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**FICTION AND PSYCHOLOGY:
THE JAMES HERITAGE**

Abstract

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KEY-WORDS: *consciousness, stream of consciousness, unity of thought, cognitive process, selective attention, consciousness of self, empirical self, material, social and spiritual selves, sensation, perception of things, of time, of reality, and of space, associations, and the types of attention, point of view, reflector character, ficelle, focalizer, focalization, centre of consciousness technique, stream of consciousness technique*

Introduction

We work in the dark – we do what we can – we give what we have. Our doubt is our passion and our passion is our task. The rest is the madness of art.
(Henry James, *The Middle Years*, in Edel 1996: 354)

By the late nineteenth and the early twentieth centuries, the state of the novel engaged the attention of many scholars and writers. The novel, as an autonomous form of literature, has received a great deal of definitions and theories, and has continued to evolve and to develop up to the present day. The condition of the novel is of great importance nowadays. The changes that influenced and transformed the novel are thoroughly presented, among others by Bayard Tuckerman in *A History of English Prose Fiction*, and by Ian Watt in *The Rise of the Novel*.

The novelists of the turn of the twentieth century have attempted to give a perfect definition of the ‘modern’ novel. Some of these novelists are mentioned in the present paper: Henry James, Joseph Conrad, Edward M. Forster, and others. The most convincing and influential in his attempt to define and theorize the concept of the novel has been Henry James. He has been concerned not only with the process of writing the novel, but also with its role and place in literature. In his essay ‘The Art of Fiction’ (1884), James clearly reflects his viewpoint on the theory of novel. Moreover, in ‘The Future of the Novel’ (1889) he has evidently predicted the condition and the destiny of the ‘modern’ novel.

Henry James, the American born writer and a ‘literary master’ in the European sense, paved the way for the following novelists of the modern age, thus playing an important role in the formation and the development of English literature at the turn of the twentieth century. His work describes the peculiarities of the American and European mentality and social life, and opens new conscious and visual possibilities for the novel and short story.

Considering the above, this dissertation attempts to examine the condition of the ‘modern’ novel and the peculiarities of the connection between the literary text and the developments in psychology and philosophy emerging from the turn of the twentieth

century. Firstly, the study focuses on the interrelation between the psychological theory of William James and the psychological novels of Henry James. Secondly, it aims at analysing and interpreting in parallel the works of the novelist and short story writer Henry James, and his brother, the psychologist and philosopher, William James. Finally, it intends to perform a comparative and contrasting analysis of the psychological aspects of the three Jamesian novels: *The Portrait of a Lady* (1881), *What Maisie Knew* (1897) and *The Ambassadors* (1903).

The focal point of this paper is the link between fiction and psychology, which results from the fusion of two dominant figures of the early modernist age, Henry James and William James. The James brothers are the most widely discussed personalities of the twentieth century. Nowadays, they are still well-known and commonly investigated authors; William and Henry James are attracting considerable interest due to their impressive and revolutionary ideas in terms of psychology and fiction respectively. The brothers certainly influenced one another's professional achievements because it is accepted that "Henry wrote novels like a psychologist while William wrote psychology texts like a novelist" (Taylor 1995: 55). Who influenced whom and to what degree is the question which remains to be answered.

This paper discusses in parallel the psychological dimensions tackled by William James in *The Principles of Psychology*, and by Henry James, in his fiction and literary criticism. One of the main goals of this study is to extend current knowledge of the conjoint work of the psychologist and the novelist, which has grown into the James heritage. Owing to the fact that they both have been dominant figures in their fields, it seems interesting to merge their accomplishments and to take a look at the resulting picture, taking into consideration that they both have identical roots. A growing body of literature has examined and evaluated the brothers, but the research has mostly covered them separately; to date, parallel studies of both brothers taken together are very few. Thus, the concomitant analysis of their intellectual fruitage will shed a different light on this subject.

Many experts argue that it is William James who inspired Henry's style of novel writing. Some of them trace the parallel to his family as well, believing that it is the James intellectual family as a whole who has influenced them both. There are only very few who

have looked into not just their work, but their correspondence also. Their letters reveal their mutual obsession with the human mind and all that is connected to it.

Henry James Sr., William and Henry's father, had a great influence on his sons. Their father's philosophy of life has influenced William and Henry's standpoints, reflected in their works, contaminating them with empirical and transcendental ideas. This is obvious due to the beliefs and concepts discussed by William James in his *Principles of Psychology Vol. 1-2* (1890) that are easily readable in the work of his brother, especially in the prefaces to his novels. For instance, William's empiricist view of life is discernible and prefaced in Henry's novels *The Portrait of a Lady*, *What Maisie Knew* and *The Ambassadors*. Henry James is guided by the belief that the novelist should write from his own 'impression or perception of life' in order to give the literary work plentiful validity, genuineness, and sincerity. The liaison between the novelist (Henry James) and the psychologist (William James) has grown thereafter into the creation of the James literary and psychological heritage.

Therefore, the **corpus of the dissertation** consists in:

- *The Principles of Psychology* (1890), William James, Volumes 1-2
- *The Art of Fiction* (1884), Henry James
- *The Science of Criticism* (1891), Henry James
- *The Future of the Novel* (1899), Henry James
- *The Portrait of a Lady* (1881), Henry James
- *What Maisie Knew* (1897), Henry James
- *The Ambassadors* (1903), Henry James
- *The Letters of Henry James*, Volumes 1-2

During the research, a variety of terms pertaining to psychology and fiction have been used. Those belonging to the first category are: consciousness, stream of consciousness, unity of thought, cognitive process, selective attention, consciousness of self, empirical self, material, social and spiritual selves, sensation, perception of things, of time, of reality, and of space, qualia, associations, and the types of attention. Those inscribed within the second category are: point of view, reflector character, *ficelle*, focalizer, focalization,

centre of consciousness technique, stream of consciousness technique. The concepts mentioned above are explained in the Glossary section.

The purpose of the study

The present doctoral dissertation is entitled *Fiction and Psychology: The James Heritage* and it aims at analysing and interpreting the works of Henry James according to the psychological grid of his brother, William James. The major objectives of the study are:

- to study the specificities of modernist fiction;
- to consider the connection between psychology, philosophy and literature,
- to foreground the works of William and Henry James;
- to investigate the concepts of perception, consciousness and the self in William James's work;
- to analyse and interpret the psychological side of Henry James's theory and fiction;
- to explore the aspects of character and point of view in the works of Henry James;
- to analyse the works of William and Henry James in parallel.

The **scientific novelty** of this study is determined by its objectives.

The state of the art

Father of the American psychology and leader of pragmatism, William James is the one who coined the well-known term *stream of consciousness*, and who believed in the power of thought. The psychologist-philosopher won the critical attention of many academics like Ralph B. Perry, Gerald E. Myers, Daniel W. Bjork, Richard W. B. Lewis and Linda Simon among others. His theories, in both psychology and philosophy, have influenced other scholars as well: Durkheim, Du Bois, Husserl, Wittgenstein, Putnam, Rorty, Taylor.

The preoccupation with Henry James's theory of fiction, artistic achievements and discoveries has increased after the writer's death, mainly in the 1920s, with the publication of Lubbock's *The Craft of Fiction*. The psychological prose of Henry James, from which most of his contemporaries turned away, started being perceived as a kind of laboratory of the psychological novel of the twentieth century.

The study of Henry James's work is very popular among many American and European scholars, as he occupies a worthy place in both American and English literatures.

The international theme (expatriates, immigrants, foreigners, Americans, Europeans) which is present in almost all of the Jamesian novels is as relevant today as never before. His numerous novels, short stories, essays, as well as his noteworthy literary criticism, have drawn the attention of a lot of scholars; among them are James E. Miller, Ross Posnock, Morris Roberts, Janet A. Smith, Richard Palmer Blackmur, Francis Otto Matthiessen, Greg W. Zacharias, Alan Hollinghurst, Tony Tanner, Colin Meissner, Judith Woolf, Merle A. Williams, and very many others.

A lot of research is still being done on Henry James's novels, criticism, and correspondence. His novels represent a never ending source of aesthetic, cultural, social, philosophical, psychological, artistic and intellectual material. One confirmation of **the actuality of the topic**, besides the growing number of critical and scholarly studies published regularly, is "The Centre for Henry James Studies" organized at Creighton University in Nebraska, directed by Greg Zacharias (Director and Co-General Editor), Katie Sommer (Associate Editor), Krysta Larson, Tyler Nelson, and Fernanda Sandoval. In addition, *The Henry James Review* edited by Susan M. Griffin allows scholars and critics to publish and review essays on Henry James and his work. The annual meetings, conferences and publishing enhance the academic audience's interest in Henry James and his legacy, and prove the quality of his contribution to criticism, culture, literature, and history.

Henry James has also activated as a literary critic in popular modernist magazines like *The Nation* and *North American Review*. His well-known literary articles on European and American writers (Balzac, Flaubert, Maupassant, Zola, Hawthorne, Howells, Stevenson and a number of others) constitute considerably valuable critical and literary writing. The theoretical work of Henry James – 'The Art of Fiction' (1884) and 'The Future of the Novel' (1889) – is still relevant, and seems to be still waiting for a comprehensive evaluation and interpretation.

Henry James is considered one of the pioneers of modern (20th century) prose. It results from the numerous works of major scholars and literary critics dedicated to the study of his work: James E. Miller, Ross Posnock, Morris Roberts, Janet Adam Smith, Richard Palmer Blackmur, Jill M. Kress, Francis Otto Matthiessen, and many others.

Henry James has earned a reputation as a recognized classic, a master of subtle

psychological analysis, an attentive and ironic observer of life, an artist of the novel. His work has been compared to that of Balzac, Turgenev, Zola, Merimee and other European classics. All this demonstrates the growing attention to the writer and to his legacy.

Outline of the dissertation

This dissertation is organized into three main chapters, a concluding section and a bibliographical list.

The first chapter is entitled MODERNIST FICTION UNDER THE LENS. It gives a brief overview of the condition of the novel of the late nineteenth and early twentieth centuries, as well as the changes this form has undergone in order to receive the new name of modernist novel. Compared and contrasted here are the Victorian and Modernist traditions of fiction writing, with reference to the major artistic movements which have contaminated the art and literature of the twentieth century (Impressionism, Symbolism, Futurism, Cubism, Surrealism, and Expressionism). Furthermore, the chapter considers the tribute of the forerunners of the modernist theory of fiction – Henry James, Joseph Conrad and Edward Morgan Forster – who have introduced new perspectives on and innovative techniques in the realm of novel writing, like the scenic point of view, the unreliable narrator, the free indirect discourse, and the ‘centre of consciousness’ technique. New directions in modernist philosophy and psychology on the consciousness of selfhood are also specified. Moreover, the weaknesses of the English novel in Henry James’s opinion are also taken into consideration. In this respect, his theoretical essays concerning the situation of criticism in England and France are evaluated. Lastly, the section analyses Henry James’s theoretical essays and prefaces to his novels – works in which he outlines his viewpoint on the theory of the novel. The concepts condensed from H. James’s theoretical essays and prefaces are the following:

- his novel is a living spirit that originates in the mind of the novelist and then grows independently in consonance with the circumstances of the setting;
- his major characters are “centre[s] of consciousness”, which empowers them to unfold the narrative line unconventionally through the impersonal narrator;
- his novels introduce a new type of character – the *ficelle*, which facilitates the

reader's comprehension of the plot and serves as a therapist for the major characters by helping them to reveal their most terrible fears and concerns; after the full 'recovery' of the hero/heroine, however, the therapist (*ficelle*) is no longer needed for the narration;

- his technical experimentation resulted in employing an innovative technique in writing: the multiple, shifting, subjective, limited point of view; it allows the novelist to portray the characters from different perspectives and indirectly uncover their various traits of character.

The second chapter, FICTION AND PSYCHOLOGY: THE JAMES HERITAGE, examines the relationship between the two James brothers, as well as the impact of the family on William and Henry's personal and professional growth. The impact of William James's revolutionary views on the theory of psychology, as well as his influence on modernist tendencies in psychology, philosophy and literature are also placed under the lens. Similarly, the most important aspects of Henry James's statements on the theory of the novel are discussed in this section. His concerns about the condition of the modern novel, its place and role in literature – which he discusses in 'The Art of Fiction' and the prefaces to *The Portrait of the Lady*, *The Ambassadors* and *The Wings of the Dove* – have served as important theoretical support in acknowledging his contribution to the theory of fiction. The last sub-section of this chapter demonstrates, through an extensive analysis, the fruitful relationship between William and Henry James. The section emphasises the major psychological concepts to which the brothers have paid considerable attention: sensations, perceptions, attention, consciousness and selfhood. It appears that the preoccupation with philosophy and psychology with both brothers results from their father's Swedenborgian beliefs. Swedenborgianism, the doctrine which advocates spiritual growth, the power of free will and optimistic thinking, is observable in the works of both William and Henry James.

The section also observes the circumstances under which the issue of consciousness has aroused immense enthusiasm with the brothers from their early youth, and how this affection is carried along throughout their life and work. It has been noticed that a great influence in shaping Henry's ideas and beliefs in literature originate in his

father and in the tight relationship with his brother, William James. Moreover, the numerous illustrious American and English writers and artists (Ralph Waldo Emerson, Bronson Alcott, Henry David Thoreau, Nathaniel Hawthorne, Oliver Wendell Holmes) whom they have constantly met during family and social activities seem to have influenced the thinking of the James family. These people have moulded Henry's and his brother's worldview and predetermined the style and content of their writing, contaminating it with pragmatic, psychological and empirical ideas. Besides, the fact that Henry, unlike his brother, has moved to Europe and has exposed his mind to the cultivated, mature English, French and Italian culture has transformed him even more.

The third chapter, THREE JAMESIAN NOVEL DISCOURSES, analyses in parallel the psychological concepts defining *The Principles of Psychology* and their representation in the works of Henry James. This section begins by discussing the concept of the Consciousness of Self tackled by William James in his theory, and then examines the three Jamesian novels, *The Portrait of a Lady*, *What Maisie Knew*, and *The Ambassadors* from this perspective. All the three constituents of the Empirical Self are analysed in the above mentioned novels in order to see how Henry James represents the Consciousness of Self in his literary text. The second section analyses the sensations and perceptions imported by H. James in the three novels selected, and compares the impact they have on the development of his major characters. The last section carries out a careful analysis of the stream of consciousness technique in Henry James's novels. The reading and identification of the stream of consciousness effect are demonstrated through an analysis centred on Thematic Progression and lexical repetition, intended to show the cognitive and sensorial representations in fiction.

The study shows that Henry James uses elements from psychology in his novels, and this fact has heavily influenced his narrative style. He skilfully operates with the representation of the Consciousness of Self in *The Portrait of a Lady*, *What Maisie Knew*, and *The Ambassadors* to develop more vivid images of his characters. The analysis of the Material Self represented in these novels shows that the analogical relation between the setting and the character helps in portraying them more expressively. The house is selected by James as the element of the Material Self, and that enriches the indirect characterisation

because the description of the houses strikingly resembles the appearance and character of their masters. Besides, the importance of the Material Self in the novels *The Portrait of a Lady* and *What Maisie Knew* and in the psychological theory proposed by his brother is different. The heroine of *The Portrait of a Lady* does not share the idea that all the belongings of a person are expressive; quite the opposite, Isabel is convinced that all the clothes and possessions express their producers, not their users. In *What Maisie Knew*, the representation of the family as an influential part of the Material Self is distorted.

Speaking of the representation of the Social Self in the novel *The Portrait of a Lady*, it has to be noticed that there are many Social Selves of the major heroine developed by Henry James. One can see her in the role of the cousin, when the narration is conveyed from Ralph Touchett's point of view; or in the role of the niece when the narration is carried forth and focalised by Mr. or Mrs. Touchett's. Due to the experimenting with the multiple, shifting, limited and subjective points of view, the novel creates the illusion of a three-dimensional projection, with the image being viewed and examined from different angles. In the novels *What Maisie Knew* and *The Ambassadors*, the fixed focalization allows to perceive the Social Selves of the secondary characters from the point of view of Maisie or Strether. In this case, their social images are misshapen because of the limited, subjective perspectives.

With respect to the representation of the Spiritual Self, it has been demonstrated that all three novels offer the reader an inside scoop into the subjective mental life of the characters. Some differences, though, have been identified in the course of comparing the psychological theory with its representation in the novels. For example, Isabel Archer does not place the Spiritual Self at the top of all Selves, as William James suggests that to be proper, in his work *The Principles of Psychology*. According to him, the Spiritual Self is the promoter and the drive of one's thoughts, emotions and actions and, therefore, one has to rank it higher than the other selves. From the beginning of the novel, the narrator encourages the idea that Isabel is an independent woman who acts only according to her own will. This idea proves negative at the end of the novel when the heroine does not leave her husband although she is not happy in her marriage. She understands that she is a lady and a wife and, despite her misfortune, she has to act accordingly. To be independent means to act freely and follow one's heart, which in Isabel's case is the opposite. She has

given up her idea of independence and has chosen to live according to the rules dictated by society. Isabel backs down on her moral aspirations of independence in order to please her husband and to be admired by the society. The novel *The Portrait of a Lady* confirms once again that nobody can ever understand or know for sure what is going on in the mind of a woman. In addition, this work is not just a portrait of one heroine; it is an entire gallery of portraits. The images are written carefully, deeply, comprehensively, with the slightest shades and hues, rendering both external and internal qualities of the characters. Regarding the representation of the Spiritual Self in *What Maisie Knew* and *The Ambassadors*, it is facilitated through the use of reflector character and fixed focalization.

Throughout his novels, James's use of impressions, sensations and perceptions makes it possible to offer the reader a subliminal insight into the consciousness of his characters. *What Maisie Knew* is a novel which can offer plenty of examples of sensations and perceptions of a little girl which help her to perceive the outer world. Maisie's perceptions of a child allow her to openly meet new people and judge them according to her own impressions. Furthermore, the results of this research indicate that throughout this novel Henry James has been loyal to his choice of point of view and that the entire novel shows the story only through Maisie's perspective. This makes the reading of the novel both provocative and confusing at the same time. Uncomplicated things are told from a child's point of view in James's complicated manner. A simple case of divorce and adultery is perceived very differently by adults and by the child. In one case (parents), it is a situation which is easily overpassed and forgotten, in the other (child), it is felt more deeply and has a great impact on the formation of Maisie's experience and further perception of the world. Finally, thanks her own perceptions and impressions, Maisie learns to perceive the world and the people around her, so as to arrive at correct conclusions and make reasonable decisions in life. In the novels *The Portrait of a Lady* and *The Ambassadors* the centres of consciousness are adult people, Isabel Archer and Lambert Strether, consequently people, who also learn the meaning of life through their subjective experience. All three novels exhibit a wide use of mental verbs like *feel, know, see, affect, impress, perceive, seem* in order to express the characters' emotions and perceptions in written form.

In addition, Henry James attempts to imitate the stream of consciousness of the characters. The novels analysed provide an example of Henry James's masterful use of various types of thematic progression and stylistic devices to represent the major characters' stream of consciousness. As in William James's theory, the stream of consciousness represented in the Jamesian novels is characterised by a continuous and changing aspect, but which is in constant progression. The use of complex and elaborate sentences demonstrate the characters' collision of ideas, fleeting of thoughts, and richness of emotions; besides, they also point to the selective attention of the mind. Furthermore, it seems that James deliberately places his characters in a new and unusual environment for them in order to examine his characters' change and progression of thoughts, behaviour and ability to make decisions. This allows the reader to feel the state of the consciousness of the heroes, to experience the situation through their perspective and to empathise with them.

Taken together, the findings of this analysis suggest that Henry James deliberately creates circumstances for all his three major characters, in order to test their abilities to learn from their own mistakes and to draw the correct conclusions. All of them are taken to Europe, a place of vices and temptations, and abandoned there to form and gain life experience. It seems that Isabel, Maisie and Strether have to go through an initiation, and thus undergo some rituals, one of them being to feel the 'French air'. The characters that are not able to learn from their own mistakes will have to face the consequences.

The general conclusions are drawn in the final section of the dissertation. The set of analyses confirms the collaboration between and mutual influence of the James brothers.

Literature review

Thus far, a number of studies have investigated the circumstances under which the novel of the early period of the twentieth century has undergone radical changes. The longitudinal, exhaustive studies considered in this paper are *Modernism and Romance* by R. A. Scott-James, *The Modern British Novel* by Malcolm Bradbury, and *The Art of Fiction: Illustrated from Classic and Modern Texts* by David Lodge. These studies acknowledge Henry James's contribution to the development of the new literary trends in

the theory and practice of fiction. Moreover, his psychologist-brother, William James, is also praised in many works which emphasize his active and valuable participation in the transformation of the American psychological and philosophical standards. A significant analysis and discussion on the subject has been noticed in *The Thought and Character of William James: Briefer Version* by Ralph B. Perry, *William James: His Life and Thought* by Gerald E. Myers, and *The Cambridge Companion to William James* by Ruth A. Putnam. The aforementioned studies have served as a starting point in the comprehensive, in-depth analysis and biographical content of William James's life and work. One of Henry James's biographers, Leon Edel, has enormously contributed to the understanding of Henry James's work and his legacy in English and American culture, criticism and literature. Collectively, these studies outline a critical role of William and Henry James in psychological and literary science, respectively.

The next section has investigated the works that deal with facts of and criticism on both brothers: *The Letters of Henry James* by P. Lubbock, *Henry James: Selected Letters* by L. Edel, *Genuine Reality: A Life of William James* and *The Critical Reception of Henry James: Creating a Master* by L. Simon, *The Trial of Curiosity: Henry James, William James, and the Challenge of Modernity* by R. Posnock, *William James: On Consciousness beyond the Margin* by E. Taylor, *Henry James: A Life in Letters* by P. Horne, and *A Companion to Henry James* by G. Zacharias. The book *William and Henry: Literature, Love and Letters*, published by J. C. Hallman, is mostly important to the present dissertation as it discusses in details the brothers' relationship and their mutual interest in the nature of human consciousness.

The last section has resorted mostly to William James's *The Principles of Psychology* and Henry James's essays 'The Art of Fiction' and 'The Future of the Novel', the prefaces to his novels, as well as the three Jamesian novels already mentioned above.

Research Methodology

As a first step in achieving the main goal of the dissertation, the transformation and the development of the modernist novel has been vertically observed. To this end, a series of works on Modernist writers/writings/aesthetics have been examined to foreground the differences in narrative form and style. Furthermore, the literary body concerned with the

theory of fiction – promoted by modernist pioneers has been examined, and similar views and concepts on both sides have been highlighted.

Additionally, in view of establishing the importance of the relationship between the James family members and easing the further parallel analysis, the biographical volumes on William and Henry James published by P. Lubbock, L. Edel, L. Simon, R. Posnock, E. Taylor, P. Horne and G. Zacharias have been investigated. Their work offers valuable biographical information and notes, criticism and compilations of letters between the James brothers.

In Chapter 1 and 2 of the dissertation, the emphasis is placed on certain psychological concepts used by H. James in his novels. One of the most well-known tools for assessing psychological novels is observation and analysis of the stream of consciousness representation. Along these lines, the present dissertation investigates certain psychological dimensions of Henry James's novels, including the stream of consciousness technique. It focuses on the concepts of the Consciousness of Self, the Stream of Thought, Sensations and Perceptions. In this respect, the psychological theory of William James has been studied in order to state William James's point of view and to correctly identify instances of the psychological dimensions in the selected novels signed by his brother. A thorough investigation of the theory of fiction advocated by Henry James has also been carried out for a better understanding of the form, structure and purpose of his novels. To prove the interrelation of ideas and concepts related to psychology between the James brothers, a comparative reading of their biographies, letters and theoretical essays has been carried out. A table with parallel chronological dates and events has been drawn up to observe the growth and achievements in the professional field of the James brothers.

Lastly, a case-study approach has been adopted to allow deeper insight into the psychological concepts described by William James at work in Henry James' novels. To identify and analyse the selected psychological concepts in Henry James's *The Portrait of a Lady*, *What Maisie Knew* and *The Ambassadors*, the psychological viewpoints on the concept of the Self and on that of Sensations and Perceptions has been compared and contrasted in order to classify and interpret them in H. James's novels. The Material, Social and Spiritual Selves have been analysed in all three novels by observing the

thoughts, motives, plans and development of their major characters. Then, the hierarchy of the Selves (both in theory and the novels) has been contrasted to discover similarities and differences. Next, instances of impressions, emotions, sensations and perceptions related to major characters have been singled out from the novels analysed in order to examine the characters' initial and final states of mind, and the transformations which have occurred in their thinking and reasoning. Furthermore, the demarche has resorted to the functional and discourse analysis advanced by M. Halliday, C. Matthiessen, S. Eggins, X. Wang and by M. Hoey, T. Bloor, M. Toolan respectively.

These types of analysis have been chosen on account of the fact that one's stream of thought is very difficult to represent in writing. The functional analysis has been done through the identification and interpretation of the Theme-Rheme structure in the selected passages of the above mentioned novels to prove the representation of the stream of consciousness. The major advantage of this approach is that it allows observing thoughts in distinct strings, and to identify all the sensorial and cognitive changes which occur in the characters' consciousness. It also becomes possible to trace the selective attention, the object of the thought and the memories that occur in the characters' minds. Besides, in order to demonstrate the coherence and cohesion of the flow of human thought, a lexical repetition analysis has been deemed appropriate, since it helps to identify textual unity. This method is particularly useful in analysing the content of thought. The analysis of lexical repetition has proved useful in pointing to the associations, emotions, and the continuity of thought represented at the level of the literary text.

General Conclusions

The present dissertation has been undertaken to evaluate and to synchronically analyse the work of the two famous personalities of the turn of the twentieth century, William and Henry James in order to compare the degree of similitude and mutual influence.

The fate of the literary heritage of both William and Henry James is largely determined by their life and creativity, formed under the influence of their family, and the historical and cultural events of the late nineteenth century. The major objectives of the study set at the beginning have been:

- to study the specificities of modernist fiction;

- to consider the connection between psychology, philosophy and literature,
- to foreground the works of William and Henry James;
- to investigate the concepts of perception, consciousness and the self in William James's work;
- to analyse and interpret the psychological side of Henry James's theory and fiction;
- to explore the aspects of character and point of view in the works of Henry James;
- to analyse the works of William and Henry James in parallel.

In general, from the investigated material, the following conclusions were drawn:

- a) A significant part of the modernist English novel was transformed under the influence of the theory advanced by H. James, J. Conrad and E. M. Forster.

It seems that the modernist theory of the novel came to England from abroad, as two out of three (James, Conrad, Forster) theoreticians of the novel discussed in this research come from Poland and America. Fond of knowledge, reading and travelling they brought their foreign experience to the conservative Victorian culture to find and receive the elegant and eloquent English wisdom and offer theirs instead. At the turn of the twentieth century, Henry James is often called an English writer due to his direct participation in the English literary life. James is a unique artist, a connoisseur of literature and magnificent thinker at the crossroads of the nineteenth and twentieth centuries. He is among the first novelists to start theorizing the novel and novelists in his early critical essays in American magazines and journals. James gives a wide range of definitions and "general descriptions" for the concept of novel. In his view, a novel is history, it has to be artistic, and, above all, it has to be interesting. The novel seems to become to H. James the tool in inspecting the human nature and the changing, modern world. H. James's analytical and critical skills allowed him to objectively analyse the novelists of his age and to build his own set of concepts of the novel writing. James published criticism and reviews from his early twenties till his death in 1916, enriching and developing, thus, the condition and the requirements of the modernist novel. James's judgments about the great Western and European writers are of special elucidative value because they reflect his own aesthetic principles related to the theory of the novel. Together with Conrad and Forster, he advocated for a novel which is not naïve, instructive and dull, but rather one which shows life experience from the characters' perspective making the reader feel and empathise with the heroes. In James's

opinion, the novels of the Victorian period are far from artistic perfection; they reflect the monotonous everyday social life and pose simple problems, and therefore cannot pretend to compete with genuine art. Moreover, James, Conrad and Forster advanced the new perspective of narration; the omniscient narrator is replaced with the subjective, limited one. The modernist novel in H. James's view is not didactic; it has acquired a hidden philosophical 'germ'. Besides, James, Conrad and Forster placed the emphasis not on the content, but on the characters and the form of the novel. With reference to the character, the three novelists have introduced in their theoretical works such types of character as flat and round (Forster), reflector and *ficelle* (James). Speaking of their style of writing, the affluent use of stylistic devices, long and meaningful sentences ascends the novel up to the highest rank on the literary ladder.

- b) The modernist English novel was considerably contaminated by the revolutionary American/ international trends in psychology.

The condition of the modernist novel has also been transformed under the influence of Henry's brother, William James. It is obvious that William James's psychological dimensions tackled in *The Principles of Psychology* (1890) have found their way in the literature of the twentieth century. Concepts like perception, consciousness and the Self entered the literary realm through various forms. From among the psychological concepts, the most commonly associated with William James is the *Stream of Consciousness*. Following his example, novelists began to experiment with narrative techniques, which would replicate human consciousness in their writing. Owing to William James's contribution to psychology and philosophy, the modern world came to appreciate illustrious modernist novelists like Dorothy Richardson, Virginia Woolf, James Joyce and others.

- c) Henry James's set of theoretical concepts regarding the status, content and architecture of fiction refashioned the style of the twentieth century novel on the whole.

As has been mentioned in the first Chapter, Henry James delineated a set of literary concepts for the modernist novel, which he recorded in the theoretical essays and prefaces to his novels. The most obvious finding to emerge from the study of his theory is that James regards the novel as a living form, which changes and transforms along with the

inner experience of the characters, and therefore the novel which is narrated from the inner, subjective point of view is likely to be more interesting than the one which is narrated from an omniscient point of view, because the latter does not challenge the readers' mind to reflection and afterthought. To dilute the complexity and ambiguity of the novel James has introduced the *ficelle* (confidant) character so that the reader can interview through them the major characters about the most burning questions. The 'centre of consciousness' technique offers the possibility to fairly judge and almost fully comprehend the introverted characters which he creates. Besides, James reopens the tradition of showing (mimesis) over telling (diegesis) and his novels represent a complex, intricate mix of mimesis and diegesis and the comprehension of the content of the novel becomes very ambiguous and subjective.

- d) Heredity and environment are the two factors which have influenced the development of the famous James Heritage.

The parallels traced to the James family suggest that the father and his intellectual friends had a great impact on both William and Henry's views and perspectives. Apparently, the James Bond in Fiction and Psychology firstly originated in the house on 2 Washington Place in New York City, in a family of intellectuals which contaminated little William and Henry with moral and philosophical beliefs characteristic to the developing and changing nineteenth century American society. The James brothers acquired the love for art and philosophy from their early childhood. Their father, Henry James Sr. and his friends, the followers of Swedenborgianism and Transcendentalism, generated and then augmented the brothers' interest in the human mind and conscious experience. One can agree with Eugene Taylor's statement that William James dealt with psychology as a novelist and Henry James dealt with the novel as a psychologist; what is more, it seems that art was in their hearts and psychology in their minds. Moreover, Henry's relation with his mother, sister and female friends is also to be mentioned because it seems to have moulded his opinion about women and his understanding of woman's nature. This is observable in the fact that all his female characters are portrayed in details, fairly, both in what concerns appearance and character.

- e) For William and Henry James alike, psychology began with the question: what is consciousness and how does it work?

Henry's brother, William James, shared with the novelist the affection for philosophy and psychology. They both dedicated their time and efforts to introspection. William James sought to clarify in his works what consciousness is and to define this concept in simple words in order to represent it as easily as possible to his diversified reading public. Henry, au contraire, showed the full complexity and complicated nature of human consciousness in his novels. Their theory and practice has grown into the formation of the James heritage. Thus, one can read Henry James's novels through the psychological grid of his brother, and vice versa, the instances of sensations, perceptions, the consciousness of self and stream of thought can be exemplified through various narrative and stylistic devices Henry James uses in his novels. The third section in Chapter 2 of the current study considers the vast array of the psychological and philosophical concepts both brothers touched upon in their works and discussed in their letters. In his novels, Henry James wanted to understand the soul of modern man in its true complexity, mobility and dramatic connections about the world. He sought to clearly articulate the reader's consciousness with an objective knowledge of reality. An implication of this is the possibility that it is not just the psychologist who influenced the novelist, but that the novelist too, in his turn, enriched William James's vision and knowledge of the world through his cosmopolitan and experienced eyes. This being said, from their fruitful fraternal and professional relation a new type of literary form emerged: the psychological novel. In this type of novel, one finds the depiction of human consciousness, of the inner awareness and of almost all the inner mental and emotional states of the characters.

- f) A number of psychological dimensions similarly represented by the James brothers in their works prove their conscious and unconscious interdependence.

Having discussed how the relationship between Henry and William James has contributed to the transformation and progress of the modernist novel, the final section of this paper addresses the notion of how the concrete examples from Henry's novels exemplify William's psychological theory. The data from the table from section 2.1 of the present study prove the theory that both brothers have dealt with concepts of psychology in different periods of their life. There are works which Henry published first and they address some psychological aspects which William later questioned in his theory. And there are also many works which William published and the psychological concepts

discussed in them have probably influenced his brother's writing style. All in all, from the three novels by H. James selected, what emerges is introspection and intricate, introverted characters. Besides, all the techniques and devices used by James in the novels mentioned help him construct and advance the mental picture of his characters. All the novels analysed, *The Portrait of a Lady*, *What Maisie Knew*, and *The Ambassadors* are examples of James's use of multiple, shifting, subjective, limited points of view which helps him represent the characters' Consciousness of Self; especially expressive are the Social Selves of the Victorian England society; besides, through the constant use of mental and sensorial verbs, Henry James vividly portrays the emotional states of his heroes and heroines. The free indirect style allows James to depict the character's mental life and to portray it in a very ambiguous and complex manner.

The novel belonging to James's early literary career, *The Portrait of a Lady*, impresses one with the intermixture of Empirical Selves which are represented through the multiple, shifting, subjective, limited points of view and with James's first attempts to portray the stream of consciousness. The analysis has shown that his heroine, Isabel Archer, undergoes the psychological transformation and reaches maturity as the narrative progresses. This is obvious through James's abundant use of words and phrases which picture the psychic condition of the heroine: *sense, feel, affect, see, know, understand, observe, perceive*, etc. James has a unique ability to change the perception of the reader so that the latter, together with Isabel, passes through the peripeteia of her life, and feels how Isabel transforms from a naïve and innocent American girl into an experienced, and good, in the European sense, judge of character.

Besides, through the use of mental verbs, Henry James succeeds in representing the sensation, perceptions and impressions of his characters which are so needed, in his opinion, for the growth of their inner worlds. Maisie, the little mediator from the novel *What Maisie Knew*, enters the realm of adulthood by learning how to live her life side by side with the cunning, manipulative, and selfish parents. The implication of this situation points to the fact that the empirical approach of Henry James' novel writing is similar to William James's theory of pragmatism.

The epistemological and empirical approaches, so dear to both brothers, dictated Henry James to place his characters in deliberately difficult and new environments so that

they could express themselves differently and learn from their experience. All the major characters, inexperienced at the beginning, having passed through the proposed challenges, have undergo mental and psychic transformations and become resistant to the cruelties of the world.

It is also obvious that the last phase (the major phase) of Henry James's literary and artistic career was influenced by his theatrical experience. *What Maisie Knew* and *The Ambassadors*, unlike *The Portrait of a Lady*, are instances of novels with fixed, singular focalization, in which the effect of introspection is much stronger. The results of the stream of consciousness analysis in Henry James's novels indicate that, like his brother, he believed that consciousness never stops; on the contrary, its thoughts are like the atoms in a current of air which move continuously and one cannot say that they ended. 'The atoms' appear to be simply redirected in the stream of consciousness to other ideas, memories and objects of thought. Therefore, in James's fiction written during his last phase the narration reflects the inner processes of the characters with the help of free indirect discourse as it is done in drama through soliloquies. James's novels exemplify many instances of mental states like reflection, pondering, planning, thinking or the simple condition of distraction. For example, Lambert Strether in *The Ambassadors*, is shown from within, as he thinks and deliberates on the constantly difficult choices he has to make. Most importantly, one can clearly follow how James portrays the origination of thoughts in his characters' minds. In addition, the open endings and the incompleteness of James's novels are true evidence of the stream of consciousness representation. The constant afterthoughts and doubts which come along with the reading of James's novels represent the same 'figure in the carpet' that the narrator is confronted with in the homonymous short story.

Henry James's novels create real mental pictures in the readers' minds, allowing them to perceive, sense, and feel the subjective experiences of his characters. The case-study approach has demonstrated that, through skilful use of Thematic Progression and lexical repetition, James succeeds in representing the continuous flow of thought and maintains the reader's attention at the same time. The after-reading effect of his novels is much stronger than the one of simple, objective account of events. Human imagination has no boundaries; therefore, by giving the readers hints and portions of the characters' limited subjective view, James offers them the possibility to reflect and decide on the actual state

of facts, pushing their imagination beyond the portraits and images advanced by his novels. As James himself mentions in 'The Art of Fiction', since reality is subjective, every reader will find something meaningful for himself in the novels with ambiguous plots and fuzzy mental pictures.

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