well, and the narrator presents the occasion for this knowledge:

> …She looked at the other work of art...His pictures, his carvings and tapestries were interesting; but after a while Isabel became conscious that the owner was more interesting still…Her mind contained no class which offered a natural place to Mr. Osmond—he was a specimen apart. Isabel did not say these things to herself at the time; but she felt them, and afterwards they became distinct…Isabel was certainly far from understanding him completely; his meaning was not at all times obvious. It was hard to see what he meant, for instance, by saying that he was gloriously provincial—which was so exactly the opposite of what she had supposed. Was it a harmless paradox, intended to puzzle her? Or was it the last refinement of high culture? Isabel trusted that she should learn in time; it would be very interesting to learn. If Mr. Osmond were provincial, pray what were the characteristics of the capital? Isabel could ask herself this question, in spite of having perceived that her host was a shy personage; for such shyness as his—the shyness of ticklish nerves and fine perception—was perfectly consistent with the best

> breeding. Indeed, it was almost a proof of superior qualities (ibid, pp. 241-243).

In the above narration, the narrator intermingles the narration with Isabel's thoughts about Osmond in free indirect speech. The whole narration showcases Isabel's perception about Osmond, and as such the narration, even the information about Osmond belongs to Isabel's perspective. Isabel pictures Osmond in his artifacts. She sees in them a personality who is ideal and exceptional—different from all the other personalities she has ever met. To her Osmond is 'more interesting', 'a specimen apart', he 'had the interest of rareness', 'he has the shyness of ticklish nerves and fine perception', he is 'perfectly consistent with the best breeding', and has 'a proof of superior qualities'. These words, together with interrogatives or rhetorical questions, represent Isabel's mental verbalism. These qualities combined with his overall physical features impresses upon Isabel a uniquely exceptional figure to whom she might associate herself. Current qualities in Osmond seemingly supersede what Isabel had perceived earlier on. The wide distance here given by the narrator by this form of free indirect speech showcases Isabel's psychological conviction to accept Osmond's later proposal.

The narrator at this point does not show much of what Isabel says in response to Osmond's proposal but shows much of her reaction based on her thoughts. A few minutes before Osmond breaks the news to Isabel, the narrator shows that Isabel had been cogitating about parting with Osmond, and the sadness that would feel her heart. The narration of Isabel's thoughts here is in transposed discourse:

> Isabel was not struck of the oddity of his saying this gravely; she was thinking that the pleasantest incident of her life—so it pleased her to qualify her little visit to Rome—was coming to an end. That most of the interest of

> this episode had been owing to Osmond—this reflection she was not just now at pains to make; she had already done the point abundant justice. But she said to herself that if there were a danger that they should not meet again, perhaps after all it would be as well…(chapt. 29, p.286).

There is limited narrator distance as the narrator presents Isabel's thoughts with his own words—in the use of the subordinate clause: 'that the pleasant incident…'that most of the interest of this episode…'that if there were a danger…'. However, Isabel's thought is intertwined with the narrator's representation in free indirect speech, leading to a wide narrator distance:

> Happy things do not repeat themselves, and these few days had been interfused with the element of success. She might come back to Italy and find him different—this strange man who pleased her just as he was; and it would be better not to come than run the risk of that. But if she was not to come, the greater was the pity that this week was over; for a moment she felt her heart throb with a kind of delicious pain. The sensation kept her silent, and Gilbert Osmond was silent too; he was looking at her (ibid, p. 286).

Isabel quite expects to hear Osmond's proposal, and if she has to part with him for Florence she would not be satisfied. During and after Osmond's proposal, the narrator describes how Isabel's fear reflects her expectation of Osmond's proposal:

> …When he had gone, she stood a moment, looking about her, and then she seated herself, slowly, with an air of deliberation. She sat there her companions came back, with folded hands, gazing at the ugly carpet. Her agitation—for it had not diminished—was very still, very deep. That which had happened was something that for a week past her imagination had been going forward to meet; but here, when it came, she stopped—her imagination halted. The working of this young lady's spirit was strange, and I can only give it to you as I see it, not hoping to make it seem altogether natural. Her imagination stopped, as I say; there was a last vague space it could not cross—a dusky uncertain tract which looked ambiguous, and even slightly

> treacherous, like a moorland seen in the winter twilight. But she was to cross it yet (ibid, p. 289).

This is a narration, even a commentary on Isabel's reflections, without quotation of specific thoughts or words. In this narration, the narrator gives glimpses of his distance technique. He admits to the reader that Isabel's inner spirit, in terms of her imaginations is strange. In other words he suggests that he does not claim omniscience in presenting the facts about Isabel's life. Whatever he narrates is based on what he sees; he can only give it to the reader 'as he sees it'. Obviously the narrator admits his 'commentator' role in this narrative. The narrator's technique of narrating Isabel's mind keeps him distant from the narration, and allows the audience to see Isabel inside-out. Isabel has stopped imagining—she has gained her heart desire—Osmond is to marry her at last. Her wild imaginations and thoughts halt here; 'a dusky uncertain tract which looked ambiguous, and even slightly treacherous, like moorland seen in the winter twilight' is the fence in her fantasy. Would she truly marry Osmond? The suspense here is created by the narrator's inability to answer this question. Therefore, what Isabel does is not told in this narrative, but shown, by Isabel herself. For the narrator is unable to descend deep into the realms of Isabel's consciousness to report exactly with the appropriate worse, Isabel is allowed to reveal her own consciousness. The reader therefore only looks forward to seeing what she does herself.

After giving the reader a scenic presentation of the disappointments of the characters, the narrator now comments:

> The discreet opposition offered to her marriage by her aunt and her cousin made on the whole little impression upon her; the moral of it was simply that they disliked Gilbert Osmond. The dislike was not alarming to her; she scarcely even regretted it; for it served mainly to throw into higher

> relief the fact, in every way so honorable that she married to please herself…She felt herself disjoined from everyone she had ever known before –from her sisters,…from Henrietta, who , she was sure would come out, too late, on purpose to remonstrate; from Lord Warburton, who would certainly console himself, and from Caspar Goodwood, who perhaps would not, from her aunt, who had cold shallow ideas about marriage, for which she was not sorry to manifest her contempt, and from Ralph, whose talk about great views for her was surely but a whimsical cover for a personal disappointment. (Chap. 35, p323).

Even though the narrator is extradiegetic, seemingly omniscient narrator presenting and emphasizing Isabel's stubbornness and resistance to the characters who know more than her, the focalizer is still Isabel, as her thoughts and feelings are revealed. Thus, it is obvious that the narrator avoids making any categorical or definite statements of his own regarding Isabel's decision, which are not based on what actually happens, and this brings the idea that the events talk for themselves without the need for the narrator's interference. All of the characters that are involved in Isabel's life have negative impressions of Mr. Osmond, and therefore, try to warn Isabel against marrying him but her high esteem is too much with her. The personalities of the new couple: Isabel and Osmond are depicted through Ralph's perspective:

> It seemed to him that she even spoke faster, moved faster, than before her marriage. Certainly she had fallen into exaggerations—she who used to care so much for the pure truth; and whereas of old she had a great delight in good-humoured argument, in intellectual play…, she appeared now to think there was nothing worth people's either differing about or agreeing upon. Of old she had been curious, and now she was indifferent, and yet in spite of her indifference, has activity was greater than ever. Slender still, but lovelier than before…Poor human-hearted Isabel, what perversity had bitten her?...The free, keen girl had become quite another person;…"What did Isabel represent?" Ralph asked himself; and he answer only by saying that she represented Gilbert Osmond. "Good

> heavens, what a function!" he exclaimed. He was lost in wonder at the mystery of things…the motive was as vulgar as the art was great. To surround his interior with a sort of invidious sanctity, to tantalize society with a sense of exclusion… to impart to the face that he presented to the world a cold originality—this was the ingenious effort of the personage to whom Isabel had attributed a superior morality. "He works with superior material", Ralph said to himself; "but it's rich abundance compared with his former resources"… (chapt. 39, pp. 363-364).

The narration of Ralph's thoughts above is in free indirect discourse. There is interfused in this narration of his thoughts uttered speech which is quoted in inverted commas:

> "What did Isabel represent?" Ralph asked himself; …"Good heavens, what a function!" he exclaimed… "He works with superior material", Ralph said to himself; "but it's rich abundance compared with his former resources".

The true personality of Osmond is presented from Ralph's perspective. Isabel's own metamorphosis is presented from this thought. The narration shows Isabel to have been deluded by Osmond's promising physiognomy and his artistic crafts. It seems that Isabel has changed; her marriage to Osmond has changed her. Ralph, who is most agitated about this turning point of Isabel's life, occasioned by her marriage to Mr. Osmond wonders how his cousin could stoop so low to be engaged to Osmond. His cousin's marriage to Osmond has not ceased to perturb him. At this stage of developments in Isabel's life, characters with whom she has come along begin to evaluate their actions on the basis of the unexpected turn-over of events. In the case of Ralph, the narrator presents his thoughts in free indirect discourse:

> Ralph, as I say, had wished to see for himself; but while he was engaged in this pursuit he felt afresh what a fool he had been to put the girl on her guard. He had played the wrong card, and now he had lost the game. He should see nothing, he should learn nothing; for him she would always wear a mask. His true lines would have been to profess delight in

> her marriage, so that later, when, as Ralph phrased it, the bottom should fall out of it, she might have the pleasure of saying to him that he had been a goose. He would gladly have consented to pass for a goose in order to know Isabel's real situation. But now she neither taunted him with his fallacies nor pretended that her own confidence was justified; if she wore a mask, it completely covered her face. There was something fixed and mechanical in the serenity painted upon it; this was not an expression, Ralph said—it was a representation (ibid, p. 362).

In presenting Ralph's thoughts about this matter, the narrator's distance is widened. It is Ralph who concedes defeat in the game he sets out to play with Isabel concerning the latter's life. He had earlier challenged Isabel that she would be the looser, but the ball he kicks bounces back, and he admits himself to have miscalculated, 'played the wrong card', and hence loses the game. It is miscalculation on Ralph's part to have provided Isabel with a fortune of seventy thousand pounds to guarantee a perpetual independence and singleness. The same fortune, the same card, the same bait that was intended to keep Isabel and Osmond apart brings them together. What a miscalculation indeed!

Similarly, this evaluation is done by the heroine after her marriage when she discovers strange behaviours from Madame Merle. Isabel's reflections on Madame Merle's remarks are presented in free indirect discourse:

> As Isabel drove, in the publicity of an open vehicle, along the charming winding way which led to Mr. Osmond's hill-top, she wondered what Madame Merle had meant by no one being the wiser…What cared Isabel Archer for the vulgar judgments of obscure people? And did Madame Merle suppose that she was capable of a deed in secret? Of course not—she must have meant something else—something which in the press of hours that preceded her departure she had not had time to explain. Isabel would return to this someday; there were certain things as to which she liked to be clear….(chapt. 30, p.291).

Isabel's consciousness, as indicated in this paper is her watchdog. Her thoughts speak to her louder than any council from anybody. In introspection, she analyzes the words and actions of others vis-à-vis her own. Her mind, presented above in free indirect discourse discloses unuttered thoughts and revela her analytical nature when presented with connotative or ambiguous remarks.

The aftermath of Isabel's marriage seems to constitute the falling action in this narrative. The distance created has mainly rested on the heroine's consciousness to guide the reader through what happens to her, while the narrator just comments on the basis of such reflections. This same approach continues after the turning point, and Isabel's reflections from hence continue in free indirect discourse:

> … If she had troubles she must keep them to herself...but was she—would she be—of use to others in periods of refined embarrassment?...Madame Merle might have made Gilbert Osmond's marriage, but she certainly had not made Isabel Archer's. That was the work of—Isabel scarcely knew what: of nature, of providence, of fortune, of the eternal mystery of things... "Whatever happens to me, let me not be unjust", she said; "let me bear my burdens myself, and not shift them upon others!"… To associate Madame Merle with her disappointment would be a petty revenge—especially as the pleasure she might derive from it would be perfectly insincere. It might feed her sense of bitterness, but it would not loosen her bonds. It was impossible to pretend that she had not acted with her eyes open; if ever a girl was a free agent, she had been…she had looked, and considered, and chosen. When a woman had made such a mistake, there was only one way to repair it—to accept it. One folly was enough, especially when it was to last forever; a second one would not much set it off. In this vow of reticence there was a certain nobleness which kept Isabel going… (chapt. 40, pp. 371-374).

It is evident from the foregoing speech that Isabel does not attribute her predicament to Madame Merle nor Gilbert Osmond. She herself accepts responsibility for whatever she

is confronted with in her marriage to Osmond. From her uttered speech: "Whatever happens to me, let me not be unjust", she said; "let me bear my burdens myself, and not shift them upon others!" she is responsible for her own predicament. She admits: "There had been no plot, not snare; she had looked, and considered, and chosen. When a woman had made such a mistake, there was only one way to repair it—to accept it". Isabel did not look before leaping and as such cannot blame somebody else for the result; she chooses Osmond herself, without any coercion from anybody; consequently she has no moral basis to accuse somebody else for her own miscalculations. To the best of Isabel's knowledge, she had considered Osmond carefully and had seen him to be perfect, but if her judgement proved counterproductive, she considers it her destiny: "That was the work of—Isabel scarcely knew what: of nature, of providence, of fortune, of the eternal mystery of things". Thus the free indirect speech, presenting the character's thoughts also produces information to unravel thorny or unclear issues in the story. The reader is here led by the single limited consciousness of the heroine and not the narrator to understand cause and effect in the development of events.

Osmond's domineering nature, in not even allowing her to visit Ralph, her cousin, puts Isabel in a state of obsession. She undertakes a kind of memory lane, a retrospective view of her past on the basis of Osmond's oddities, and the narrator presents Isabel's all-night vigil in free indirect discourse:

> …The suggestion, from another, that she had a peculiar influence on Lord Warburton had given her the start that accompanies unexpected recognition. Was it true that there was something between them that might be a handle to make him declare himself to pansy—a susceptibility, on his part, to approval, a desire to do what would please her?… Was he in love with Gilbert Osmond's wife, and if so, what comfort did he expect to derive from it?… Lord Warburton

> was as disinterested as need be, and she was no more to him than she need wish. She would rest upon this until the contrary should be proved; proved more effectually than by a cynical intimation of Osmond's…It was not her fault—she had practised no deception; she had only admired and believed…It was her deep distrust for her husband—this was what darkened the world…. it was as if Osmond deliberately, almost malignantly, had put the light out one by one…she had seen only half his nature then, as one saw the disk of the moon when it was partly masked by the shadow of the earth. She saw the full moon now—she saw the whole man.…She had a vision of him—she had not read him right...she who of old had been so free of step, so desultory, so devious, so much the reverse of processional… Then it was that her husband's personality, touched as it never had been, stepped froth and stood erect… There was the taint of her sister-in-law; did her husband judge only by the countess Gemini? This lady very often lied, and she had practiced deceptions which were not simply verbal… What would he do—what ought she to do? When a man hated his wife, what did it lead to? She didn't hate him that she was sure of… They were strangely married, at all events, and it was an awful life. Until that morning, he had scarcely spoken to her for a week…she was as perfectly aware that the sight of her interest in her cousin stirred her husband's rage, as if Osmond has locked her into her bedroom—which she was sure he wanted to do… It lived before her again—it had never had time to die—that morning in the garden at Florence, when he warned her against Osmond…. How could he have known? What a mystery! What a wonder of wisdom! As intelligent as Gilbert? He was much more intelligent, to arrive at such a judgment as that…When the clock struck four she got up, she was going to bed at last,… but even then she stopped again in the middle of the room, and stood there gazing at a remembered vision—that of her husband and Merle…. (chapt. 42, pp. 389-401).

The narration of speech here of Isabel's mind is all in free indirect discourse. The narrator's distance technique is in the way he allows Isabel herself to ponder over her past. The reminiscence of the past by Isabel allows the narrator to present a recapitulation of the events surrounding Isabel's life from her own vision, while he the narrator zooms

in and out of her meditations. Although the narrator's voice fuses into Isabel's, there is still an unhindered flow of the latter's voice in the way her thought is narrated, such that the reader sees Isabel's thoughts and not the narrator's voice. The narration of Isabel's speech or thoughts here is therefore in mimesis—owing to the quantum of information given about her and surrounding characters. It is the summary of the key events of Isabel's life that are captured in her night vigil. The narrator emphasizes this fact in the Preface to the novel:

> The interest was to be raised to its pitch and yet the elements to be kept in their key; so that, should the whole thing duly impress, I might show what an "exciting" inward life may do for the person leading it even while it remains perfectly normal. And I cannot think of more consistent application of that ideal unless it be in the long statement, just beyond the middle of the book, of my young woman's extraordinary meditative vigil of searching criticism; but it throws the action further forward that twenty "incidents" might have done. It was designed to have all the vivacity of incidents and all the economy of picture…It is obviously the best thing in the book, but it is a supreme illustration of the general plan… (p. 12).

Thus, it is the narrator's masterplan in this narrative to achieve narrative distance by presenting the heroine from her own consciousness.

Isabel takes a sober reflection of her life, since she met her cousin and all the characters that matter to her life till Osmond—Lord Warburton, Ralph Touchett, Caspar Goodwood, Madame Merle, Mr. and Mrs. Touchett, Henrietta Stockpole, Pansy and Countess Gemini. All these people with the exception of Pansy would have influenced Isabel not to marry Osmond, but as her nature is—she doesn't trust other people's judgments but her own. She remains dogmatic, and now she finds herself in the tentacles of Gilbert Osmond who turns out to be an obstacle to her reveries of independence. Osmond had promised

her that he sought he independence, but his words and actions soon after their marriage prove the contrary. Isabel now regrets the cautions given her by Ralph and Mrs. Touchett; she now agrees with Ralph that she cannot enjoy freedom, escaping all sufferings of life without experiencing it. Gilbert now suspects her with Lord Warburton, she also suspects him with Madame Merle, and there is total loss of trust between them. 'What will she do?' the narrator's underlying ado for Isabel—is the question that still rings in the reader's memory. She herself reechoes this question in the above extract: "What would he do—what ought she to do?" She will perhaps do nothing—she is seemingly trapped. She realizes at this point that she and Osmond are completely incompatible; they are worlds apart: "He had discovered that she was so different, that she was not what he had believed she would prove to be…" No one therefore can be Isabel's better judge than herself. She has sought her suffering and miserable knowledge and found them. Although she is engaged in life, liberty and the pursuit of happiness, she has been driven by their opposites, and has to devote herself to death, and immobility, and suffering by her unfortunate Osmond.

The revelation of the fact that Osmond and Madame Merle are husband and wife is certainly a great wonder if not a shocker to Isabel. It is the basis for another meditation as she journeys to Gardencourt, the narration of which is in free indirect speech, preceded by the narrator's comments in narrativized speech:

> On her long journey from Rome, he mind has been given to vagueness. She was unable to question the future… Her thoughts followed their course through other countries…It was extraordinary the things she remembered…Nothing seemed of use to her today… She sat in her corner, so motionless, so passive, simply with the sense of being carried, so detached from hope and regret, that if her spirit

> was haunted with sudden pictures, it might have been the spirit disembarrassed of the flesh…chapt. 55, pp. 515-517).

The narrator chooses to colour the presentation here with his presence thereby narrowing his distance. It seems likely that this approach is used by the narrator in order to prepare the reader's mind for Isabel's reflections, after which Isabel's thought is shown in free indirect speech:

> Gardencourt had been her starting-point, and to those muffled chambers it was at least a temporary solution to return. She had gone forth in her strength, she would come back in her weakness…There was nothing to regret now—that was all over…The only thing to regret was that Madame Merle had been so—so strange. It was for Madame Merle herself to regret it; and doubtless she would do so in America, where she was going. It concerned Isabel no more; she only had an impression that she should never again see Madame Merle. This impression carried her into the future, of which from time to time she had a mutilated glimpse. She saw herself in the distant years, still in the attitude of a woman who had her life to live…Then she wondered whether it were vain and stupid to think so well of herself. When had it ever been a guarantee to be valuable? Was not all history full of the destruction of precious things? Was it not much more probable that if one were delicate one would suffer? It involved then, perhaps, an admission that one has a certain grossness; but Isabel recognized, as it passed before her eyes, the quick, vague shadow of a long future. She should not escape; she should last… (chapt. 53, pp. 515-517).

But in the free indirect discourse, Isabel's own thoughts are presented with the narrator's intermittent voice. There is a sudden resurgence of hope in Isabel as she nears her home in Gardencourt in spite of her state of melancholy. Even though her marriage to Gilbert Osmond nearly plagues her life, she does not despair; she is still young and the future still holds much prospects, and she would forge ahead courageously and not give up to fate. The fallacy into which Madame Merle lures her still dogs her footsteps but she is determined to forget the past. However, she wishes not to see Madame Merle again. In

this narration, the narrator discloses faintly what Isabel would do—through her unuttered speech. In this way, the narrator keeps his distance from the narration. The presentation of her mind serves as the reader's guide to the heroine's resolutions on her way back to her root, even till she reaches Gardencourt:

> She reflected that things changed but little, while people changed so much, and she became aware that she was walking about as her aunt had done on the day that she came to see her in Albany. She was changed enough sine then—that had been the beginning. It suddenly struck her that if her aunt Lydia had not come that day in just that way and found her alone, everything might have been different. She might have had another life, and to-day she might have been a happier woman…she was wondering whether if her aunt had not come that day in Albany she would have married Caspar Goodwood (chapt. 54, pp. 523, 524).

This narration is in transposed discourse—both indirect transposed and free indirect discourse. Isabel's reflections are narrated first from the narrator's point of view with the subordinate clauses:

> She reflected that things changed but little, while people changed so much, and she became aware that she was walking about as her aunt had done on the day that she came to see her in Albany… It suddenly struck her that if her aunt Lydia had not come that day in just that way and found her alone, everything might have been different. (chapt. 54, pp.523-524).

Then the narration switches to free indirect discourse:

> She was changed enough sine then—that had been the beginning… She might have had another life, and to-day she might have been a happier woman…she was wondering whether if her aunt had not come that day in Albany she would have married Caspar Goodwood. (chapt. 54, pp.523-524).

Even as Mrs. Touchett receives her and narrates to her the condition of Ralphs sickness and Warburton's plans to marry another lady, Isabel's unhindered thoughts still flow, and the narrator summarizes the effect of her apprehension vis-à-vis her psychological reverberations:

> Her imagination had traversed half Europe; it halted, panting, and even trembling a little, in the city of Rome. She figured herself announcing to her husband that Lord Warburton was to lead a bride to the altar, and she was of course not aware of how extremely sad she looked while she made this intellectual effort. But at last she collected herself…(ibid, pp. 526, 527).

"She figured herself announcing to her husband that Lord Warburton was to lead a bride to the altar", reflects Isabel's imagination, and the effect coupled with those thoughts that have haunted her mind all through her journey now gather into sadness on her outlook. This condition, the narrator presents in his own perspective:

"Her imagination had traversed half Europe; it halted, panting, and even trembling a little, in the city of Rome...she was of course not aware of how extremely sad she looked while she made this intellectual effort".

Isabel is now completely remorseful and every landmark in Gardencourt reminds her of opportune chances that have eluded her. She could not reconcile the events of her life with what she has perceived life to be, and the last thought, the thought of the fact that Lord Warburton is going to marry Lay Flora, plunges 'our heroine' into a state of melancholy.

Thus, the restricted consciousness technique is what mainly orients the narrative's information in terms of the narration of speech—transposed speech. The reader is mainly presented with the psychological adventures of the heroine, and the reader sees events

through her prism. Other major characters are also presented similarly. This technique is illustrated by the free indirect speech where the thoughts of the characters are presented from their own perspective producing a closeness between the reader and the text, as it diminishes narrator presence or keeps the narrator distant. The indirect transposed speech presents the character's thoughts and words from the narrator's view point and this reduces narrator distance, as the effect of the presentation produced on the reader denies him direct access to information and the focalized objects. With narratized or narrativised or narrated speech, it is very sparingly used, as information is filtered through the narrator's intuitive knowledge. It is used as commentary to provide summary based on actual speech of the characters. There is almost no narrator distance created by this technique.

4.1.1 Narration of Speech: Dialogue

The dialogue is the chief means of showing information, and creates the widest narrative distance, as the speech of the characters is presented in reported speech—unmediated. From the beginning of the narrative, the reader gets to know the purpose for which Isabel is brought to England by her aunt Mrs. Touchett's in a dialogue between Ralph and Mrs. Touchett:

> "…Where did you find her and how did you make her acquaintance?"
>
> "I found her in an old house at Albany, sitting in a dreary room on a rainy day, reading a heavy book, and boring herself to death...I thought she was meant for something better. It occurred to me that it will be a kindness to take her about and introduce her to the world. She thinks she knows a great deal of it—like most American girls; but like most American girls, she is very much mistaken..." (chapt. 5, p. 40).

Ralph is not without any knowledge about Isabel's theories and philosophies of life. She had in a previous dialogue disclosed to him that she comes to England partly to escape suffering, for she fears suffering. She does not appreciate the fact that suffering should be an inevitable evil in life:

> "I am not afraid of", she said; which seemed quite presumptuous enough.
> "You are not afraid of suffering?"
> "Yes, I am afraid of suffering. But I am not afraid of ghosts. And I think people suffer too easily", she added.
> "I don't believe you do", said Ralph, looking at her with his hands in his pockets.
> "I don't think that's a fault", she answered. "It is not absolutely necessary to suffer; we were not made for that".
> "You were not, certainly".
> "Only, if you don't suffer, they call you hard", Isabel remarked...
> "Never mind what they call you", he said.
> "When you do suffer, they call you an idiot. The great point is to be as happy as possible"…"Well", she said, "that's what I came to Europe for, to be as happy as possible. Good night". (chapt. 5, pp. 45-46).

Isabel confesses to Ralph that she fears suffering, and we must indeed watch and see how life can really be lived without suffering. She comes to Europe partly to escape suffering, to be as happy as possible. With her cleverness, high temper, strong will, and abhorrence of boredom, Isabel is left to prove her philosophy of living and making life without a tinge of suffering. She must be careful to study people especially those in whose sphere of influence she lives, and to keep her distance, to maintain her independence as much as possible— to avoid incurring the 'wrath of suffering'. In Ralph's effort to know his cousin, we are presented with hints about Isabel's determination to explore the world, and be 'as happy as possible'—without suffering. Thus in this dialogue, the speech of the characters provide additional information about Isabel to the reader, without narration.

Isabel is in her marriageable age, but her independence does not permit her to give attention to the idea of a life partner. She is probably afraid that that would usher her into suffering.

Similarly information about the heroine and other major characters is also revealed through her interactions with other characters. First, he presents Lord Warburton through Ralph and Isabel in a dialogue:

> "I like your specimen English gentleman very much", Isabel said to Ralph, after Lord Warburton had gone.
> "I like him too—I love him well", said Ralph…
> "…For me, I could take the poor fellow very seriously; he occupies a position that appeals to my imagination. Great responsibilities, great opportunities, great consideration, great wealth, great power…" (chapt. 8, pp. 66, 67,).

In this dialogue Isabel gets to know about Lord Warburton's social status through Ralph. Therefore, Isabel, who is aware of the kind of life she will be living with a lord, does not get married to Lord Warburton, although she considers it. It is the narrators deliberate act to let the reader see what Isabel would do—with two equally capable men, one English, and the other American—from Boston—to be her husband-to-be. Who would she choose? Isabel does not want to marry. Her independence is too much with her. She makes this known to other characters in dialogue. First is Lord Warburton:

> "...Of course I have seen you very little; but my impression dates from the very first hour we met. I lost no time; I fell in love with you then...I don't expect you, of course, to answer it outright. Think it over as long as may be necessary. If I can gain by waiting, I will gladly wait a long time. Only remember that in the end my dearest happiness depends upon your answer..."
> "you know me little, I know you even less", said Isabel.
> "...I like you very much Lord Warburton... I thank you for saying that to me; it shows you don't regard me as a stranger...you needn't bother about that; that is my affair. You needn't be a better royalist than the king...It is not only

> that", said Isabel; "but I am not sure I wish to marry anyone" (chapt.12, pp. 97-100).

She repeats these same words during her later dialogue with Mr. Touchett, when she informs the latter of Warburton's proposal:

> "...Ah, well needn't, I guess you do like him!" Mr. Touchett declared. "You pretend you don't".
> "I like him extremely; I am very free to admit that. But I don't wish to marry anyone just now" (chapt.13, p. 105).

She fails to reply to Caspar Goodwood's letter, and the latter traces her to Pratt's Hotel in Paris during her tour with Ralph and Miss Stockpole. In this dialogue Isabel declares her intentions, emphasizing why she would not marry him or Lord Warburton:

> "Because I am in love with you", said Caspar Goodwood simply. "If one is strong, one loves only the more strongly"…
> "I told you just now that I don't wish to marry, and that I shall probably never do so…If there is a thing in the world that I am fond of", Isabel went on..., "it is my personal independence"…
> "It is to make you independent that I want to marry you"
> "Let me say this to you, Mr. Goodwood. You are so kind as to speak of being afraid of my marrying. If you should hear a rumour that I am on the point of doing so—girls are liable to have such things said about them—remember what I have told you about my love for liberty, and venture to doubt it" (chapt.16, pp.145-150).

To Caspar Goodwood, Isabel pledges not to marry anyone till indefinite time. She is optimistic about this matter, even to dare Caspar to query her or never believe whoever ever tells him that she is married to anyone: 'If you should hear a rumour that I am on the point of doing so (i.e. marrying)… remember what I have told you about my love for liberty, and venture to doubt it'.

One would naturally try to understand the reasons why Isabel should deny the proposals of two highly reputed men in her prime of life, even at the time when she has 'only little

money'. With Ralph Touchett, Isabel reiterates the same idea which she so steadfastly pursues. Until she has exhausted the privileges of her independence she would not marry:

> "…What I mean is, I shall have the entertainment of seeing what a young lady does who won't marry Lord Warburton"
> "That is what your mother counts upon too", said Isabel.
> "Ah, there will be plenty of spectators! We shall contemplate the rest of your career. I shall not see all of it, but I shall probably see the most interesting years…it would be a little prosaic…it would be waiting in the unexpected…and now that you have kept the game in your hands I depend on your giving us some magnificent example of it".
> "I don't understand you very well", said Isabel, "but I do so well enough to be able to say that if you look for magnificent examples of anything I shall disappoint you.. I don't see what harm there is in my wishing not to tie myself. I don't want to begin life by marrying, there are other things a woman can do…I too don't wish to marry until I have seen Europe" (chapt. 15, pp. 139, 140).

It is the narrator's purpose in this narrative to show adequate prove of Isabel's own intentions in life. Therefore in all these dialogues it is the characters themselves who act out their intentions and inclinations for the reader to know what is happening. The reported speech in these dialogues keeps the narrator very far from the narrative. Information about what Isabel would do (her 'ado') seems to be controlled by the characters and Isabel herself. Therefore,the narrator shows to us what happens, even what Isabel does without recounting them himself. As shown in the dialogue above, Ralph declares:

> There will be plenty of spectators! We shall contemplate the rest of your career. I shall not see all of it, but I shall probably see the most interesting years…it would be a little prosaic…it would be waiting in the unexpected…and now that you have kept the game in your hands I depend on your giving us some magnificent example of it.

The dialogue seems to be a prediction of what happens to Isabel. Ralph waits to see what Isabel does; the 'plenty spectators' in reference to the internal characters equally wait to see what Isabel does; so is the reader, who is also presented in this narrative as spectator together with the narrator. Will it be 'a little prosaic' as Ralph predicts? Isabel, according to Ralph, has kept the game of her life in her own hands and everyone waits anxiously to see what she does with herself when she refuses Lord Warburton and Caspar Goodwood. He has called it a 'game', and he is sure to control it while Isabel plays on. From this point onwards, everything, event or speech, is viewed from the consciousness of Isabel—the player, and Ralph—the observer, and the narrator—the commentator. This is the narrator's distance: he is a commentator on what Isabel does, under the observation of the characters and the reader.

The narrator seems to present Isabel to the characters who intend present to Isabel something with which she may do for her life. Mrs. Touchett's introduction of Madame Merle to Isabel in a dialogue further confirms her own perceptions about the former:

> "She never does anything wrong. I have brought you out here, and I wish to do the best for you. Your sister Lily told me that she hoped I would give you plenty of opportunities. I give you one in securing Madame Merle. She is one of the most brilliant women in Europe".
> "I like her better than I like your description of her", Isabel persisted in saying.(chapt. 19, p. 180).

Similarly Madame Merle also encourages Isabel to know Osmond, and this Ipresentation is also in a dialogue:

> "You ought to know a great many men", Madame Merle remarked; "you ought to see as many as possible, so as to get used to them". "Used to them?" Isabel repeated…(chapt. 23, pp. 226-227).

In this manner also Madame Merle presents Gilbert Osmond to Isabel:

> "…The worst case, I think, is a friend of mine, a countryman of our, who lives in Italy (where he also was brought before he knew better), and who is one of the most delightful men I know. Some day you must know him. I will bring you together, and then you will see what I mean. He is Gilbert Osmond—he lives in Italy that is all one can say about him. He is exceedingly clever, a man made to be distinguished; but, as I say, you exhaust the description when you say that he is Mr. Osmond, who lives in Italy. No career, no name, no position, no fortune, no past, no future, no anything. Oh yes, he paints, if you please—paints in water colours, like me, only better than I. His painting is pretty bad; on the whole I am rather glad of that. Fortunately, he is very indolent, so indolent that it amounts to a sort of position. He can say 'Oh, I do nothing; I am too deadly lazy. You can do nothing to-day unless you get up at five o'clock in the morning'. In that way he becomes a sort of exception; you feel that he might do something if he would only rise early. He never speaks of his painting—to people at large; he is too clever for that. But he has a little girl—a dear little girl; he does speak of her. He is devoted to her, and if it were a career to be an excellent father he would be very distinguished…" (chapt. 19, p. 183).

Instead of narrating the speech, the narrator presents it wholly, in which the reader hears it from Madame Merle herself. The speech therefore is reported, and narrator distance is wide. In the above dialogue, Osmond is presented to Isabel in bright colours, but the presenter does not suggest to Isabel about marrying him: 'He is well known to Madame Merle; a most delightful man; he lives in Italy; he is exceedingly clever; a man to be distinguished; he has no career, no name, no position, no fortune, no past, no future, no anything…; but he paints in water colours, and paints better than Madame Merle; He never speaks of his painting—to people at large; he is too clever for that; but he has a little girl—a dear little girl; he does speak of her. He is devoted to her, and if it were a career to be an excellent father he would be very distinguished'. With these words, Isabel

is left to consider Osmond among her possible suitors. Madame Merle now presents Isaebel to Osmond, and the narrator shows the scene in reported speech:

> Mr. Osmond listened to this in silence, appearing to turn it over in his mind, with his eyes on his informant. "What do you want to do with her?" he asked, at last.
> "What you see. Put her in your way".
> "Did you say she was rich?" he asked in a moment.
> "She has seventy thousand pounds"…
> "Did you say that she was pretty?" Osmond went on.
> "Yes; but I won't say it again, lest you should be disappointed. Come and make a beginning; that is all I ask of you".
> "A beginning of what?"
> Madame Merle was silent a moment. "I want you of course to marry her".
> "The beginning of the end! Well, I will see for myself. Have you told her that?"
> "For what do you take me for? She is a very delicate piece of machinery"…(chapt. 22, pp. 222-225).

It is important for the narrator to keep away from the scene at this point, to allow the reader to see what Madame Merle tells Osmond about Isabel; therefore, the scene is presented in a dialogue. Madame Merle's game plan almost succeeds. As she tells Isabel interesting things about Osmond, she now tells the latter also interesting things about Isabel. For whatever reason, she intends to lure Osmond into marrying Isabel**.** The narrator seems to engage Madame Merle to influence Isabel and Osmond into becoming husband and wife. Therefore the dialogues, even the one above, is a revelation of part of what the characters do in this narrative to enable Isabel's ado to be realized. But this is a counter-plan to what Ralph Touchett weaves to bait Isabel to remain independent and enjoy her professed liberty under his auspicious keen observation. It is to accomplish this purpose that he bequeaths to Isabel a whopping seventy thousand pounds from his father's will. This scene is shown in the dialogue below between Ralph and his father:

> "I take great interest in my cousin", he said, "but not the sort of interest you desire. I shall not live many years; but I hope I shall live long enough to see what she does with herself. She is entirely independent of me; I can exercise very little influence upon her life. But I should like to do something for her".
> "What should you like to do?"
> "…She wants to see the world, for instance. I should like to put money in her purse… Divide my inheritance into two equal halves, and give the second half to her"…Her marrying—someone or other? It is just to do away with anything of that sort that I make my suggestion. If she has an easy income she will never have to marry for a support. She wishes to be free, and your bequest will make her free".
> "I will do anything you like", he said at last.
> (chapt.18, pp. 170, 171).

Clearly, in the presentation of this event, the narrator does not interfere with the dialogue; and yet shows how Ralph Touchett sets Isabel up for a fulfillment of her independent reveries. This stage of Isabel's life probably marks the first turning point in her life, as she can now fully actualize her daydreams of independent living. What will she do with a whooping seventy thousand pounds—a life-long windfall? That is the suspense created at this point. It will be understood then why Ralph does not take it kindly with Isabel when he hears of her engagement.

It seems certain that the narrator consciously employs the characters to expose the events and their significance, so that he as an observer, may only comment based on what he sees. By this technique, the narrator shows to us what happens, even what Isabel does without recounting them himself. These characters, like Ralph Touchett, Mr. Touchett, Mrs. Touchett, Madame Merle, Henrietta Stockpole, Lord Warburton, Caspar Goodwood, and Gilbert Osmond among others, are made 'to show' the events of Isabel's life. This is because, as hinted earlier, Mrs. Touchett brings Isabel from America to

England, to introduce her to her son Ralph and Madame Merle; Ralph sets her life up with a huge sum of money as a propellant of her fantasy independence and perpetual liberty. But Madame Merle counterbalances the effect of the bait and introduces Isabel to Osmond with the intention of making them marry. It is this process that she begins by a careful creation of the rapport between Isabel and Osmond.

In seeking to know Osmond more, Isabel enquires from her cousin—Ralph, in order to probably make up her mind or confirm what she has been led by Madame Merle to believe about him. She has had the opportunity to see him and observe him for the first time, but as she prepares to visit him in his abode, she seeks Ralph, who gives her more insight into Osmond's life, and this, the narrator shows in a dialogue:

> "Do you know him?" said her cousin. "oh, yes, I know him; not well, but on the whole enough… He is a mysterious American, who has been living these twenty years, or more, in Italy. Why do I call him mysterious? Only as a cover for my ignorance; I don't know his antecedents, his family, his origin. For all I know, he may be a prince in disguise; he rather looks like one, by the way—like a prince who has abdicated in a fit of magnanimity, and has been in a state of disgust ever since. He used to live in Rome; but of late years he has taken up his abode in Florence; I remember hearing him say once that Rome has grown vulgar. He has a great dread of vulgarity; that's his special line; he hasn't any other that I know of. He lives on his income, which I suspect of not being vulgarly large. He's a poor gentle man—that's what he calls himself. He married young and lost his wife, and I believe he has a daughter. He also has a sister, who is married to some little count or other, of these parts; … (ibid, pp. 230-231).

By allowing Ralph to tell Isabel about Osmond, there is sufficient gap given by the narrator and the presentation is in reported discourse. There is in this presentation a focus on Osmond's background given by one of the characters rather than the narrator.

Narrative distance is registered with the characters themselves engaged with one another and for this purpose, the narrator shows Osmond's proposal to Isabel scenically:

> …What I wish to say to you", he went on at last, looking up, "is that I find I am in love with you".
> Isabel instantly rose from her chair.
> "Ah, keep that till I am tired!" she murmured.
> "Tired of hearing it from others?" And Osmond sat there, looking up at her. "No, you may heed it now, or never, as you please. But, after all, I must say it now".
> She had turned away, but in the movement she had stopped herself and dropped her gaze upon him…
> "I am thoroughly in love with you"…(chapt. 29, p. 287).

With such crucial issues like Isabe's marriage proposal, the narrator shows in dialogue to enable the reader see for himself Isabel's responses to the opportunities offered her. Meanwhile, the characters, who somehow are 'co-presenters' in this narrative who have anxiously waited to see what Isabel does are disappointed at her choice of a life partner. The presentation of Ralph's disappointment is in dialogue.

> "I had a sort of vision for your future", Ralph said, without answering this; "I amused myself with planning out a kind of destiny for you. There was to be nothing of this sort in it. You were not to come down so easily, so soon".
> "To come down? What strange expressions you use! Is that your description of my marriage?"
> "It expresses my ideal of it. You seemed to me to be soaring far up in the blue—to be sailing in the bright light, over the heads of men. Suddenly someone tosses up a faded rosebud—a missile that should never have reached you—and down you drop to the ground. It hurts me", said Ralph, audaciously, "as if I had fallen myself!"…(chapt. 34, pp. 316-321).

He has calculated that giving Isabel enough money will prevent her from marrying, as she herself professes. He has waited to see what she can do with her life, but to his horror, the unexpected happens. Similarly, Mrs. Touchett is not without regrets regarding Isabel's marriage to Gilbert Osmond:

> "…You are going to marry that man".
> "What man do you mean?" Isabel inquired, with great dignity.
> "Madame Merle's friend—Mr. Osmond".
> "I don't know why you call him Madame Merle's friend. Is that the principal thing he is known by?"
> "If he is not her friend he ought to be—after what she has done for him!" cried Mrs. Touchett. "I shouldn't have expected it of her; I am disappointed"…(chapt. 33, pp. 309, 310).

The conflict and tension faced by Isabel in her marriage to Osmond is presented also with reported speech in dialogue:

> "My aunt has telegraphed for me; I must go to Gardencourt"
> "Why must you go to Gardencourt?" Osmond asked, in the tone of impartial curiosity.
> "To see Ralph before he dies".
> "I don't see the need of it", he said at last "He came to see you here. I didn't like that; I thought his being in Rome a great mistake. But I tolerated it, because it was to be the last time you should see him. Now you tell me it is not to have been the last. Ah, you are not grateful!"…"I must go to England", she said, with a full consciousness that her tone might strike an irritable man of taste as stupidly obstinate.
> "I shall not like it if you do", Osmond remarked.
> "…(chapt. 51, pp. 493, 494).

There could have been no appropriate medium to enact the strange estrangement into which Isabel's fresh marriage has grown than in a dialogue. Presenting the scene, the reader gets the full glimpse of the nature of the sour relationship between the newly married couple. Contrary to Isabel's expectation from Osmond, she cannot even enjoy the freedom to visit her own cousin much less have the liberty of personal self-indulgence. when Isabel defies Osmond's orders and sets out in her journey to England, she is greeted with the shocker of her life—encounter with the Countess Gemini who reveals the age

long secret affair between Osmond and Madame Merle, the product of which is Pansy.

This revelation is wholly in dialogue:

> "There is something I want you to know", the Countess declared...
> "What do you wish me to know?" Isabel felt a forboding which made her heart beat…
> "My first sister-in-law had no children!"
> Isabel stared back at her; the announcement was an anti-climax. "Your first sister-in-law?" she murmured.
> "I suppose you know that Osmond has been married before? I have never spoken to you of his wife; I didn't suppose it was proper. But others, less particular, must have done so. The poor little woman lived but two years and died childless. It was after her death that Pansy made her appearance".
> Isabel's brow had gathered into a frown; her lips were parted in pale, vague wonder…
> "Pansy is not my husband's child then?"
> "Your husband's—in perfection! But no one else's husband's. Some one else's wife's. Ah, my good Isabel", cried the Countess, with you one must dot one's i's!"
> "I don't understand; whose wife's?" said Isabel.
> "The wife of a horrid little Swiss, who died twelve years ago. He never recognized Miss Pansy, and there was no reason he should. Osmond did, and that was better".
> Isabel stayed the name which rose in sudden question to her lips…
> "Why have you told me this?" she asked, in a voice which the Countess hardly recognized.
> "Because I was tired of your not knowing! I was tired of not having told you. It seemed to me so dull. It's not a lie, you know; it's exactly as I say".
> "I never knew", said Isabel, looking up at her, simply.
> "So I believed—though it was hard to believe. Has it never occurred to you that he has been her lover?"
> "I don't know. Something has occurred to me. Perhaps it was that".
> "She has been wonderfully clever about Pansy!" cried the Countess.
> "That thing has never occurred to me" said Isabel. "And as it is—I don't understand".
> "Don't you perceive that her child could never pass for her husband's?" the countess asked. "They had been separated too long for that, and M. Merle had gone to some far

> country; I think to South America. If she had ever had children—which I am not sure of—she had lost them. On the other hand, circumstances made it convenient enough for Osmond to acknowledge the little girl. His wife was dead—very true; but she had only been dead a year, and what was more natural than that she should have left behind a pledge of their affection? With the aid of a change of residence—he had been living at Naples, and he left it forever—the little fable was easily set going. My poor sister-in-law, who was in her grave, couldn't help herself, and the real mother, to save her reputation, renounced all visible property in the child".
> "Ah, poor creature!" cried Isabel, bursting into tears.… (chapt. 51, pp. 499-504).

The above extract is the longest dialogue in the whole narrative. The control of the narrative information at this juncture belongs to the Countess, and the reader is able to discover the whole information from the reported speech. It is a deliberate technique by the narrator to stay distant and allow the story to flow from the perspective of the internal character—Countess Gemini for the better judgment of the reader. This sudden revelation creates a fresh suspense, and the reader yearns to know what 'our heroine' will do. With this revelation, Isabel forms a different perception about Madame Merle and Osmond. The narration of her regret, and a hint of her intentions about her marriage with Osmond are shown in her last dialogue with her cousin—Ralph:

> "…I always understood", he continued, "though it was so strange—so pitiful. You wanted to look at life for yourself—but you were not allowed; you were punished for your wish. You were ground in the very mill of the conversational!"
> "Oh yes, I have been punished", Isabel sobbed.
> He listened to her a little and then continued: "Was he very bad about your coming?"
> "He made it very hard for me. But I don't care".
> "It is all over, then, between you?"
> "Oh no; I don't think anything is over".
> "Are you going back to him?" Ralph stammered…

> "I don't believe that such a generous mistake as yours—can hurt you for more than a little".
> "Oh Ralph, I am very happy now", she cried, through her tears.
> "And remember this", he continued, "that if you have been hated, you have also been loved".
> "Ah, my brother!" she cried, with a movement of still deeper prostration.
> (ibid, pp.531-532).

Up to these last scenes the narrator does not tell us what Isabel actually intends to do. By allowing the cousins to talk—heart-to-heart, the narrator's distance is opened wide to allow the reader to focus on the heroine, even to see her mood. We certainly know that she goes back to Rome. In the end when she gets a chance to recover her lost happiness in her last meeting with those suitors whom she loses, she is already trapped by her marriage to Osmond, and Isabel seems determined to live in darkness and suffering. The reason why Isabel chooses to go back is due to her ideology, her theory quoted earlier based on chapter six of the text. Isabel believes in perfection: "It was only on this condition that life was worth living; that one should be one of the best…should move in a realm of light, of natural wisdom of happy impulse, of inspiration gracefully chronic…" and that she will never be wrong. Due to the ideology Isabel holds about the world, it is impossible for her to turn back to happiness. Talking to Henriaetta, Isabel confesses:

> "He's very difficult!" cried Miss Stockpole. "Why don't you leave him?"
> "I can't change, that way," Isabel said.
> "Why not, I should like to know? You won't confess that you have made a mistake. You are too proud."
> "I don't know whether I am too proud. But I can't publish my mistake. I don't think that is decent. I would much rather die."
> "You won't think so always," said Henrietta.
> "I don't know what great unhappiness might bring me to; but it seems to me I shall always be ashamed. One must accept one's deeds. I married him before all the world; I

> was perfectly free; it was impossible to do anything more deliberate. One can't change, that way," Isabel repeated (chap. 47, p. 450).

And "that way" means—to leave Osmond. Thus, the reason why Isabel chooses to suffer is that she cannot swallow to have been wrong in marrying Osmond. Perhaps she turns back to Osmond since she hopes to compensate for her mistake at least to herself by suffering. Knowing the ideology Isabel holds for life, the end of the novel does not surprise the reader , on the contrary, it proves that Isabel insists on her idea that one needs to be perfect and failure in perfection is not excusable and the responsibility for the failure should be shouldered even at the expense of suffering until the last day. This is what is seemingly suggested in the end of the novel, but there is a serious difficulty for the reader to tell the end of the story of Isabel's life. This is because from the Countess Gemini's unsubstantiated revelation that Madame Merle is Pansy's mother to Isabel's departure from Garden Court for Rome, one cannot tell what Isabel does next.

Thus, the fact that the exradiegetic narrator provides information for the reader by the conversations between the characters, he does not create a distance between the readers and the fictional characters. However, since the readers get the information through conversation between the characters, they feel more intimate with the story since they are not reminded that they are readers. This dramatic technique therefore is the creator of the widest narrator distance.

In the final analysis it could be noted that the fact that the narrative is pregnant with dialogue is suggestive of the narrator's intention and choice of narrative technique that portrays the events dramatically, allowing the reader to have a scenic experiencial view of events and characters. The authority and control of information, has been mainly by

the presentation of speech and the speech is mainly reported through dialogues, or free indirect discourse where the characters thoughts and verbalized thoughts are presented without the narrators interference. Occasionally he presents the information in indirect transposed speech where the narrative information is interlaced with the narrator's interpretation. This has been the trend of the presentation until the narrative voice shifts to intradiegetic level where the Countess' intuition becomes the basis of focalization for the reader. The revelation, even though has a factual dubiousness in the sense that one wonders whether the Countess' revelation is actually true as the whole narrative does not seem to contain any proof of the Countess's claim, except perhaps that Isabel accepts it, it is still at the center of the narrator's master distance technique—to show information dramatically, and give adequate room for the reader to see for himself what is happening. As a consequent effect, the reader's suspense about what Isabel will do does not get answered, even after starting for Rome; hence the reader continues to contemplate many possibilities from this point where the story ends. Since the narrator does not intend to influence the reader's judgments and knowledge of the facts in this narrative, he leaves him (the reader) in this state of uncertainty, to his own conjectures. No wonder! Henry James intimates in his conclusion of the *Preface to The Portrait of a Lady* that it is an element of his plan to produce excess information:

> So early was to begin my tendency to OVERTREAT, rather than undertreat (when there was choice or danger) my subject (p. 12).

CHAPTER FIVE

5.0 Introduction

This chapter sums up the arguments in this dissertation by presenting the Summary, Conclusion and Recommendations based on the information and analysis provided in it.

5.1 Summary

James has contributed immensely to shaping the modern novel, especially the direct presentation of character and the absence of 'authorial guidance'. In his essay on Trollope, James states that the novelist must "relate events that are assumed to be real". Therefore, in criticizing Trollope in *The Art of Fiction*, he explains what he means by "history" in relation to the novel. According to him, to represent and illustrate the past, the actions of men, is the task of both the narrator and the historian. James criticizes Trollope, and for that matter the novelist's destruction of the illusion that the events in the story actually occurred. He says that the narrator must act as if the events occurred so that the reader can focus on the story. To achieve this ideal, Henry James employs the external focalizer's perspective in portraying the events of Isabel's life. He describes the House of Fiction in the *Preface of The Portrait of a Lady*:

> The house of fiction has in short not one window, but a million—a number of possible windows not to be reckoned, rather; every one of it has been pierced, or is still pierceable, in its vast front, by the need of the individual vision and by the pressure of the individual will. These aperture, dissimilar shape and size, hang so, all together, over the human scene that we might expected of them a greater sameness of report than we find. They are but windows at the best…The spreading field, the human scene, is the "choice of subject"; the pierced aperture, either broad or balconied or slit-like and low-browed, is the

> "literary form"; but they are, singly or together, as nothing without the posted presence of the watcher—without, in other words, the consciousness of the artist… (p. 5).

Clearly, James endorses his role in discarding the omniscient narrator, of the classical novel, and accepting the lens or view into the "choice of subject" which is—"the human scene" or "the spreading field", to be by a "single window". This 'single window', also known as the "pierced aperture" is James' technique—his "literary form" in this narrative; it is the technique of 'restricted consciousness'. It is by this approach that Henry James seeks to portray "events that are assumed to be real". If the entrance into the story is by many channels—"windows", then the best channel for viewing the story should be only one since 'the pair of eyes' viewing the scenes have diverse impressions from their various viewpoints. Therefore the channel into the life of Isabel Archer is through the single consciousness of the 'life liver herself'—Isabel Archer. This approach reflects James' perception of the complexity of experience and the difficulty of knowing with certainty. In a world where knowledge is uncertain, such openness shows his respect for Isabel as the character upon whom he 'depends to see him through'. Other viewers and readers therefore have no other choice than to like the narrator, depend on the same 'window' to see the story. All other internal characters, in their association with Isabel Archer also watch curiously and see what she does with her life. For this reason it becomes necessary for Isabel Archer to be the central consciousness by the time of her meditative vigil in Chapter 42. But this is carefully guarded by him who depicts the scenes through Isabel's prism—the narrator, as James puts it: 'they are, singly or together, as nothing without the posted presence of the watcher—without, in other words, the consciousness of the artist'. Hence, the narrator's presence is detected in the

presentation of the characters' consciousness in this narrative. Since the novelist requires the reader's credence, James takes care not to tax that credence by claiming omniscience. Therefore, the narrator skillfully guides the reader toward tolerance of his own uncertainty about Isabel's character and her life. It is no wonder then that the narrative ends in no tone of certainty regarding what the heroine finally does.

The whole narrative is controlled by the external focalizer. He knows not the characters: their past, future or thoughts. It is the characters who reveal themselves to the narrator and the reader, and based on the revelation, the narrator comments. He purposively engages the characters in this narrative to showcase Isabel Archer, and in this way he keeps his distance from the narrative. This is how Henry James achieves his ideal objective of writing the novel like drama. He writes in the *Preface to the Portrait of a Lady*:

> I seem to myself to have waked up one morning in possession of them—of Ralph Touchett and his parents, of Madame Merle, of Gilbert Osmond and his daughter and his sister, of Lord Warburton, Caspar Goodwood and Miss Stockpole, the definite array of contributions to Isabel Archer's history. I recognized them, I knew them, they were the numbered pieces of my puzzle, the concrete terms of my "plot". It was as if they had simply, by an impulse of their own, floated into my ken, and all in response to my primary question: "Well, what will she DO? Their answer seemed to be that if I would trust them they would show me; on which, with an urgent appeal to them to make it at least as interesting as they could, I trusted them. They were like the group of attendants and entertainers who come down by train when people in the country give a party; they represented the contract for carrying the party on…" (p. 9-10).

Similarly he intends to narrate events and speech, as indicated below:

> …I see them engaged in this or that act and in this or that difficulty. How they look and move and speak and behave,

> always the setting I have found for them, is my account of them— (*Preface to the Portrait of a Lady*, p. 3).

Thus he intends to present 'how' the characters 'look, move, speak, and behave' against the background of a suitable setting. This is what exactly happens in this narrative. The narrator presents the characters and every information to the reader by the characters themselves, both behavior and speech. Thus the story tells itself—with very little or no narrator interference.

5.1.1 When Narrative Distance Occurs

In the narration of events, there is vivid presentation of setting. In this regard, he details the scenes graphically in descriptive pauses, with metaphorical allusions and similes that are so visually appealing, making the objects presented in the description picturesque. In addition, he concretizes the elements in the description by identifying their geographical and historical relevance. By naming names of people, places, times and seasons of climate, the narrator aims at achieving the quality of verisimilitude. In this way what is presented is pictured in the mind's eye. In internal focalization, he presents new characters from the perspective of other characters, so that the portrait of the characters is depicted from the perspective of the characters themselves, superimposed by their consciousness, actions and inactions. By blending historical overtures and internal and external focalization, the narrator employs a panorama of viewing the events to show more information to the reader, and in this process the narrator is distant from the narration during the narration of events. Moreover, since the narrator intends to show, he involves the reader as an observer together with him. In this regard, the narrator uses the plural possessive (our heroine) to describe Isabel. This is to make the reader view the

scenes and events depicted in the narrative the way the narrator views them—as an observer and a commentator, who narrates only what he sees; and to make the reader a witness together with the narrator. Sometimes in the cause of narration, the narrator pauses to address the reader personally. This is to remind him (the reader) that he (the narrator) is only an intermediary, relating his candid views about the chief character and scenes shown to the reader.

In the presentation of speech, narrative distance occurs when speech is presented from the perspective of the character's themselves; when the unuttered thoughts and verbalized thoughts of the characters are shown without narrator mediation, the reader is brought closer to the text to both read and see what characters think and say. In this manner of presentation narrator distance occurs. In other words, narrative distance occurs when there is a more scenic, experiential and mimetic presentation of information.

5.1.2 Techniques Employed in Narrative Distance

Where it is complete narration of events without internal focalization, the information is so graphically presented, with great detail, such that the reader almost perceives everything with his senses, particularly with the visual acuity. This is normally in the depiction of setting and character. Historical overtures in the narration of events, coupled with concretization of facts, make the narrative distinctively mimetic. And since attention is given to the fictive elements presented in the narrative, the reader sees those ones more, being drawn to them and not the narrator; hence the narrator is distant. Moreover, information on characters and setting is filtered through the vision of the characters

particularly the heroine in order to shift focus from the narrator to the character's perspective.

In the narration of speech, the choices made are narrativized speech, indirect transposed discourse, and free indirect discourse and reported speech—used in dialogues.

The dialogue is the most mimetic of speech, as it presents characters words verbatim in reported speech. With this technique there is no narrator mediation and narrative distance is widest.

The free indirect discourse is mostly employed in the narrative, especially in narrating the chief character's (Isabel Archer) psychological adventures. It is obvious that the narrator is more concerned about the discourse more than the story, hence the words of the characters are accorded premium by the narrator in this narrative. He chiefly reports their thoughts and words using the free indirect technique of indirect speech act, which enables him to zoom in and out of the character's strain of thoughts. In this process, the narrator's distance is wide, as the character's reflections are exposed in the memory lane. The narration therefore of the characters' words and thoughts in this narrative is in mimesis, as opposed to diegesis because speech is presented as though it were the characters themselves speaking and not the narrator. The free indirect discourse is also used in this narrative to show the characters' words. The words spoken by the characters are replicated for the reader to see and hear. The style of the free indirect discourse only imitates the words and thoughts of the characters, and as such the narrator intermittently zooms in and out of the character's prism. This techniques also produces wide narrator distance.

When reporting the characters' words, the narrator employs the indirect transposed discourse. In this case, the words of the characters are reproduced in the third person with a reporting verb, and the speech is presented from the narrator's point of view. However, the use of this category of speech presentation act is often before or after the free indirect discourse, after the characters' thoughts have been made bare. It is intermingled with the free indirect discourse. In this case the narrator's reports of the characters words serve as commentary on what they (the characters) themselves think and say. The indirect transposed discourse has been used when reporting uttered words of the character, and this narrows the narrator's distance a little bit, as compared to the free indirect since the information is presented from the narrator's perspective.

The use of narrated or narrativised speech shows no narrator distance as the speech of characters fade out through the narration, making it hard to decipher any specific words of characters. The presentation turns out to be like an event and only the narrator's voice is seen. The technique mainly presents summaries and commentaries on character's speech.

5.1.3 Effect of Narrative Distance on the Narrative

The overall effect is to de-emphasize the author's personal narrating voice so that the reader reads the visual language of it. Giving the floor to the characters, he stays aloof while they watch and see what Isabel does. What Isabel does is rooted in her thoughts, such that while the characters see her through their interactions with her—her words, actions and inactions, the reader sees her through her own consciousness. So that weighing her thoughts against other characters perceptions about her, the reader can

make objective judgments about the heroine without the narrator's mediation. It is by this technique that the narrator is distant from the narrative, so that the reader can see for himself without being told by the narrator. It allows the reader a closer view of the events, so as to be able to give his judgments from his (the reader) own perspective with little or no authorial mediation. This is based on the premise that when one has adequate information about a person, event or thing, he or she is able to judge realistically and objectively, without influence, and this is the more reason why the narrator does not interfere with events presented in the narrative.

5.2 Conclusion

What is revealed in the analysis is that narrative distance decreases when the narrator is more arbitrary, obtrusive or manipulative, and increases when the story is presented in a non-evaluative way, and through the perspective of the characters themselves. In other words, narrator distance increases the more the reader is given a scenic, experiential approach to characterization and event. The more experiential the reading of the story, the greater the narrator's distance, and the lesser the readers' distance. Distance is therefore a sense but not a reference; for it has not real reference; it is an abstract thing; a matter of impression, or the degree of the reader's closeness to the fictive objects presented by the narrator, or the narrator's own closeness or distance from the fictive objects, such that the readers' perception of the various actions, scenes and characters depend on the narrator's conscious or unconscious involvement or disappearance from the fictional world. When he disappears from the fictional world, he does not influence the readers' perceptions and judgment of the events; the presentation of those events is

dramatic, and the reader sees the scenes without a mediator. In conclusion, it is worth-saying that narrative distance is an effect, not a technique. It is the result of the whole texture of the narrative and the way it is experienced by the reader.

The Mood in terms of Perspective that mainly characterizes the modern narrative is External Focalization, where the viewer is from outside and knows nothing about the characters and their past; hence cannot say what the characters are thinking nor report their past. The author apparently does not exist, and the reader feels present and invited to add his personal opinion. In this technique, the narrator artfully hides himself, creating a distance between himself and the objects of his narration. Henry James' masterpiece, *The Portrait of a Lady*, is an exemplar of this ideal in the novel. Isabel's thoughts are shown loudly and clearly in this narrative. It is an exemplar of the modern novel that is more discourse oriented—fousing more on the various speech acts and how they illustrated the story. There is also a validation of the structuralist theory of form revealing content. The reader derives information from the narrative by following the author's method of presentation. To this end, Henry James sets the modus operandi in *The Portrait of a Lady* for dramatic narration.

5.3 Recommendation

It is hereby recommended that future researchers venture into other structural perspectives on the narrative discourse such as Time, and Voice. The analysis done on Time and Voice does not offer a holistic discussion on the text to enable one to digest the nitty-gritty of structural presentation of information. Detail attention should therefore be given to specific aspects of narratologists' poetical discourse on the text.

In addition, it is recommended to the reader to venture into the reading of the novel or narrative with the 'lens of the structuralist'. This means that the task of studying the narrative should begin with the keen quest for identifying and understanding the internal mechanisms that underlie its composition. The narrative categories of the macrotext of the recit are the underlying structures that should be followed carefully to unearth the narrative's message. For this study provides the avenue on some of the myriad ways of obtaining information from the narrative.

REFERENCES

PRIMARY SOURCES:

James, H. (1997). *The Portrait of a Lady*. England: Penguin Books Ltd.

SECONDARY SOURCES

Achebe, C. (1966). *A Man of the People*. London: Heinemann.

Aining, J. (200). *Modernism in Chinua Achebe's Novels: A Structuralist Study of the Macrotext of the Recit of Chinua Achebe's Novels* (unpublished M-Phil. Dissertation). Kwame Nkrumah University of Science and Technology, Kumasi (Ghana).

Allan, H (1982). *Classical Criticism: Plato to Dryden.* Detroit: Wayne State University Press.

Allott, M. F. (1959). *Novelists on the Novel*. New York: Columbia University Press.

Barthes, R. (1974). *S/Z*. New York: Hill and Wang.

Besant, W. S. (1884). *The Art of Fiction*. Boston: Cupples and Hurd.

Blair, W. et al (1969).*The Literature of the United States*. Philippines: Scott, Foresman and Company Ltd.

Booth, C. W. (1961). *Artistic Purity and Rhetoric of Fiction*. Chicago: University of Chicago Press.

Çelebi, H. (2003). *Structural and Functional Analysis of Henry James' Novel—The Portrait of a Lady, With a Comparison of Jane Campion's Adaptation of the Novel* (MA Dissertation).

Available from
https://etd.lib.metu.edu.tr/upload/597/index.pdf

Genette, G. (1980). *Narrative Discourse: An Essay in Method*. (Jane E. Lewin Trans.) Ithaca: Cornel University Press.

Genette, G. (1983). *Narrative Discourse: An Essay in Method*. (Jane E. Lewin Trans.) New York: Cornel University Press.

Genette, G. (1988). *Narrative Discourse Revisite*d. Ithaca: Cornel University Press.

Guillemette, L. & Lévesque, C. (2006).*Narratology*. In Louis Hébert (dir.), *Signo* [online Rimouski (Quebec), http://www.signosemio.com/genette/narratology.asp

James, H. (1963). *Preface to the Portrait of a Lady*. England: Penguin Books Ltd

Jayal J. (2013, February 12). Stylistic Analysis of Leo Tolstoy's Short Story: God Sees the Truth, but Waits. *The Criterion: An International Journal in English*. 4(1), 4-6.
Retrieved from
htt://www.the-criterion.com/V4/n1/feb2012.pdf

Kakraba, A. D. (2001). *The Novels of Ayi Kwei Armah: A Study in the Macrotext of the Recit* (unpublished M-Phil. Dissertation). Kwame Nkrumah University of Science and Technology, Kumasi (Ghana).

Lodge, D. (1988). *Modern Criticism and Theory: A Reader*. London: Longman Group Ltd.

Lubbock, P. (1960). *The Craft of Fiction*. New York: Jonathan Cape Thirty Bedford Square.

Mcfarlane, B. (1996). *Novel to Film: An Introduction to the Theory of Adaptation*. New York: Oxford UP.

Newton, K. M. (1988). *Twentieth Century Theory: A Reader*. London: Macmillan Education Ltd.

Owusu, E. K. (2004). *Organization of Time in Joseph Ephiraim Casely Hayford's Ethiopia Unbound: A Structuralist Interpretation under the Macrotext of the Recit* (unpublished M-Phil Dissertation). Kwame Nkrumah University of Science and Technology, Kumasi (Ghana).

Raban, J. (1968). *The Technique of Modern Fiction*. London: Edward Arnold.

Selden, R. & Widdowson, P. (1993).*A Reader's Guide to Contemporary Literary Theory*. New York: Harvester Wheatsheaf.

Stanzel, F. K. (1984). *A Theory of Narrative*. Cambridge: Cambridge University Press.

Sternberg, R. J. (1982b). *Reasoning, Problem Solving, and Intelligence*. New York: Cambridge University Press.

Tindall, G. B. (1988). *America: A Narrative History*. New York: W.W. Norton & Company Inc.

Tompkins, J. (1980). *Reader-Response Criticism*. Baltimore: The John Hopkins University Press.

Toolan, J. M. (2001). *Narrative: A Critical Linguistic Introduction*. London: Routledge.

Watt, I. (1963). *The Rise of the Novel*. England: Penguin Books Ltd.

Wayne, C. B. (1961). Distance and Point-of-View: An Essay in Classification. *Essays in Criticism*, 11(1), 60-79. Oxford: University Press.

APPENDIX A

SUMMARY OF GENETTE'S NARRATIVE CATEGORIES

TIME	MOOD	VOICE
ORDER Analepsis Prolepsis (exterior/interior/mixed/repetitive/completive/ Partial/complete/Person-hetero/homo)	DISTANCE Narration of events (diegesis/mimesis) Narration of Speech (Narrativised Speech Transposed Speech Reported Speech)	TIME OF NARRATION Ulterior Anterior Simultaneous Interwoven
DURATION Pause Scene Summary Ellipsis	PERSPECTIVE Zero/Non-focalization Internal focalization External focalization	NARRATIVE LEVEL Extradiegetic Intradiegetic Metadiegetic
FREQUENCY Singulative (2 types) Repetitive Iterative	ALTERATOIONS Parallipsis Paralepsis	PERSON Heterodiegetic Homodiegetic Alterdiegetic Autodiegetic

APPENDIX B

GLOSSARY OF GENETTIAN TERMS

HISTOIRE—The raw story, not affected by the author's stylistic choices

RECIT—The form or presentation of the histoire, comprising the structures and the discourse.

MACROTEXT—The presentation or ordering of the events in the story

MICROTEXT—The details of the author's style such as diction, imagery, vocabulary, sentence structure etc.

SCENE—Pure dialogue

MOOD—The point of view which orients the narrative, i.e. who sees?

DISTANCE—How much of a story is told and how directly it is told.

PERSPECTIVE—The medium through which what is seen is narrated in the story/narrative, i.e. who sees?

NARRATION OF EVENTS—The transcription of the non-verbal into the verbal

NARRATION OF SPEECH—Discourse treated as one event and taken on by the narrator himself, i.e. how speech is narrated in the story.

MIMESIS—Maximum of information and minimum narrator presence, i.e. the emphasis is on 'showing'.

DIEGESIS—Maximum narrator presence and minimum of information, i.e. the emphasis is on 'telling'

NARRATIVISED DISCOURSE—The reduction of speech into event.

TRANSPOSED DISCOURSE—

(i) Free Indirect Discourse (FID): Narrated speech retaining the declarative verb, e.g. “she thought”.

(ii) Indirect Discourse: Narrated speech without the declarative verb.

REPORTED DISCOURSE (IMMEDIATE DISCOURSE)—When a character takes over from the narrator, e.g. in interior monologue or stream of consciousness.

POINT OF VIEW—The perspective from which a story is told or narrated

INTERNAL FOCALIZATION—When a character brings out what is in his consciousness

FIXED INTERNAL FOCALIZATION—When a story is told from the point of view of one character-narrator.

MULTIPLE INTERNAL FOCALIZATION—Where one event is evoked many times by different character-narrators.

VARIABLE INTERNAL FOCALIZATION—When a story in zero focalization focuses on different characters.

ZERO FOCALIZATION (NON-FOCALIZAION)—Omniscient narrator or Third person narrator

EXTERNAL FOCALIZATION—When the narrator or a character focuses on another character.

HOMODIEGETIC PERSON—A narrator who participates in the story as a character.

AUTODIEGETIC PERSON—When the homodiegetic person is the hero.

HETERODIEGETIC PERSON—The absent or omniscient narrator telling the story of others.