The Narrative Thematics Of The Late Style OF HENRY JAMES: INCORPORATING AN ANALYSIS OF THE WINGS OF THE DOVE.

DISSERTATION

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ABSTRACT

This paper represents a study of contemporary narrative theory in relation to the late style of Henry James. Using the work of various narrative theorists it examines the concepts of the Narrator, Speech Representation, Focalization and Figural Narration. This is the main emphasis of part I. The work of the different theorists is examined selectively in order to give a concise but comprehensive summary of the chosen narrative concepts.

Part II of the dissertation deals with the relationship of Henry James to the ideology of modernism. The modernist notions of 'showing' and 'telling' are discussed in relation to the narrative theory of part I. This section also deals with James's notions of dramatization, foreshortening and impersonal narration. The narrative style of Henry James's later novels is discussed in relation to the concepts of narrative theory examined in part I. Furthermore, part II examines the difficulties James faced in constructing his narratives and how they are manifested as discrepancies in his novelistic project. The specific facets discussed are those of the effacement of the authorial narrator and the representation of consciousness; this discussion also deals with James's approach to these facets of narrative representation.

Part III consists of an examination of selected 'Prefaces' to James's novels and discusses these as a reflection of James's ideas of narrative. It combines parts I and II in a discussion of James's notions of narrative, and utilizes the contemporary narrative theory in order to illuminate some of these notions. In order to show how James utilized certain narrative techniques an analysis of extracts from The Wings Of The Dove is undertaken. This section examines James's use of the Narrator, Speech Representation, Focalization and Figural Narration. Part III also deals with the extent to which James succeeds in his project and furthermore, shows that certain narrative devices James employed contradict his notions of dramatization and objectivity.

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INTRODUCTION

> And I think I have now made clear what I failed to explain before, that poetry and fiction fall into three classes. First, that which employs representation only, tragedy and comedy as you say. Secondly, that in which the poet speaks in his own person; the best example is lyric poetry. Thirdly, that which employs both methods, epic and various other kinds of poetry.
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> (Plato; The Republic)[1]

Socrates' notion of mimesis was more specific than it is today. Today mimesis is a term used broadly; it refers to representation in general. For Socrates mimesis was limited to the idea of direct speech and its related forms of mono logue and dialogue. Diegesis, on the other hand, was defined by Socrates as narrative in which 'the poet is speaking in his own person, and does not attempt to persuade us that the speaker is anyone but himself[2]. Aristotle later neutralized the Platonic opposition (mimesis/diegesis) by positing that mimesis (representation), rather than being merely an imitation of speech, could also include imitation of an action[3]. Diegesis thus became subsumed under the notion of mimesis; rather than being regarded specifically as a definition of indirect forms of speech representation, it became one of the aspects or 'types' of mimesis. At the turn of the twentieth century the 'polarization of diegesis and mimesis' appeared again under the names of "telling" and "showing" or "summary" and "scene" in Anglo-American criticism' (Rimmon-Kenan; 1983, p.107)[4].

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1. Republished 1984; Harmondsworth, Penguin (p.152).
2. op.cit. (p.150).
3. 'For it is possible, using the same medium, to represent the same subjects in a variety of ways. It may be done partly by narration and partly by the assump tion of a character other than one's own... or by representing the characters as performing all the actions dramatically'. Aristotle, 'On the Art of Poetry', in Classical Literary Criticism. Translated T.S. Dorsch 1965, Republished 1984 (p.34).
4. The notions of 'showing' and 'telling' or 'summary' and 'scene' are important for an examination of the work of Henry James and will be explored more fully further on in this paper. (See also footnote 13).

Modern narrative theorists divorce the notion of diegesis from the activity of narration altogether, so that it designates 'the abstracted succession of events'[5] or the story, or tale which unfolds before the reader.

The point I wish to make by giving this very brief historical overview of the concepts of mimesis and diegesis is that narrative theory is a field of study which is always changing and undergoing a dynamic process of alteration and modification. It is not a static system which simply categorizes and closes off aspects of narrative, seeking to compartmentalize and reduce[6]. Narrative theory is always open to exceptions and has been from the earliest times; this is borne out by Socrates, one of the earliest narratologists, when he implies (in the opening quotation of this paper) that there are narratives which are exceptions to the rule and that employ various methods of representation.

Narrative theory does not seek to destroy the mythos of art. It seeks, rather, to discover aspects of narrative which seem enigmatic and mysterious but which turn out to be nothing more than the effects of language itself. Gerard Genette emphasizes this point: 'The "grid" which is so disparaged is not an instrument of incarceration, of bringing to heel, or of pruning that in fact castrates; it is a procedure of discovery and a way of describing'[7].

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5. Rimmon-Kenan, S. Narrative Fiction: Contemporary Poetics. London, Methuen 1983 (p.106).
6. Roland Barthes alludes to the dynamic system of the narrative process and its interpretation when he states that: 'To understand a narrative is not merely to follow the unfolding of the story, it is also to recognize its construction in "storeys", to project the horizontal concatenations of the narrative "thread" on to an implicitly vertical axis; to read (to listen to) a narrative is not merely to move from one word to the next, it is also to move from one level to the next'. 'An Introduction to the Structural Analysis of Narratives' in Image, Music, Text. London, Fontana, 1977, p.87.
7. Genette, Narrative Discourse (1972). Translated: J. Lewin; Oxford, Basil Blackwell, 1980 (p.265).

Franz Stanzel also stresses the notion that works of narrative fiction cannot be compartmentalized or categorically simplified. Stanzel's system of the theory of narrative "has no categorical borders, only transitions; also the narrative situation of the individual work is not a static condition but a dynamic process of constant modulation or oscillation within a certain sector of the typological circle"[8].

Narrative theory, then, has a long history stretching back to the pre-Christian era. It exists in order to liberate textual signification, not to imprison it or to pin it down; it is a means of discovery and description and it acknowledges the notions of openness and ambiguity. Furthermore, it wishes to explore the systems of signification, and to study how meanings are inscribed in texts, in a dynamic way: contemporary narrative theory is acutely aware that the literary work 'does not develop at random, in undiscriminating freedom; it grows because it is precisely determined at every moment and at every level. And this is why chaos and chance are never excuses for confusion, but the token of the irruption of the real; they make the work what it is"[9].

The study of narrative techniques is aware that art is a product of a worker, namely the author, and in this sense is 'real' in that it is a 'figure against a background of other formations' (Macherey; 1978, p.53); it arises as a historically determined and a socially determinate (in the sense of having its own laws) product of meaning and signification[10]. The existence of the literary work as a product of reality, as a reflection of the real, enables narrative theory to show how literary texts reflect this notion of the 'irruption' of the real which is inscribed within them as a constitutive feature of the nature of signification.

Language is real[11] and mimetic, it is both reality and illusion and this is the 'real' nature of narrative signification: no narrative can imitate the story it narrates, all it can do is give the 'illusion of mimesis - which is the only narrative

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8. Stanzel, A Theory of Narrative (1979) Translated: C. Goedsche; London, Cambridge University Press, 1984 (p.185). More will be said about the 'typological circle' later on in this paper. A reproduction of this can be found in Appendix 1 at the end of this paper.
9. Macherey, P. A Theory of Literary Production. (1966) Translated: G. Wall, London, Routledge and Kegan Paul, 1978 (p.39).
10. I will explore this notion of determination further on in this paper when I discuss Henry James's project.
11. The notion of language as real is used here to imply a 'materiality' of the signifier, whether oral or written.

mimesis' because narration, oral or written, is a fact of language, and language signifies without imitating' (Genette; 1980, p.164). Narration as a system of signification is 'embroiled in an open ended play of signification, shot through with the traces and fragments of other ideas [Macherey's "background of other formations"] ' ... and 'out of this play of signifiers, certain meanings are elevated bysocial ideologies to a privileged position or made centres around which other meanings are forced to turn'[12]. It is in this forced turning of meanings around other meanings (which are elevated by social ideology) which results in the 'irruption' (Macherey's term denotes a violent engagement) of the real.

This is the point of entry of this study. I intend to show how the later style of Henry James thematically reflects a utilization of certain narrative strategies which were elevated by the social ideology of the time[13]. These strategies of narration were celebrated (at the expense of others) by an ideology of modernity arising within and reinforced by a milieu which was 'concerned with consciousness' and whose narrative fiction was 'experimental or innovatory in form'[14]. In order to discuss the narrative thematics of James's late style I will use the work of various narrative theorists as a basis for this study.

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12. Eagleton, T. Literary Theory: An Introduction. Oxford: Basil Blackwell, 1983 (p.131).
13. The most salient example of this 'forcing' of meanings upon others is in the predilection, at the time, for showing or 'scenic' presentation and the elision of more authorial techniques. James was the most famous and vociferous exponent of the dramatic technique. The story, however, can never tell itself. 'There is always a teller in the tale' (Rimmon-Kenan; 1983, p.88). I agree with Rimmon-Kenan on this point; furthermore, 'showing', as Genette has shown 'can only be a way of telling' (1980; p.166). James's later texts, despite his assertions for dramatization, are plagued by authorial intrusions which reveal this 'violent forcing' of meanings upon other meanings.
14. Lodge, D. The Modes of Modern Writing: Metaphor, Metonymy and the Typology of Modern Literature. London: 1977 (p.45).

Narrative theory provides a metalanguage with which one may discuss certain aspects of fiction; it provides also, a system of interaction: the aspects of the theory of narrative are not isolated entities which possess an autonomous existence, rather, they are integrated in a dynamic process of enmeshment within narratives. This is not to say that the theory precedes the narrative, quite the contrary, but that narrative theory is a system made up of various aspects which are in constant interaction with one another[15]. More often than not, however, it is necessary to separate the theoretical aspects from each other in order to explain them as distinct activities and to clarify their nature.

Part I of this paper deals with these theoretical aspects of narrative theory. Part II is concerned with the ideology of modernism and James's relationship to it; Part III consists of a critical analysis of The Wings of the Dove with the preceding chapters serving as a background to the analysis. Parts I and II are in a sense theoretical, consisting, respectively, of narrative theory and an examination of James's project. Part III entails a practical application of the concepts and ideas examined in Parts I and II to James's text.

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15. An example of this interaction is found in the notion of 'focalization' (Genette; 1980) which refers to the questions of 'who sees' and 'who speaks' in a narrative: 'Thus, speaking and seeing, narration and focalization, may, but need not, be attributed to the same agent. The distinction between the two activities is a theoretical necessity and only on its basis can the interrelations between them be studied with precision' (Rimmon-Kenan; 1983, p.72), [my emphasis].

I

THE THEORY OF NARRATIVE FICTION

The aim of this section of my paper is to select and examine those components of narrative theory which I think are most important for the purpose of this study, namely, the narrative thematics of Henry James's late style. This part of the paper is not intended as a comprehensive summary of narrative theory. It represents an eclectic survey of the ideas of some narrative theorists. Also, it is a study of certain aspects of their work with James's late style as a point of reference. I have therefore chosen those aspects of narrative theory which I find are emphasized by this style and which I regard as prominent in James's texts. As I stated in the Introduction, this section will deal with the theory of narrative; I will therefore try to avoid direct reference to James where possible[1].

In Parts II and III, I discuss the author and his project in detail and integrate the material of this part of the paper into the subsequent sections. This section serves as a basis and a laying down of a schema of narrative theory, selective as it may be, with which to approach and discuss James's later style. The aspects of narrative theory I have chosen to examine are as follows: the concept of the Narrator, Speech Representation, Focalization and Figural Narration.

The Concept of the Narrator

A writer (or author) and a reader are real human beings. In the narrative communication, however, it cannot be stated that the author (a real person) is the one who communicates to the reader[2]. The notion of the implied author is a useful construct with which to approach the problem posed by the question 'who narrates?'[3]. The relation of the real author to the implied author is one which is quite complex. The implied author has been regarded as an extension of the real

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1. Complete avoidance of references to James's project is not entirely possible, if only because of the fact that the aspects of narrative theory chosen for discussion were done so with James in mind.
2. I must stress the fact that I am dealing with narrative fiction, and in particular the narrative situations of novelistic fiction as opposed to the narratives of poetry, drama, cinema and the media.
3. I am indebted to Rimmon-Kenan's study of Chatman's scheme for the clarification of some of the problems arising above.

author and as 'usually a highly refined and selected version, wiser, more sensitive, more perceptive than any real man could be' (Booth; 1961, p.92)[4]. This notion of the author's second self is difficult to explain as it is the domain of highly complex psychological processes which cannot be entered into here: suffice it to say that 'the (material) author of a narrative is in no way to be confused with the narrator of that narrative... who speaks in the narrative is not who writes (in real life) and who writes is not who is' (Barthes; 1977, p.111-112)[5]. The implied author of a narrative is 'a construct inferred and assembled by the reader from all the components of the text' (Rimmon-Kenan; 1983, p.87) and in this sense does not 'exist' at all other than as an effect of the language of a narrative situation. Furthermore, the implied author, considered as 'a set of implicit norms rather than as a speaker or voice... cannot literally be a participant in the narrative communication situation' (Rimmon-Kenan; 1983, p.88).

If the implied author does not exist other than as a set of norms and an inferred construct, does this mean that the notion of the implied author should be excluded from the communication situation? Rimmon-Kenan suggests 'the exclusion of the implied author... from a description of the communication situation' and 'the inclusion of the narrator' as a constitutive 'not just optional factor in narrative communication' (Rimmon-Kenan; 1983, p.88), [my emphasis][6]. I agree that the narrator is always present in a text and is the agent 'which at the very least narrates or engages in some activity serving the needs of narration' (Rimmon-Kenan; 1983, p.88). I suggest, however, that the implied author cannot be excluded from a description of the communication situation. I feel that the implied author, although not 'literally present in the communication situation', is, as a set of norms or an inferred cosntruct, the precondition for the existence of the narrator in a text. The implied author is the construct which produces the narrative situation in a text.

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4. Booth 'Distance And Point-Of-View: An Essay In Classification' in Essays in Criticism, XI, (1961) Republished in Stevick, (ed) The Theory of The Novel. London, Macmillan,1967.
5. Lacan alludes to this notion when he asks, 'Is the subject I speak of when I speak the same as the subject who speaks?' in Barthes (op.cit.), unreferenced.
6. Chatman (in Rimmon-Kenan) states that 'there may or may not be a narrator' in a text. I agree with Rimmon-Kenan that 'there is always a teller in the tale, at least in the sense that any utterance or record of an utterance presupposes someone who has uttered it'. (1983, p.88).

Rimmon-Kenan admits that the concept of the implied author 'is important and often crucial in determining the reader's attitude to such a major component as the narrator (mostly in cases of unreliability)' (1983; p.88). The process of mediation of narrative, from the implied author (a set of implicit norms or an inferred construct) which is 'voiceless and silent', to the narrator as the 'voice or speaker of a text'[7] opens up a gap (between implied author and narrator) which is the locus of the insertion of the ideological component of a text. The silent implied author is a crucial component of the narrative situation and is always in the background: it is the ground which is the precondition of the 'narrating agent'[8], or narrator, of a text. The narrator represents the figure, the salient aspect of the text, and elides the existence of the implied author, but is manifested in the literary text because of the precondition of the implied author, which is a 'silent' construct. Between the figure (of narration) and the ground (the norms and constructs of the implied author) a gap is created which allows for, and is indeed the precondition, of the entry of the text's ideological component: this gap or 'opening up' between implied author and narrator is the reason why 'we always eventually find, at the edge of a text, the language of ideology, momentarily hidden, but eloquent by its very absence' (Macherey; 1978, p.60).

The ideological facet of a text is important when considering whether a narrator is reliable or unreliable. Referred to as 'the norms of the text', the ideological facet consists of 'a general system of viewing the world conceptually'[9] in relation to 'which the events and characters of the story are evaluated' (Rimmon-Kenan; 1983, p.81). Generally, the ideology of the narrator-focalizer[10] 'is usually taken as authoritative and all other ideologies in the text are evaluated from this "higher" position' (Rimmon-Kenan; 1983, p.81). Other cases arise

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7. Rimmon-Kenan (1983; p.87).
8. Rimmon-Kenan's term (1983; p.74).
9. Uspensky in Rimmon-Kenan (1983; p.81).
10. Rimmon-Kenan uses this term to describe a narrator who is outside the represented events of the story. The best examples of this type of narrator occur in classic-realist texts.

however, in which the authority of the external focalizer[11] 'gives way to a plurality of ideological positions whose validity is doubtful in principle' (Rimmon-Kenan; 1983, p.81). The existence of various ideological positions in a text results in a non-unitary, 'polyphonic' reading of the text[12]. How does a reader know whether a narrator is reliable or not? Sources of unreliability, as Rimmon-Kenan points out, are easier to specify and 'reliability can then be negatively defined by their absence' (1983, p.100). Sources of unreliability include 'the narrator's limited knowledge, his personal involvement and his problematic value scheme' (Rimmon-Kenan; 1983, p.101). The most interesting and problematic source of unreliability is 'the colouring of the narrator's account by a questionable value scheme' (Rimmon-Kenan; 1983, p.101). This occurs when a narrator's values are considered questionable and 'do not tally with those of the implied author of a given work' (Rimmon-Kenan; 1983, p.101). If the views or values of the implied author concur with those of the narrator, then the narrator is considered reliable. The problem here is that 'the values (or norms) of the implied author are notoriously difficult to arrive at' (Rimmon-Kenan; 1983, p.101). Furthermore, if the implied author is only a construct inferred from the components of a text, and cannot literally be present in the narrative communication, how can the reader infer that it (ie: the implied author) possesses values or views? This line of questioning refers us back to the real author and the values he possesses which may, or may not be, reflected in his texts; but again a contradiction arises here in that, as I mentioned previously (in quoting Barthes), 'the (material) author of a narrative is in no way to be confused with the narrator of that narrative... who speaks in the narrative is not who writes in real life...' (1977, p.111-112).

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11. The concept of focalization is dealt with in detail later on in this part of the paper. An external focalizer may also be described as a third person narrator. It is important to realise that 'narration and focalization may, but need not be attributed to the same agent' (Rimmon-Kenan; 1983, p.72). Theoretically, narration and focalization are different activities.
12. Bakhtin in Rimmon-Kenan (op.cit) p.81.

Narrative theory fails to answer these questions and the problematics of this task are heightened by texts which make it impossible to decide whether the narrator is reliable (or unreliable), or to discover the norms and values of the implied author[13].

Having discussed the notions of the author, implied author and the narrator in relation to narratorial reliability, I shall now examine the different types of narrators inherent in literary texts. What are the options open to the novelist when choosing a narratorial stance? 'The novelist's choice' states Genette 'unlike the narrator's, is not between two grammatical forms, but between two narrative postures (whose grammatical forms are simply an automatic consequence): to have the story told by one of its "characters" or to have it told by a narrator outside of the story' (1980, p.244). Genette terms these narrative postures 'homodiegetic' and 'heterodiegetic' respectively (1980, p.245). A heterodiegetic narrator is outside or absent from the events of the story, while a homodiegetic narrator is present or inside the story he narrates. These types of narrators are defined by their relationship to the story. Narrators may be categorized further, according to their relationship to the narrative level.

Genette defines the difference in narrative level by stating that 'any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed' (1980, p.228). To explain this rather difficult definition Genette uses an example of a character writing his memoirs. The narration concerning the character himself and the writing of his memoirs is at a first narrative level. The narrative in the memoirs themselves, the story they tell, is at a second narrative level: Genette labels these 'extradiegetic' and 'intradiegetic' respectively[14].

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13. Rimmon-Kenan cites James's The Turn of the Screw which places the reader 'in a position of constant oscillation between mutually exclusive alternatives' making it impossible to decide whether the narrator is reliable or not (1983, p. 103). Stanzel (1984, p.89) refers to dramatized narrators (narrators who reveal their personality) and reliability: 'Reliability is... a problem of the dramatized narrator in general, that is to say, of both the authorial narrator and the first person narrator who reveal their personality'.
14. Genette (op.cit) p.228.

A narrator who is extradiegetic is 'above or superior to the story he tells' (Rimmon-Kenan; 1983, p.94) while a narrator who is also 'a diegetic character in the first narrative[15] told by the extradiegetic narrator... is a second degree, or intradiegetic narrator' (Rimmon-Kenan; 1983, p.49). By defining a narrator's status both by its narrative level and by its relationship to the story, four basic narratorial types emerge. They are as follows:

(a) Extradiegetic-heterodiegetic - narrators who do not participate in the stories they tell and who possess a high narratorial authority; they can also be referred to as 'omniscient' narrators although this term is too 'exaggerated for modern extradiegetic narrators' (Rimmon-Kenan; 1983, p.85). An example is E.M. Forster's A Passage To India.

(b) Extradiegetic-homodiegetic - 'narrators in the first degree who tell their own story' (Genette; 1980, p.248). An example of this type of narrator is found in Graham Greene's The Quiet American.

(c) Intradiegetic-heterodiegetic - 'a narrator in the second degree who tells stories he is on the whole absent from' (Genette; 1980, p.248). Genette uses the example of Scheherezade. Another example of this kind of narrator is found in 'The Knights Tale' of Geoffrey Chaucer.

(d) Intradiegetic-homodiegetic - 'narrators in the second degree who tell their own story' (Genette; 1980, p.248). A good example of this type of narrator is Marlowe in Heart of Darkness.

The narrators defined above are classified according to their relationship to the story and the level at which they narrate. This type of definition of narrators relies on a binary opposition of presence or absence from the story and also on a further opposition between narrative level, that is, whether they tell their own story or not. The dichotomy between absence and presence presents difficulties because although 'absence is absolute, presence has degrees' (Genette; 1980, p.245).

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15. A first narrative is the narrative onto which subsequent ones are grafted. In Conrad's Heart of Darkness the excursion into the Congo is a second narrative 'grafted' onto the first narrative, namely, the events occurring on the 'Nellie'.

This statement, however, is also problematic: can a narrator ever be totally absent from a narrative? Even Hemingway's 'The Killers', which is regarded as a narrative 'without a narrator' and is mostly restricted to dialogue, presupposes a narrator who 'quotes' this dialogue, describes the characters and identifies the speakers (Rimmon-Kenan; 1983, p,96). It is therefore useful to have a further scheme with which to discuss narrators according to their 'degree of perceptibility' in the literary text (Rimmon-Kenan; 1983, p.89).

Degrees of perceptibility of the narrator range from the 'maximum of covertness (often mistaken for a complete absence of a narrator) to the maximum of overtness' (Rimmon-Kenan; 1983, p.96)[16]. Signs of overtness are detectable in most narratives, even in those with a 'purely covert' narrator. These signs of overtness are listed below in ascending order of perceptibility:

(a) Description of setting - This is the minimal sign of a narrator's presence in which the narrator describes a 'setting' of the events and action.

(b) Identification of characters - The narrator exhibiting a prior knowledge of characters, or even merely identifying them, is another form of overtness.

(c) Temporal summary - A narrator becomes more overt if he summarizes a time passage in a character's life. Summary implies 'the presence of a narrator as well as his notion of what should be told in detail and what could be narrated with greater conciseness (Rimmon-Kenan; 1983, p.98).

(d) Definition of character - This describes any form of generalization or summing up by the narrator as well as 'a desire to present such labelling as authoritative characterization' (Rimmon-Kenan; 1983, p.98).

(e) Reports of what characters did not think or say - A narrator's presence is heightened when he tells things 'of which the characters are either unconscious or which they deliberately conceal' (Rimmon-Kenan; 1983, p.98).

(f) Commentary - This involves statements made about the story or about the narration. These statements may include interpretation, judgements, generalization or commentary on the problems of narration (Rimmon-Kenan; 1983, p.99). Commentary is the most overt form of narratorial perceptibility.

Having discussed the aspects of narrator, implied author, narratorial reliability and the different types of narrator, I will proceed with an examination of an aspect of narrative theory which is closely connected to narration, namely, speech representation.

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16. Rimmon-Kenan uses Chatman's study here and also his 'signs of overtness', which I summarize above.

Speech Representation in Narrative Fiction

Genette summarizes the various types of speech in narrative fiction by using a typology consisting of three main 'types', namely, Narratized or narrated speech, Transposed speech in indirect style and Reported speech. Narratized speech is defined by Genette as 'the most distant and generally... the most reduced'. Transposed speech, in indirect style, is defined as 'a little more mimetic than narrated speech', and finally, Reported speech is described as 'the most mimetic form... where the narrator pretends literally to give the floor to his character' (1980; p.172). The breaking down of types of speech into a category of three kinds creates problems which Genette averts by supplementing his typology with additional statements. Examples of this are his separation of transposed speech from free indirect style and the addition of the category of immediate speech or interior monologue[1]. Genette's treatment of speech representation creates complications because, by breaking down fictional discourse into three categories, it tends to oversimplify; hence Genette's subsequent supplementation and 'noting' of discrepancies and exceptions.

Rather than existing as a variety of distinct 'types', fictional discourse can be regarded as a continuum consisting of a progression of discourses arranged in an order of representation from the '"purely" diegetic to the "purely" mimetic' (Rimmon-Kenan; 1983, p.109)[2]. Rimmon-Kenan illustrates this progressive scale by using McHale's scheme[3], (reproduced here). The examples are my own:

(a) Diegetic summary - The bare report that a speech act has occurred, without any specification of what was said or how it was said, eg: 'They listened to the gang leader as he recounted a story to two or three of them by the stove'. Solzhenitsyn, A. One Day in the Life of Ivan Denisovich (1970, p.77).

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1. Transposed speech 'is not entirely the same as the variant known by the name of free indirect style... the main difference is the absence of a declarative verb...' etc; and also 'but only to note the general misunderstood relationship between immediate speech and reported speech...' (Genette; 1980, p.172-3).
2. Diegetic and mimetic are used here in the Platonic sense; diegesis being at the one side of the continuum with reported speech and mimesis at the other pole with direct or 'quoted' speech.
3. McHale (1978, p.258-9) in Rimmon-Kenan (op.cit).

(b) Summary, less 'purely' diegetic: Summary which to some degree represents, not merely mentions a speech event in that it names the topics of conversation, eg: 'He lay in a trance, sensuous but healthy, through which the talk of the two others did not seem particularly sad - They were discussing as to whether or not it is possible to be friends with an Englishman'. Forster, E.M. A Passage to India (1924, p.33), [my emphasis].

(c) Indirect content paraphrase (or: Indirect Discourse): A paraphrase of the content of a speech event, ignoring the style or form of the supposed 'original' utterance, eg: 'But as the woman began to complain that she was afraid she wouldn't be able to get it started that day, Gervaise agreed to let her have the dirty things straightaway'. Zola, E. L'Assommoir (1876, p.148).

(d) Indirect discourse, mimetic to some degree: A form of indirect discourse which creates the illusion of 'preserving' or 'reproducing' aspects of the style of an utterance, above and beyond the mere report of its content, eg: 'The Master of the Nan-Shan, speaking just audibly and gazing at his boots as his manner was, remarked that it would be necessary to call at Fu-Chau this trip, and desired Mr Rout to have steam up tomorrow afternoon at one o'clock sharp'. Conrad, J. "Typhoon" (1903, p.12), [my emphasis].

(e) Free indirect discourse: Grammatically and mimetically intermediate between indirect and direct discourse, eg: 'Could it be, she thought, that there wasn't a soul left in the hospital to get up and open the door? Did she always have to do everything, poor old woman, just because nature had made her honest and endowed her with a sense of duty?' Pasternak, B. Doctor Zhivago (1958, p.121).

(f) Direct discourse: A 'quotation' of monologue or a dialogue. This creates the illusion of 'pure' mimesis although it is always stylized in one way or another, eg: '"The man who built this house knew his business", said Dennis. "He was an architect"'. Huxley, A. Crome Yellow (1921, p.53).

(g) Free direct discourse: Direct discourse shorn of its conventional orthographic cues. This is the typical form of the first-person interior monologue, eg: 'He tried to square accounts with himself. Surely, he said to himself, I am not just merely a sort of human bomb, all black inside, waiting to explode, I don't know when or how or where. That's what I seem like to myself, nowadays'. Lawrence, D.H. Kangaroo. (1923, p.184).

The advantage of this system is that it enables one to see clearly the continuum which exists between the two poles of direct (mimetic) and indirect (diegetic) speech representation[4]. What should also be kept in mind is that although the continuum presents these discourses as a typology, it allows for the fact that discourses exist as sliding entitities. This means that it is often difficult to distinguish between two types of discourse which are close to each other on the progressive scale: Genette mentions this 'almost imperceptible sliding from narrated speech to transposed speech and from indirect style to free indirect style' (1980, p.175). This sliding allows for various forms of discourse to co-exist within a sentence. Take for example the quotation from 'Typhoon', which I used to illustrate mimetic indirect discourse:

> 'The master of the Nan-Shan, speaking just audibly and gazing at his boots as his manner was, remarked that it would be necessary to call at Fu-chau this trip, and desired Mr Rout to have steam up tomorrow afternoon at one o'clock sharp' [my emphasis.] (1903, p.12)

This sentence contains three forms of speech representation, namely: the less 'purely' diegetic summary, indirect discourse and mimetic indirect discourse. The naming of the master of the Nan-Shan's topic of conversation, that is, his remark that it would be necessary to call at Fu-chau constitutes the less 'purely' diegetic summary. The section of the quotation which I have emphasized shows the sliding from indirect content paraphrase (or indirect discourse) to mimetic indirect discourse. The master desires Mr Rout (indirect content paraphrase) to have steam up at 'one o'clock sharp' (mimetic indirect discourse). If the above quotation is changed to direct discourse it reads as follows: 'It will be necessary to call at Fu-chau this trip. Mr Rout, you are to have steam up tomorrow at one-oclock sharp'. This transposition proves that a summary of some form exists. A narrator is present and elaborates on the master's softly-spoken speech and the activity of his 'gazing at his boots'. This narrator also mentions the topics of conversation and, furthermore, indirectly copies the master's discourse. A narrator, therefore, always exists in a text no matter what form of speech representation is used. He may exists as a character-narrator, or an authorial narrator, and may use the first or third person while narrating, but he always exists and does so as a function of the implied author.

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4. Genette's classification hints at this continuum. This is borne out by his definition of transposed or indirect speech where he states that it is 'a little more mimetic than narrated speech' (1980, p.172) [my emphasis].

The most interesting form of speech representation, and the most examined, is the form known as free indirect discourse[5]. All the theorists emphasize its most distinctive feature as being a form of speech representation which exists at a half-way mark between direct and indirect discourse. Genette states that the major differences between indirect discourse and free indirect discourse are that the latter displays an 'emancipation' which allows for a 'greater extension of speech' and that it is marked by the 'absence of a declarative verb' (1980, p.172). This emancipation arises from the fact that free indirect discourse is 'grammatically and mimetically intermediate between indirect and direct discourse' (Rimmon-Kenan; 1983, p.110). It is therefore a combination of these two discursive forms; it shares the third person past tense characteristic of indirect discourse and resembles direct discourse in 'not being strictly subordinated to a higher verb of saying/thinking[6], and in deictic elements, the word order of questions, and the admissibility of various direct discourse features' (McHale in Rimmon-Kenan; 1983, p.113). Free indirect discourse has the ability, inherent in its nature, to merge narration and speech; in other words the narrator's discourse and the character's speech come together: 'in free indirect speech, the narrator takes on the speech of the character, or, if one prefers, the character speaks through the voice of the narrator, and the two instances are then merged' (Genette; 1980, p.174). Cohn refers to it as 'the technique for rendering a character's thought in his own idiom while maintaining the third person reference of the basic tense of narration' (1978, p.100). The use of the third person by the narrator and its extension into the reflecting mind of the character allows the 'the two normally distinct linguistic currents' of direct discourse and indirect discourse to merge (Cohn; 1978, p.103).

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5. Free indirect discourse has been named differently by different theorists. Genette calls it 'free indirect style' as does Stanzel (Genette; 1980, p.172, Stanzel; 1984, p.186-7). Dorrit Cohn refers to it as 'narrated monologue' (1978, p.100) and Perry (1979, forthcoming) refers to it as 'combined discourse' (in Rimmon-Kenan; 1983, p.111). Golomb (1968) refers to it as 'combined speech' and Ewen (1968) as 'represented speech' (in Rimmon-Kenan, p.141).
6. Cohn (1978, p.76) calls these 'inquit signals', when referring to saying/thinking verbs such as 'he thought', 'she surmised', 'he said', 'she mentioned' etc.

The reflection of events or thoughts and the narration or reporting of them become fused into one form of representational discourse, this form being free indirect discourse.

The ability of free indirect discourse to merge or fuse two distinct forms of language often involves a confusion which manifests itself in two ways. Firstly, it often makes it difficult to decide whether the speech represented is 'uttered speech' or 'inner speech' (Genette; 1980, p.172). More importantly, however, is the confusion it creates 'between the speech (uttered or inner) of the character and that of the narrator' (Genette; 1980, p.172). As Stanzel states, however, this confusion, or ambiguity, between the discourses of character and narrator, 'can even be a part of the structure of the work'[7] (1984, p.197). Genette mentions how Flaubert utilized this ambiguous form of speech representation to 'make his own language speak this both loathsome and fascinating idiom of the "other" without being wholly compromised or wholly innocent' (1980; p.172). Free indirect discourse has the ability to make narrative language appear as a 'kind of mask, from behind which sounds the voice of a [character's] mind' (Cohn; 1978, p.102). The ambiguous nature of free indirect discourse allows a 'sentence rendering a character's opinion [to] look every bit like a sentence relating a fictional fact' (1978, p.106). The ambiguous, 'double nature' of free indirect discourse, suspended as it is between direct and indirect discourse, places greater demands on a reader than the other forms of speech representation.

But what of the other functions of free indirect discourse? Free indirect discourse allows the text to contain a 'plurality of speakers and attitudes' (Rimmon-Kenan; 1978, p.114). The narrator becomes more effaced in texts with free indirect discourse as the major vehicle of speech representation. This allows for the co-existence of various attitudes and points of view and the text becomes polyphonous, making it difficult for the reader to place himself in a secure ideological position during the textual reading. Furthermore, free indirect discourse lends itself especially well to the presentation of consciousness because of the ability it has to suspend narrative language 'between the immediacy of quotation and the mediacy of narration' (Cohn; 1978, p.106).

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7. Henry James often utilizes the confusion created by free indirect discourse to create ambiquity in his texts, as I intend to show later in this study.

The consciousness of a character comes to the reader in a direct, unmediated way; the pseudo-effacement of the narrator makes it seem as if the character's thoughts and emotions are presented to the reader as they occur in the figural mind. The consciousness of a character, suspended between quotation and narration, is perceived as unspoken and unwritten, presented as 'pure' unmediated experience. The reader is placed in the here and now of the experiencing consciousness, with the narrator having become (pseudo-) effaced. I use the term pseudo-effaced here, because it is important to understand that the narrator is always present, but in varying degrees. This is emphasized by the use, in free indirect discourse, of the third person reference which indicates 'no matter how unobtrusively, the continued presence of a narrator'(Cohn; 1978, p.112).

Finally, free indirect discourse is important when considering the ideological facet of a text in relation to the implied author. As I mentioned previously, in the section on narration, many questions about the implied author and the ideological component of a text remain as yet, unanswered. But free indirect discourse can 'assist the reader in reconstructing the implied author's attitude towards the character(s) involved' in a text (Rimmon-Kenan; 1983, p.114). When free indirect discourse is employed in a text, a 'double-edged effect' occurs (RImmon-Kenan; 1978, p.114). 'On the one hand, the presence of a narrator as distinct from the character may create ironic distancing. On the other hand, the tinting of the narrator's speech[8] with the character's language or mode of experience may promote an empathetic identification on the part of the reader' (Rimmon-Kenan; 1978, p.114). This, however, is not a certain method of determining the implied author's norms and hence his ideological position within a text. Often the reader 'has no means of choosing between the empathetic and ironic attitude' (Rimmon-Kenan; 1983, p.114) and is therefore 'thrown' back into the text without a secure basis of a definite ideological position to guide his reading and interpretation of the work. Many texts, especially modern works, purposely refuse the reader a secure ideological perspective either because of literary-thematic or socio-psychological reasons.

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8. Leo Spitzer (in Cohn; 1978, p.33) refers to this tinting of speech as 'stylistic contagion' and it occurs when 'the idiom [of the narrator] is strongly affected (or infected) with the mental idiom of the mind it renders'.

Having discussed the various forms of speech-representation, the continuum along which they are found and the important concept of free indirect discourse and its structure and functions, I now proceed to another important aspect of narration, namely, focalization.

Focalization

Focalization relates to the notion of narrative perspective, in other words, the relations between the narrator(s) and character(s) of a text and how the information in a narrative is presented to the reader. The term 'focalization' was coined by Gérard Genette in order to avoid the 'visual connotations' associated with terms like 'vision, field and point of view'. Genette states that in the theoretical works on perspective, he finds 'a confusion between the question who is the character whose point of view orients the narrative perspective? and the very different question who is the narrator? - or more simply, the question who sees? and the question who speaks' (1980, p.186)[1]. This confusion, according to Genette, is one between mood (who sees) and voice (who speaks). Genette seeks to avoid this confusion by modifying Todorov's three term typology. This typology is as follows:

(a) Narrator > Character: 'The narrator knows more than the character, or more exactly says more than any one of the characters knows' (Genette; 1980, p.189). This is also known as 'omniscient narration'.

(b) Narrator = Character: 'The narrator only knows what a given character knows' (Genette; 1980, p.189). This is the restricted narrative or the narrative with limited 'point of view'.

(c) Narrator < Character: 'The narrator says less than the character knows' or 'objective narrative' (Genette; 1980, p.189).

Genette 'rechristens' Todorov's typology. The first type, (Narrator > Character) he calls 'nonfocalized narrative or narrative with zero focalization' (1980; p.189). The second type (Narrator = Character) he refers to as 'narrative with internal

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1. A good example of this confusion is Booth's statement that 'any sustained inside view, of whatever depth, temporarily turns the character whose mind is shown into a narrator' (1961, in Tanner; 1977, p.106). This statement is incorrect. A narrator is aware that he is narrating while a character whose thoughts are being shown has no such awareness at all. Stanzel refers to this 'epistemological difference' between a story 'which is communicated by a teller-character and one which is presented by a reflector-character' (1984, p.147).

focalization whether (a) fixed... (b) variable or (c) multiple' (1980, p.189-90)[2]. The third type (Narrator <Character) he calls external focalization 'in which the hero performs in front of us without our ever being allowed to know his thoughts or feelings' (1980, p.190). Genette's system is meant to avoid the confusion between mood and voice (who sees and who speaks) and does this to a large extent with the introduction of the term 'focalization', instead of 'point of view' or 'perspective'. Genette states that it is 'legitimate' to draw up a typology of narrative situations that 'take into account the data of mood and voice', but not legitimate to 'draw up a list where two determinations compete with each other on the basis of an obvious confusion' (Genette; 1980, p.188). This confusion is created by the previous use of terms such as 'point of view and 'perspective' and according to Genette, can be avoided by the use of the concept of 'focalization'.

Genette's typology, however, does exactly what he warns against. It draws up a list 'where two determinations compete with each other on the basis of an obvious confusion'. Although avoiding to a large extent the confusion between mood and voice (who sees and who speaks) Genette confuses the notions of subject and object. As Bal has argued: 'while[Genette's] distinction between non-focalized and internally focalized refers to the position of the perceiver, that between internally focalized and externally focalized refers to the position of the perceived object' (in Rimmon-Kenan; 1983, p.139). A diagram illustrates this point more clearly:

(a) Non-focalized narrative.

(b) Internal focalization → Distinction between (a) and (b) refers to position of perceiver (focalizer).

(c) External focalization → Distinction between (b) and (c) refers to the perceived object (focalized).

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2. Fixed focalization: Genette uses examples from James's The Ambassadors and What Maisie Knew; this type of focalization is one with a single, limited point of view. Variable focalization: this is a type of focalization where successive focal characters are used. Multiple Focalization: 'as in epistolary novels where the same event may be evoked several times according to the point of view of several letter-writing characters' (Genette; 1980, p.170).

Genette uses two criteria (perceiving subject/perceived object) to create three definitions of a narrative situation resulting in a confusion between subject (focalizer) and object (focalized) which complicates his definitions. This causes Genette to resort to a re-definition (as an alternative) of external focalization: in order to alleviate this problem, Genette states that 'external focalization with respect to one character could sometimes just as well be defined as internal focalization through another' (1980, p.191). The confusion between mood and voice (who sees and who speaks) is alleviated to a large extent, but the typology Genette proposes creates a problem which arises because of the fact that a focalizer requires an object to focalize on. The solution to this problem of focalization lies in the fact that narratives are 'not only focalized by someone but also on someone or something' (Bal in Rimmon-Kenan; 1983, p.74). Genette's scheme does not clearly specify the idea that focalization has both a subject and an object, the subject or focalizer being 'the agent whose perception orients the presentation' and the object or focalized being 'what the focalizer perceives' (Bal in Rimmon-Kenan; 1983, p.74). What Genette fails to specify is that narration and focalization 'who speaks and who sees... may, but need not, be attributed to the same agent' (Rimmon-Kenan; 1983, p.72).

Rimmon-Kenan modifies Genette's focalization typology; while retaining the concept of 'focalization', she deals with it differently, taking 'both focalizer and focalized... into account' in her classification (1983, p.74). Rimmon-Kenan's concept of external focalization corresponds to Genette's non-focalized narrative and she uses his notion of internal focalization as the second category in her dyadic typology[3]. External focalization is 'felt to be close to the narrating agent' and its vehicle is called the 'narrator-focalizer' (Bal in Rimmon-Kenan; 1983, p.74). This type of focalization is predominant in the classic-realist texts of the nineteenth century and is found mostly in texts that use the third person reference with a narrator-focalizer being outside the represented events.

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3. Rimmon-Kenan does not incorporate Genette's notion of external focalization into her scheme, precisely because it is based on a different criterion, namely, the object perceived. She calls this type of objective focalization 'external focalization from without' (1983, p.80). Although she refers to it as 'external focalization' it falls under Genette's notion of non-focalized narrative which she uses but renames external focalization. Genette's and Rimmon-Kenan's notions of 'external focalization' are different and should not be confused.

External focalization also occurs in first person narratives, however, and does so 'either when the temporal and psychological distance between narrator and character is minimal... or when the perception through which the story is rendered is that of the narrating self rather than that of the experiencing self' (Rimmon-Kenan; 1983, p.74). Internal focalization has its locus 'inside the represented events' (Rimmon-Kenan; 1983, p.74) and takes the form of a 'character-focalizer' rather than a 'narrator-focalizer' as in external focalization (Rimmon-Kenan; 1983, p.74). In order to distinguish between internally and externally focalized moments of a narrative Roland Barthes introduced a kind of 'test of re-writing'. 'How can we tell? [the difference between internal and external focalization]. It suffices to rewrite the narrative (or passage) from he to I: so long as the rewriting entails no alteration of the discourse other than this change of the grammatical pronouns, we can be sure that we are dealing with a personal [internally focalized] system' (1977, p.112)[4].

The focalizing subject (narrator-focalizer or character-focalizer) sees objects (people or things), which are referred to as the focalized, 'either from without or from within' (Rimmon-Kenan; 1983, p.75). With this further distinction with regard to the concept of focalization, Rimmon-Kenan's 'focalization' typology looks something like this:

1. External focalization (Third or first person texts)	1(a). Focalization in which focalized is seen from without.
	1(b). Focalization in which focalized is seen from within.
2. Internal focalization (Third or first person texts)	2(a). Focalization in which focalized is seen from without.
	2(b). Focalization in which focalized is seen from within.

From the above typology it seems as if external and internal focalization are quite similar, but one should keep in mind that there are major differences between the two which result in differences in aspects of narration when they are used in texts.

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4. Rimmon-Kenan (1983, p.75), Cohn (1978, p.100) and Genette (1980, p.193) refer to this 'test' which Barthes introduced to the theory of narrative.

An external focalizer may utilize 'all the temporal dimensions of the story' (past, present, future) 'whereas an internal focalizer is limited to the present of the characters' (Uspensky in Rimmon-Kenan; 1983, p.78). Furthermore, the external focalizer (or narrator-focalizer) 'knows everything about the represented world'; the restriction of knowledge practised by the external focalizer is done 'out of rhetorical considerations': in texts which employ an internal focalizer (character-focalizer) the knowledge of this focalizer is 'restricted by definition... being a part of the represented world, he cannot know everything about it' (Rimmon-Kenan; 1983, p.75).

What is also noticeable from the above typology is that 'any single formula of focalization does not always bear on an entire work, but rather on a definite narrative section which may be very short' (Genette; 1980, p.191). Any single text may therefore contain external and internal focalization and focalization from without and from within. Furthermore, a character-focalizer may practice focalization from without or from within upon an object; the same may be said for a narrator-focalizer. What one must realise is that 'the distinction between different points of view (different types of focalization) is not always as clear as the consideration of pure types alone could lead one to believe' (Genette; 1980, p.191). A good example of this blurring of distinction is the combination of narration and focalization, in which a merging occurs between focalizer and focalized. Also, internal focalization is hardly ever achieved in totality in a literary text since the 'very principle [of internal focalization] implies... that the focal character never be described or even referred to from the outside, and that his thoughts or perceptions never be analysed objectively by the narrator' (1980, p.192). This statement reinforces the idea that various types of focalization occur within most texts and that focalization in texts varies in matters of kind and degree.

Genette sees changes in focalization in terms of infraction: 'A change in focalization... can also be analysed as a momentary infraction of the code which governs that context without thereby calling into question the existence of the [dominant] code'[5] (1980, p.195).

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5. Valery stated that the 'novel is close to the dream; both can be defined by consideration of this curious property: all their deviations form part of them' (in Barthes; 1977, p.117). Momentary infractions can be seen as deviations which nevertheless form a part of the text.

He names these infractions 'alterations' and specifies two types. The first type of alteration is a form of lateral omission or 'paralipsis' (1980; p.52) and occurs when the narrator 'in the code of internal focalization' omits 'some important action or thought of the focal hero, which neither the hero nor the narrator can be ignorant of but which the narrator chooses to conceal from the reader' (1980, p.195-6). The second infraction of focalization (or alteration), Genette terms a 'paralepsis' and this is defined as 'the excess of information' which may consist 'of an inroad into the consciousness of a character in the course of a narrative generally conducted in external focalization' (1980, p.197)[6]. Changes in focalization are all part of a literary text; it is indeed difficult to imagine a literary text with only one type of focalization inscribed within the narrative diegesis of which it consists.

As a conclusion I use Rimmon-Kenan's summary of her discussion of focalization. This will help to clear up any questions which the reader may have found unanswered by the preceding discussion.

(a) In principle, focalization and narration are distinct activities.

(b) In so called 'third-person centre of consciousness', the centre of consciousness (or 'reflector') is the focalizer, while the user of the third person is the narrator.

(c) Focalization and narration are also separate in first-person retrospective narratives.

(d) As far as focalization is concerned, there is no difference between third-person centre of consciousness and first-person retrospective narration. In both, the focalizer is a character within the represented world. The only difference between the two is the identity of the narrator.

(e) However, focalization and narration may sometimes be combined (from Rimmon-Kenan; 1983, p.73).

The combination, or merging, of narration and focalization is an important aspect of the next section of this paper which deals with the narrative phenomenon of Figural narration.

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6. Genette further defines alterations as: 1) paralipsis - 'giving less information than is necessary in principle in the code of focalization governing the whole', 2) paralepsis - 'giving more information than is authorized in principle in the code of focalization governing the whole'.

Figural Narration

Figural narration is a form of representation which relies on a combination of aspects of the narrator, speech representation and focalization. Figural narration is a modern narrative technique which was not utilized much until the turn of the century (Stanzel; 1984, p.62)[1]. It is a mode of narration which is most effectively utilized for the presentation of consciousness in narrative fiction. In order to explain the concept of figural narration it is useful to briefly summarise the system of narrative situations set out in Stanzel's A Theory Of Narrative (1984).

Stanzel's typology is arranged along a circular continuum ranging from the authorial narrative situation, through the figural narrative situation to the first-person narrative situation (1984, p.55). The authorial narrative situation is marked by the dominance of external perspective (presence of a narrator-focalizer). The first-person narrative situation is characterized by a 'dominance of the identity of the realms of existence' (Stanzel; 1984, p.55) and the presence of a character-focalizer or what Stanzel calls a teller-character, who is inside the represented world. The figural narrative situation is dominated by the 'reflector mode' (or third person centre of consciousness narration). The figural narrative situation is therefore at the point in the continuum mid-way between the authorial narrative situation and the first-person narrative situation. The reason for this placing is that figural narration borrows aspects of the authorial narrative and the first person narrative which it combines in its operation: it is 'the technique for rendering a character's thought in his own idiom while maintaining the third person reference' (Cohn; 1978, p.100). The rendering of a character's thought 'in his own idiom' is suggestive of direct speech or interior monologue, while the utilization of the 'third person reference' suggests the presence of a narrator. Figural narration, placed in-between the authorial and the first person narrative situations, has the ability to slide between them, at times seeming to reflect the character's thoughts directly, and at others resembling a narrator's discourse about the characters.

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1. I have used Cohn's (1978) and Stanzel's work on figural narration in this section of the essay. Stanzel's typological circle appears in Appendix I of this paper as a guide to this section.

Furthermore, there are times when it is 'impossible to determine whether a particular statement is intended as an utterance of opinion of the authorial [implied author and/or narrator] or of the figural medium [the character]' (Stanzel; 1984, p.197). Figural narration therefore bears as similar a relationship to the other forms of narration as free indirect discourse does to the other forms of speech representation: situated between the authorial and the first person narrative situations, it displays a tendency to combine aspects of narration and direct representation of mental experience and speech, hereby creating a fusion of authorial and first-person narrative techniques.

The major reason for figural narration's ability to create a mingling of the two modes of narration is the use of free indirect style as a 'displacement of thought report' which is 'characteristic of the transition between the authorial and figural narrative situation' (Stanzel; 1984, p.187). Cohn refers to free indirect discourse as 'narrated monologue' which she defines as 'a character's mental discourse in the guise of a narrator's discourse' (1978, p.14). In Cohn's study, this phenomenon is differentiated from psycho narration ('the narrator's discourse about a character's consciousness') on the one hand and quoted monologue ('a character's mental discourse') on the other (1978, p.14). The narrated monologue[2] and the figural narrative situation share a relationship of 'mutual affinity and enhancement: figural narration offers the narrated monologue its optimal habitat, and the narrated monologue caps the climax of figural narration' (Cohn; 1978, p.111). Stanzel also mentions the importance of free indirect style as a 'technique for incorporating figural speech and thought' which 'reinforces the tendency towards a figural narrative situation' (1984, p.188).

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2. The notion of 'narrated monologue' is almost identical to free indirect style or free indirect discourse. Close study of the definitions in the various texts shows how they are quite alike. Narrated monologue is defined by Cohn as 'grammatically between the two other forms' in her scheme (1978, p.105). Furthermore, the characteristics of free indirect discourse/style and narrated monologue are identical and so are their functions, for example, suspension between mediacy and immediacy, merging of the narrator and character's discourse, and the tense and person separating it from direct discourse (quoted monologue) and indirect discourse (psycho-narration).

Another important facet of the figural narrative situation is the 'gradual appearance of a reflector-character (or the reflectorization of an authorial teller-character)' which results in 'a change in the reader's orientation system and the spatio-temporal deixis in the fictional reality' (Stanzel; 1984, p.187). With the appearance of a reflector character also comes the use of internal focalization (the two phenomena are indeed imbricated); this 'siphons away the emotional and intellectual energy formerly lodged in the expansive narrator' (1978, p.25). The form of the reflector mode (incorporating the notions of interior monologue, free indirect style, and the figural narrative situation) 'suggests immediacy, that is the illusion of direct insight into the character's thoughts' (Stanzel; 1984, p.127). The illusion of immediacy is one of the primary effects of figural narration. The use of free indirect style, or narrated monologue, allows for the figural narrative to present the 'language of consciousness' as a suspended discourse, placing it 'between the immediacy of quotation and the mediacy of narration' (Cohn; 1978, p.106). The reason for this ability is related to the notions of perspective, space and time. Internal perspective (reflector-character) 'exhibits a certain affinity with the perceptual category of space' and external perspective (teller-character, narrator-focalizer) a 'certain affinity with that of time' (Stanzel, p.112).

The use of free indirect style in a figural narrative which fuses the 'narrator's reporting language and the character's reflecting language' (Cohn; 1978, p.103) creates something like a hallucination of time and space which plunges the reader directly into the here (space) and now (time) of the narrative, giving the 'presentation of consciousness the semblance of immediacy, of the unedited and spontaneous' (Stanzel; 1984, p.127). The domain of the figural narrative situation is indeed the 'reflection of the fictional events in the consciousness of a fictional character' (Stanzel; 1984, p.144) and in order to present consciousness realistically the illusion of immediacy is a prerequisite more important than in the 'presentation of external events' in which the mediacy of narration is more clearly visible (Stanzel; 1984, p.127). The figural narrative situation, making use of the narrated monologue or free indirect discourse, suspends the fictional mind 'in an instant present, between a remembered past and an anticipated future' (Cohn; 1978, p.126) ;although it retains the third-person reference· the 'past tense loses its retrospective function' (Hamburger, in Cohn; 1978, p.127) and the figural mind is presented as a consciousness directly presented to the reader in the 'here and now' of the events in the action of the narrative.

The use of free indirect style and the appearance of the reflector-character in the figural narrative situation are two phenomena which 'result directly from the gradual withdrawal of the personalized narrator' (Stanzel; 1984, p.187). In the figural narrative situation,the thoughts of a character are 'most tightly woven into the texture of third person narration' (Cohn; 1978, p.111); a kind of co-existence of perspective occurs 'with the language of the text momentarily resonating with the language of the figural mind' (Cohn; 1978, p.111). But the use of the third-person reference in figural narration 'indicates, no matter how unobtrusively, the continued presence of a narrator' (Cohn; 1978, p.112). The co-existence of the narrator and the reflector character, made possible by the use of free indirect discourse, which is itself a sort of co-existence (a suspension between indirect discourse and direct discourse) causes the figural narrative situation to create ambiguities and uncertainties as to whether 'a particular statement is intended as an utterance of opinion of the authorial or of the figural medium' (Stanzel; 1984, p.197). The figural narrative does not always allow the reader to distinguish between the discourse of the narrator and that of a character and sometimes this ambiguity 'can even be a part of the structure of the work' (Stanzel; 1984, p.197).

Figural narration is also an important concept in the form of narration called 'scenic presentation' or 'dramatization'. Formerly, scenic presentation was regarded as a narrative form which included 'a certain amount of dialogue accompanied by introductory verbs, authorial "stage directions" and at least some report of the action' (Stanzel; 1984, p.143). The narrator in these instances becomes pseudo-effaced and these forms of narrative utterance 'reduced to impersonal formulas, do not, as a rule, destroy the reader's illusion that he is experiencing the narrated event directly in actu' (Stanzel; 1984, p.143). The term 'scenic presentation', as a result of modernism and the increased use of the figural style, also came to include 'those non-dialogue parts in the novel... in which the action is presented as it is reflected in the consciousness of a fictional character' (Stanzel; 1984, p.144). This 'scenic presentation' then, consists of a co-existence of the authorial narrative situation ('dialogue and brief impersonal allusions to the context and the accompanying action') alongside the figural narrative situation ('reflection of the fictional events in the consciousness of a fictional character'); (Stanzel; 1984, p.144).

The notion of scenic presentation echoes the form of the figural novel, in that the latter also displays a co-existence of the authorial and the figural narrative situations or what Stanzel refers to as the 'co-existence of an authorial teller-character [narrator-focalizer] and a figural reflector-character [character-focalizer]' (1984, p.148). This co-existence presents itself 'within the narrative profile as a sequence: a section in which authorial narration prevails is followed by one in which figural narration is present' (Stanzel; 1984, p.148). How can the reader tell when the figural style has replaced the authorial mode? This 're-placement' is brought about by a 'smooth blending of the narrating and figural voices' and occurs through 'omission or discreet use of inquit signals[3], espousal of the characters vantage point on the surrounding scene, omission of psycho-narration[4], syntactic ambiguity, or coloration of the narrator's language by a character's idolect' (Cohn; 1978, p.76). The narrator of the figural style is a 'consonant' narrator or one who 'fuses with the consciousness he narrates' as oposed to a 'dissonant narrator' who is more prominent and remains 'emphatically distanced from the consciousness he narrates' (Cohn; 1978, p.26).

As can be gathered from the above examination, the use of the figural style involves ambiguity, and even though the tone of the figural style seems impersonal, the use of the free indirect style (narrated monologue) often 'commits the narrator to attitudes of sympathy or irony' (Cohn; 1978, p.117). By transposing the language of the 'subjective mind into the grammar of objective narration' the free indirect discourse tends to 'amplify emotional notes, but also throws into ironic relief all the false notes struck by the figural mind' (Cohn; 1978, p.117). Furthermore, to complicate matters further, the figural style, 'depending on the dosage of irony and sympathy... can range from dissonance to harmony between the narrating and the figural voices, even within a single text' (Cohn; 1978, p.71).

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3. Inquit signals are statements such as 'he thought', 'she realized' etc.
4. Psycho-narration is a form of expressing a character's thoughts in a more authorial manner. Cohn defines it as 'the narrator's discourse about a character's consciousness' (1978, p14). Psycho-narration is the main form of consciousness representation used in classic-realism.

Many writers prefer to use the figural style because of its very complexity. Engendered by free indirect discourse, the figural narrative style fuses the concepts of narrator and character: 'Both its dubious attribution of language to the figural mind, and its fusion of narrational and figural language charge it with ambiguity, give it a quality of now-you-see-it-now-you-don't which exerts a special fascination. Even dry scholars wax poetical when they describe its effects' (Cohn; 1978, p.107).

This concludes my examination of the narrator, speech representation, focalization and figural narration. It must be stressed, however, that these concepts have been separated in order to clarify them theoretically. Practically, as they are manifested in literary texts, they are combined in intricate ways in the narrative process. As such they are all parts of a whole, dynamic system of narration which work together to produce a literary text. The next two sections of my paper deal with the manifestation of narrative techniques in literary texts. Part II deals with the relationship between Henry James and modernism and how the ideology of modernism affected his literary project and narrative techniques. Part III consists of an analysis of The Wings Of The Dove in relation to parts I and II.

II

THE PROJECT OF HENRY JAMES

> For the moderns... the point of interest lies very likely in the dark places of psychology. At once, therefore, the accent falls a little differently; the emphasis is upon something hitherto ignored; at once a different outline of form becomes necessary, difficult for us to grasp, incomprehensible to our predecessors...
>
> Virginia Woolf[1]

The modernists were occupied with different concerns than those of their realist predecessors. Experiment and innovation was the order of the day. Henry James was one of the novelists at the forefront of modernism, a time in which there was a 'crisis in which the problem of literary signification itself [became] a determinant structure of literary production' (Eagleton; 1976, p.144). The artist could no longer turn towards the observable world for a grasp of reality. The assumptions of classic-realism, namely, the notions of a shared observable world and the belief that it could be reliably described by the use of language, became the objects of criticism and questioning[2]. The form of the realist novel, arising from these assumptions, was confronted by a new emphasis on 'consciousness'. The notion of a sense of observable, verifiable history which could be conveyed 'through a third-person, past tense authorial mode of narration' (Lodge; 1977, p.47) was regarded as outmoded and inadequate for representing the concerns of modernism which dealt with 'consciousness and also with the subconscious and unconscious workings of the human mind' (Lodge; 1977, p.45). In order to grasp the nature of the world, in order to represent it as reflecting 'something hitherto ignored' the modern artist sought to work beyond the confines of classic-realism.

Henry James was much pre-occupied with breaking away from the classic-realist form, which incorporated techniques such as external perspective, authorial narration and the autobiographical mode.

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1. In Lodge 1977, p.45 (op.cit).
2. Eagleton refers to the tendency of realist literature 'to conceal the socially relative or constructed nature of language' and to 'confirm the prejudice that there is a form of ordinary language which is somehow natural' (1983, p.136).

James sought to stretch the limitations of the novel's formal composition, persuading it 'to do things it had not done before, surprising us into new awareness by adopting compositional laws (and hence the associated attitudes) from another form, such as the drama or visual arts...' (Bradbury; 1979, p.6). The modernist period showed a marked re-assessment of the techniques of novelistic fiction. The notions of diegeis and mimesis and the contrast between pure narrative and imitation 'surged forth again in novel theory at the end of the nineteenth century and the beginning of the twentieth, with Henry James and his disciples, in the barely transposed terms of showing and telling' (Genette; 1980, p.163). Henry James's famous injunction, 'Dramatise, dramatise!' helped promote the idea that 'showing', or the dramatic technique, was an ideal to which all narrative fiction should aspire: 'The art of fiction does not begin until the novelist thinks of his story as a matter to be shown, to be so exhibited that it will tell itself'[3] stated Percy Lubbock in 1921. A story, however, can never tell itself. The existence of a narrative presupposes a narrator as much as the presentation of a fictional consciousness pesupposes the manifestation of artistic production. These issues form the starting point of the following discussion.

This section of my paper will be concerned with the project of Henry James. I will concentrate on the aspects of James's work which are illuminated by the narrative theory discussed in the previous section of this essay. I will discuss James's notions of narration and show how these narrative strategies, arising from and imbricated within the modernist ideology, were elevated at the expense of other techniques. I intend to show how James's later style thematically reflects certain narrative strategies, and also how it utilizes them in the narrative in order to create certain effects which are thematically relevant. I will also be examining those aspects of narration which James sought to efface from his texts and show how his project failed because of the return of those 'repressed' elements which, because of the very nature of narrative, cannot be totally effaced from the novelistic form. The narrative strategies that I will be specifically concentrating on are those of the effacement of the authorial narrator and the representation of consciousness.

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3. Lubbock in Rimmon-Kenan (1983, p.107).

James was perhaps the first novelist 'to dramatise the inward effort and strain of the unique and lonely-perceiving consciousness'[4]. Indeed, the uniqueness and loneliness of the human perceptual experience was noted by James in 'The House Of Fiction'[5]: at the windows of the metaphorical house 'stands a figure with a pair of eyes, or at least with a field glass which forms, again and again... a unique instrument, insuring to the person making use of it an impression distinct from every other'. James was concerned with the representation of consciousness and the problems arising from the representational demands he encountered with this subject. This often led to criticism; many derided his work for the lack of action and what Leavis called a "hypertrophy of sensibility" in which technique was explored 'for its own sake, resulting in an excess of "doing" over what is actually "done"'[6]. But James regarded his work as having no alternative; he sought to dramatise the consciousness of his characters to such an extent, that he pushed the boundaries of the literary form to new limits, re-shaping the novelistic narrative in a definitive and unprecedented way in order to deal with the modern concerns of what Virginia Woolf called 'the dark places of pyschology'.

'There is to my vision, no authentic, and no really interesting and no beautiful report of things on the novelist's, the painter's part', wrote James to H.G. Wells, 'unless a particular detachment has operated, unless the great stewpot or crucible of the imagination, of the observant and recording and interpreting mind, in short, has intervened and played a part'[7] [my emphasis]. James desired to be objective and detached in his artistic project. In order to achieve this goal he used the dramatic, or scenic mode of presentation. His letter to H.G. Wells, however, reveals a contradiction which is inherent in all literary discourse; this being that any utterance (oral or writtern) presupposes a 'point of view'.

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4. Tanner; 1968, p.31 in Henry James: Modern Judgements, London: Macmillan, T. Tanner (ed.) 1968.
5. in Stevick (op.cit) p.58-63.
6. Krook (1962, p.11) The Ordeal of Consciousness in Henry James Cambridge, Cambridge University Press.
7. in Beebe, M (1954, p.73), 'The Turned Back of Henry James' in Tanner (op.cit).

This is shown in James's statement that a detachment must operate; but along with this also comes the intervention of the artist, a notion which contradicts and determines that of detachment A fictional narrative, no matter how objectively presented, will contain within it the intervention of the implied author which, as a precondition for the narrator in the text, shapes the ideology and textuality of the narrative process, firstly in the choice of subject and secondly, in the presentation and treatment of this subject[8]. James wished to tell stories in a detached, objective way. In order to achieve this (as I have already noted) 'problematic detachment', James used the dramatic mode of narration, otherwise known as 'scenic representation'. James stated that 'everything I do... is essentially a drama'[9] and his notions of subject were reflected in his use of the scenic method of narrative representation. The scenic narrative is an excellent example of how the various components of narrative discourse combine with each other, and it also illustrates the topics of the effacement of the authorial narrator and the representation of consciousness which I wish to examine.

The modernists were wary of the realist narrators who would intrude on the action, often summing up and telling the reader the 'ostensible' truth of the matter under narration. The modernist ideology was one in which, among other things, the world was regarded as in a state of constant flux, always changing, never static and above all open to various methods of interpreation. James's notion of the 'uniqueness' of the perceiving consciousness attests to this fact. The 'audible' narrator soon disappeared from the novel, making way for the method of 'either a single, limited point of view or a method of multiple points of view, all more or less limited and fallible' (Lodge; 1977, p.46). Lambert Strether, James's favourite focalizer, or 'reflector', as James called his characters, is a good example of this limited, fallible point of view, which, being unreliable, leaves the reader without a secure ideological basis to judge his, or other character's actions.

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8. In this section of the essay I will be referring to many of the aspects of narrative theory which I discussed in part I. In order to make the following sections of the essay easier to read, I will avoid repetition of references and only cite those which have not yet been quoted.
9. Letter to Mrs Humphrey Ward in Bayley, J 'Introduction' to The Wings Of The Dove (1902), Republished 1986, Harmondsworth, Penguin. P.13

The modernists elevated the notion of showing to such an extent that many novelists resorted to effacing the narrator 'completely' and adopting the scenic method of representaiton or as they called it, the method whereby the story 'shows itself'.

The method used for the 'showing' of a story, or scenic presentation, was 'the one James himself not only announced in theory but followed in practice, that is to have the story told as if by a character in the story but told in the third person' (Friedman; 1955, p.113)[10]. Genette refers to this definition as 'a clumsy formula, that evidently refers to the focalized narrative, told by a narrator who is not one of the characters but who adopts the point of view of one' (1980, p.168). This form of narration can also be referred to as 'third-person centre of consciousness narration' or 'figural narration' and it employs the free indirect style of speech representaiton and the use of internal focalization. This form of representation is facilitated by the withdrawal of the authorial narrator and it differs from authorial third person narration and first person retrospective narration 'in that instead of receiving his [character-focalizer or narrator focalizer] report we now see him in the act of judging and reflecting; his consciousness, no ionger a matter of hearsay, a matter for which we must take his word, is now before us in its original agitation' (Lubbock in Stevick; 1967, p.113-4). The narrator becomes 'pseudo-effaced' in this form of narration and the use of free indirect discourse and internal focalization allows the reader to perceive the action 'as it filters through the consciousness of... the characters involved, yet perceives it directly as it impinges upon that consciousness, thus avoiding the removal to a distance necessitated by retrospective first-person narration' (Friedman in Stevick; 1967, p.113).

In the 'Preface' to The Ambassadors James speaks out against the 'terrible fluidity of self-revelation'[11] inherent in the form of first-person retrospective narration. James states that first person narration, which has 'at least the merit of brushing away questions at a sweep' should be utilized in narrative 'only if one is not prepared to make certain precious discriminations'[12].

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10. in 'Point of View in Fiction: The Development Of A Critical Concept' from PMLA, LXX. Republished in Stevick (op.cit), 1967.
11. in The Ambassadors (1903) Republished 1983, Harmondsworth, Penguin, p.21.
12. in 'Preface' to The Ambassadors (op.cit). p xxi

The use of scenic narration, with its utilization of free indirect discourse, internal focalization, and the absence of the authorial narrator, allows for the reader to place himself 'entirely in the Here and Now of the character who functions in the passage as a figural medium or reflector character' (Stanzel; 1984, p.198). It is the use of this narrative form that allows James to make the 'precious discriminations' he desires in his narratives which are 'the fine discrimination(s) between the approaches of author, reader and protagonist to the experience of the novel' (Bradbury; 1979, p.8).

James used the term 'foreshortening' to describe this 'scenic method' of his literary project. He describes foreshortening as an 'artful compromise' and a 'controlled and guarded acceptance', a 'perfect economic mastery of that conflict: the general sense of the expansive, the explosive principle in one's material... with its other appetites and treacheries, its characteristic space hunger and space cunning kept down' ('Preface' to Daisy Miller)[13]. Foreshortening was used by James in order to 'combine fullness with compression' creating a 'distortion of perspective which heightens the illusion of nearness' (Bradbury; 1979, p.8). This 'distortion of perspective which heightens the illusion of nearness' is in fact the figural narrative situation which allows for the action to be presented 'as it is reflected in the consciousness of a fictional character' (Stanzel; 1984, p.143). The figural narrative, working in conjunction with 'dialogue and brief impersonal allusions to the action' which are the 'domain of the first-person and authorial narrative situation' (Stanzel; 1984, p.144) make up the scenic method of representation. In this area lies the contradictory element in James's artistic practice. The method of 'showing' (or scene) includes the figural and the authorial narrative situations: both may be utilized to create the illusion of immediacy, but they are also both opposites in relation to the notion of narratorial presence. The dialogue scenes with 'brief impersonal allusions' are closer to the authorial narrative situation while the reflection of fictional consciousness in the mind of the character (internal focalization) is closer to the figural narrative situation; but both may be utilized for the same purpose of what James called 'foreshortening', or the dramatic mode of narration which allows for the 'combination of fullness with compression'.

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13. in Stevick (op.cit), 1967, p.167.

There are therefore moments in the scenic narrative that are authorial in essence, moments where the narrator is explicitly present: who else but the authorial-narrator makes these 'brief impersonal allusions to the action' and supplies the 'stage directions' in the narrative? The figural narrative situation itself, which hallucinates the absence of a narrator, also reveals the presence of an 'authorial' medium in the use of the third-person reference and in the ability of the figural 'medium' to reveal a character's innermost thoughts through internal focalization. The elevation of 'showing' over 'telling', the assertion by many followers of the dramatic mode that it was the best or only way of narrating, was indeed a kind of myth fostered by the ideology of modernism and aided by the milieu's mistrust of the lucid 'comprehensible' and referential signifier of which the 'omniscient' author stood as a prime example. Now we know that '"showing" can only be a way of telling', and we must always remember that showing is the method of 'making one forget that it is the narrator telling' (Genette; 1980, p.166). The idea of showing is therefore an illusion: 'narration, oral or written, is a fact of language, and language signifies without imitating... all [a narrative] can do is tell [the story] in a manner which is detailed, precise, "alive", and in that way give more or less the illusion of mimesis' (Genette; 1980, p.164).

This is what James desired to do: to give the illusion of mimesis, as opposed to the desire of the realists, were to give the illusion of reality. For James the accent did indeed fall differently; he was preoccupied with human history just as much as the realists, but with the emphasis falling on the human, not the historical element: James sought to represent the workings of the human consciousness; his texts may be regarded as a corpus which represents the mimesis of the human psychological process. But James was, as Conrad stated, 'the historian of fine consciences' (in Bradbury; 1979, p.7) and with the emphasis on 'fine', James stayed 'on the upper levels of his character's minds' which were 'of the highly articulate type'; for this reason he 'cannot be called a stream of consciousness writer' (Friedman in Stevick; 1967, p.129). In order to present the consciousness of his characters more objectively, James modified his style: 'During his middle-period James refined [the] narrative subtlety derived from the economic device of the self-conscious protagonist, through experiments with multiple points of view and dramatic presentation of scene and dialogue' (Bradbury; 1979, p.9).

James's later style utilizes the figural style to a much greater extent than his earlier work: 'the concepts of consciousness which in the early novels were only vaguely implicit in the characters and their situations... become explicit in the [late] style' (Raleigh, 1951)[14]. James's later style displays an 'increased immediacy of effect' and instead of using the authorial narrator to describe and comment upon, presents 'directly the workings of [his characters'] minds' (Raleigh, in Tanner, 1968, p.59) by using the technique of internal focalization. The increased use of the dramatic technique (or 'showing') is exemplified by the 'intensification of the tendency towards a figural narrative situation in the later works' (Stanzel; 1984, p.190). Although showing is, epistemologically, just another way of telling, or 'pretending to be silent' (Genette; 1980, p.166), this fact does not detract from the effects of the dramatic (scenic) mode of narration and its utilization of the refelctor-character, withdrawal of the authorial narrator and use of free indirect discourse, all of which are in fact the elements of the figural narrative situation. It is figural narration which allows James to rely on the artistic device of 'foreshortening' or, better stated, figural narration is the form of narration which contributes to the principle of foreshortening. With the narrator 'effaced' and the free indirect style rendering the thoughts of a reflector character 'directly' to the reader, James combines the 'explosive principle' with an 'economic mastery', creating a 'distortion of perspective which heightens the illusion of nearness' (Bradbury; 1979, p.8).

How does figural narration, as an aspect of the scenic method of representation, contribute to James's narrative technique? The figural narrative situation possesses the ability to merge the language of the narrator with that of the reflecting character. The reader has no way of knowing whether to identify with or distance himself from the ideas, beliefs and actions of the character because the narrator, having become effaced, does not guide the reader's interpretation of the text. With the higher authority of the authorial narrator and his concomitant ideological guidance effaced, the reader is left 'alone' with the text with no way of judging whether the character's ideas, beliefs and actions are being presented sympathetically or ironically. The ambiguity created by the merging of the authorial and figural voices which 'can even be a part of the structure of [a] work' (Stanzel; 1984, p.197) is utilized by James as a

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14. 'Henry James: The Poetics of Empiricism' in Tanner (op.cit); 1968, p.59.

device of uncertainty, adding yet another dimension to his principle of 'foreshortening'. This is done through James's 'operative irony' which 'implies and projects the other possible case, the case rich and edifying for the reader where the actuality is pretentious and vain' (James in Bradbury; 1979, p.8). Placed in the here and now of the narrative moment, and limited to the reflecting consciousness of the character in action, the presentation of events becomes problematic:

> should the reader believe the character's interpretation of the events, and more importantly, should he sympathise with or distance himself from the character's actions, beliefs and ideas? James's use of figural narration makes it possible for the 'operative irony' to alter the reader's interpretation of the text with every new item of narrative information presented and the 'use of a narrative consciousness neither strictly limited to the awareness of the protagonist, nor wholly independent and "reliable" serves to contain this "irony"' (Bradbury; 1979, p.8). The figural situation causes an indeterminacy in the narrative communication in which the 'various characters are, paradoxically, both intimately intertwined and utterly isolated, and where each individual can know another only from moment to moment and then never completely' (Raleigh, in Tanner; 1968, p.64).

The reader of a later Jamesian novel is placed in much the same relationship to the narrative process as the characters in the narrative are placed in relation to each other. The figural narrative with its moments of ambiguity and indeterminacy paradoxically intertwines the reader with the narrative and isolates him at the same moment. The reader is engaged in the narrative, but disengaged from its processes, since he finds it difficult to interpret the events of the action without the guidance of the authorial narrator. The disengagement of the reader is one in which he is never allowed to know more than the protagonists know about the events of the action. James played upon this curious engagement and disengagement of the reader in his texts. He would engage the reader up to a certain point, and then forbid him to know the actuality of the narrated event, disengaging him by concealing the truth (not allowing him to know more than necessary) thus preserving the enigma of the narrative and hereby forcing the reader back into an active engagement with the text in order to 'find out' the truth or the outcome of the narrative. This is emphasized by James's statement in the 'Preface' to The Wings Of The Dove: 'heaven forbid we should know anything more of our ravaged sister [Milly Theale] than Densher darkly pieces together' (op.cit; p.46).

The ability of the figural narrative to conceal as much as it reveals, contributes to this facet of James's later style. The use of a reflector-character (as opposed to a teller-character of first-person narratives) allows 'a section of the fictional reality to be spotlighted in such a way that all the details important for the reflector-character become discernible. Outside of this sector, however, there is a... large area of indeterminacy which the reader can penetrate only here and there by drawing inferences from the illuminated sector' (Stanzel; 1984, p.153). Without an authorial narrator to comment upon the action and 'brush away questions at a sweep', the reader finds himself 'at the mercy of the reflector character and his existentially limited knowledge and experience' (Stanzel; 1984, p.153). The ability of the figural style to create this indeterminacy lies in its use of free indirect discourse (narrated monologue) which, 'by leaving the relationship between words and thoughts latent... casts a peculiarly penumbral light on the figural consciousness suspending it on the threshold of verbalization in a manner that cannot be achieved by direct quotation (Cohn; 1978, p.103). The figural style allows for the presentation of a character's mental processes without the use of an 'omniscient' narrator. In this way the narration becomes ambiguous; without the guidance of the authorial narrator, the reader of a later Jamesian text is never secure in knowledge, since the 'interplay of protagonist and experience mediates that of author, reader and text in a sophisticated... intertextuality which exploits the power and the vulnerability of each position' (Bradbury; 1984, p.83)[15]. The reader of James's later works finds himself in a position of vulnerability vis-a-vis the narrative process which, presented as a 'drama of discrimination'[16], and without the aid of a reliable, authorial narrator plunges the reader into a world of consciousness whose characters 'are made to show... little of what they think they are doing. Even when their thoughts are accessible to us, we see them making mental detours' (Jefferson; 1964, p.208).

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15. '"Nothing that is not there and the nothing that is": The Celebration of Absence in The Wings Of The Dove' in Bell, I.F.A. (ed.) Henry James - Fiction As History, London; Vision Press, 1984.

16. James refers to Strether's story as 'drama of discrimination' in the 'Preface' to The Ambassadors (op.cit) p.15. This notion extends to the reader of James's later works who, being actively engaged in the 'drama' of the protagonists, is forced to 'discriminate' very carefully between the 'actual' and the 'ostensible' truths of the matters under narration.

In his later work, James 'preferred the nonpersonalized form of the figural narrative situation to forms of personalized narration' (Stanzel; 1984, p.84): this resulted in a 'more impersonal way of narrating' (Stanzel; 1984, p.84) and an 'indirect presentation' of the narrative's 'main image'[17]. James called the dramatic (scenic) mode of presentation 'that magnificent and masterly indirectness', which, as an aspect of his technique of 'foreshortening' 'enables us to see, as Todorov puts it, "only the vision of someone and never the object of that vision directly"' (Bell; 1984, p.14)[18]. In the figural narrative style, however, the 'vision of someone' (and their concomitant mental activity, or consciousness) and the 'object of that vision' often become merged. James uses the figural style, which utilizes free indirect discourse, to create a 'seamless junction' between the 'narrated monologue [and its] narrative context' (Cohn; 1978, p.103). This creates a 'fusing of outer with inner reality... By employing the same basic tense for the narrator's reporting language and the character's reflecting language, two normally distinct linguistic currents are made to merge' (Cohn; 1978, p.103). For James this was an added advantage of the 'economic mastery' of foreshortening (or, the utilization of the narrative techniques which contributed to the principle of foreshortening). Rather than present the events of the action and then 'tell' the reader the effects of these events on the consciousness of the characters, James condensed both these processes by using the figural style (which merges the narrator's reporting and the character's reflecting languages) thus obtaining his sought after 'economic mastery' in the narrative. By using the figural form of narration, James often represented the events of the action and the effects of these events on the consciousness of the characters simultaneously. Having 'effaced' the authorial narrator, James presented events and thoughts directly to the reader in the 'here and now' of the narrative moment.

But did James succeed in effacing the authorial narrator from his later works? The answer to this question must certainly be 'no' because the novelistic form is essentially 'a mixture of diegetic-narrative and mimetic-dramatic parts' (Stanzel; 1984, p.66) and therefore, 'even the most abstract of narrations

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17. James in 'Preface' to The Wings Of The Dove (op.cit) p.50.
18. in 'Money History and Writing in Henry James: Assaying Washington Square' in Bell (ed.); 1984, (op.cit).

will have embedded somewhere within it hints and suggestions of scenes, and even the most concrete of scenes will require the exposition of some summary material' (Friedman in Stevick; (op.cit), p.121). The figural narrative situation itself, which is characterized by the 'effacement' of the authorial narrator and the co-existence of the authorial and figural discourses, is often presented as a sequence within the narrative profile, in which a section of 'authorial narration prevails... followed by one in which figural narration is present' (Stanzel; 1984, p.148). Stanzel has emphasized the idea that a system of narrative should have no 'categorial borders, only transitions' and that the 'narrative situation of the individual work is not a static condition but a dynamic process of constant modulation or oscillation within a certain sector of the typological circle'[19] (1984, p.185). Certain parts of James's later texts utilize the techniques of external focalization and authorial narration while others rely on the figural style and internal focalization: Booth emphasizes this point when he states that 'as Henry James's detailed records show, the novelist discovers his narrative technique as he tries to achieve for his readers the potentialities of his developing idea. The majority of his choices are consequently choices of degree, not kind' (in Stevick; 1967, p.107).

James's later texts utilize the figural style to a much greater extent than the earlier novels, but the 'effacement' of the authorial narrator, which James aspired to by using the scenic method of dramatization, was not successfully effected: 'in all the later works in which centres of consciousness are used, it could be claimed that the point of view is really the novelist's, and that he appropriates and interprets the experience of the characters more than in the earlier works. Far from having withdrawn, he manifests himself more than ever' (Jefferson; 1964, p.138). The 'point of view' is not the novelist's as such, but the implied author's, since 'who speaks in the narrative is not who writes'[20], and that 'point of view' is the narrator's (as a product of the implied author), but it is fused with the consciousness of the character being presented.

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19. See the Typological Circle, Appendix I.
20. Barthes, 1977, (op.cit).

It can hardly be said that James 'manifests himself more than ever' in his later works.

It would be more correct to state that, although wishing to efface the authorial narrator from his later works (the increased use of the figural style is proof of this) James's method reveals certain inconsistencies which betray his theoretical intentions as set out in the 'Prefaces' to his texts. James's project 'prognosticates the text, but also turns it into its rival, for as it stretched to its prodigious length, it also grew more novelistic than the novel. There is more story in the Project than the finished work, more fiction in the introductions and postscripts. What the project fills in, the novel hollows out, as if it were editing its own critique' (Ellmann; 1984, p.99)[21]. The 'fictionality' of the introductions and postscripts is emphasized by the nature of the novelistic narrative: there is always a teller in the tale, the story can never show itself; all it can do is 'give more or less the illusion of mimesis' and tell the story in a manner 'which is detailed, precise, "alive"' (Genette; 1980, p.164). This is why James's texts contain a contradiction, a problematic, in which 'the fiction shrinks behind the veil of its own representations of itself' (Ellmann; 1984, p.99). The 'formal problem' of the later Jamesian narratives lies in the modernist desire to eschew the confines of classic-realism and to do so without the text 'dissolving the spurious supports of its own omniscience to nothing' (Eagleton; 1976, p.144). The problem of the later James is revealed in the desire of the text to 'curve back literary discourse upon itself without collapsing it into sheer tautology' (Eagleton; 1976, p.144).

In order not to 'collapse' the texts into 'sheer tautology' James continued to utilize some of the authorial narrative techniques of classic-realism in his later texts. John Tilford isolates three kinds of 'authorial intrusions' in James's narrative technique[22].

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21. from '"The Intimate Difference": Power and Representation in The Ambassadors' in Bell (ed.); 1984, (op.cit).
22. Tilford, J. 'James The Old Intruder' in Stone, A.E. (ed.) Twentieth Century Interpretations of The Ambassadors. (Englewood Cliffs N.J; Prentice-Hall, 1969). Although Tilford's article deals specifically with The Ambassadors, the types of intrusions he isolates are prevalent in all of James's later works.

Firstly, the reader often encounters the intrusion which Tilford calls the 'naming of the centre of consciousness' (1969, p.68); an example of this is the referral to Milly Theale as 'our young woman'[23], and signifies the presence of an authorial narrator in the story. This is the form of narration most often used in conjunction with external focalization, and as such 'is closer to the authorial than the figural style. Secondly, James uses the device of the 'editorially omniscient author' (Tilford; 1969, p.68). This type of intrus ion is more obvious than the naming of the centre of consciousness, an example of which is the following: 'The member of the party in whose intenser consciousness we shall most profitably seek a reflection of the little drama with which we are concerned received an even livelier impression of Mrs Gereth's intervention...'[24]. The third type of intrusion is that in which the narrator 'uses his knowledge to inform the reader of the future' (Tilford; 1969, p.68). An example of this is the following from The Wings Of The Dove: 'It wasn't till afterwards that, going back to it, he was to read into this speech a kind of heroic ring, a note of character that belittled his own incapacity for action' (op.cit, p.395). In fact, all the above intrusions isolated by Tilford can be regarded as different degrees of intervention by the authorial narrator and thus belong to the same narrative area, namely the authorial narrative situation.

These authorial intrusions in James's narrative technique undermine his notions of 'dramatization' and 'foreshortening' and contradict his desire to produce objective, impersonal narratives. Perhaps James was, as Tilford suggests, 'still so close to the conventions of nineteenth century fiction that he could never quite eschew their besetting manners and methods' (1969, p.75). Whether the reason lies here or in the form of the novel itself, or both, one thing is certain: James did not succeed in effacing the authorial narrator from his texts and his desire to 'dramatise' is contradicted by the authorial intrusions which may be regarded as textual inconsistencies in his narrative techniques. It may even be the case that James had no alternative but to use the authorial intrusions in his texts in order to prevent the narrative's collapse into 'sheer tautology'.

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23. The Wings Of The Dove (op.cit) p.245.
24. The Spoils of Poynton (1897) Republished 1981; Harmondsworth, Penguin (p.9).

This is probably the reason why the syntax of the later novels is often quite difficult, 'flailing' and 'devious' as Eagleton calls it, as it 'struggles to preserve a coherence of textual consciousness threatened at every moment with engulfment by what it signifies' (Eagleton; 1976, p.144).

James's texts signified a break with the modernist techniques of narrative and a new awareness of the functioning of the individual consciousness. Using language, firstly in an attempt to defy the notions of the realist belief in the transparency of language and secondly to represent the workings of the human mind, he encountered problems which, as Eagleton points out, 'threatened to engulf' the project of his works and which arose because of the problematic nature of narrative. Based on language which is 'real' and 'illusory' narrative can only vaguely approximate the workings of consciousness. Furthermore, a narrative always presupposes a narrator, the 'effacement' of which is always an illusion. It is these problems James grappled with in his narratives, and in the battle for a dramatic and impersonal method of narrative, he paradoxically won and lost at the same time.

This section of my essay dealt with the narrative technique of Henry James which I explored with the help of certain aspects of contemporary narrative theory. I examined the notions of the author, narrator and character presentation in relation to the ideology of modernism and the significance of these in James's project. While examining James's notions of dramatic narrative and objective narration, I discussed his use of the figural narrative situation which is related to all the aspects of the narrative theory presented in part I of this essay. Furthermore, I noted how James's project fails in places where the authorial narrator intrudes, thus displaying inconsistencies in the narrative technique of the late style. The next section of this paper represents a critical analysis of The Wings Of The Dove, with which I intend to show how the narrative thematics of the late style operate in James's texts as practical explications of his theoretical concerns.

III

THE WINGS OF THE DOVE

This section of the paper is not intended as a comprehensive critical analysis of The Wings Of The Dove[1], nor does it intend to represent the study of a recurrent theme of this particular text. Rather, this section utilizes the narrative theory of part I (which I discussed in relation to the project of Henry James in part II) to show how James employs the various facets of narration to suit his purpose as a novelist. In this sense, this section may be regarded as an example of how narrative theory can be applied to texts in general, and more specifically, it can be seen as an examination of the narrative thematics of Henry James's later style, as manifested in The Wings (I will also refer to other later texts where necessary). Before I proceed with this examination of James's narrative technique, however, I wish to explore briefly some of the underlying themes that permeate many of his works.

James's relation to English society was a contradictory one. He appreciated the high civilization of English life but did not condone the materialism he found in his adopted mother-country. Eagleton regards James's relationship to England as a 'spectatorial' and 'parasitic' one in which he combined an 'intense ideological commitment' to the country, with an 'ironically contemplative dissociation from its history' (1976; p.143). Although an inveterate diner-out and houseparty guest of the wealthy aristocracy and ruling classes, James 'found English life grossly materialistic and thought the condition of the upper class as rotten and collapsible as that of the French aristocracy before the revolution' (Eagleton; 1976, p.145). An example of this materialism is the difference between Kate and Marian, the two Croy sisters in The Wings :

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1. Hereafter referred to as The Wings .

> With our young woman's first view of poor Marian everything gave way but the sense of how in England, apparently, the social situation of sisters could be opposed, how common ground for a place in the world could quite fail them: a state of things sagely perceived to be involved in an hierarchical, an aristocratic order... it was quite clear Mrs Condrip was, as might have been said, in quite another geography. She wouldn't have been to be found on the same social map...
>
> Book Fourth; III, p.177

The aristocratic order, as Milly 'sagely' perceives, is one of materialism which destroys the family unit, allowing for no 'common ground' between the two sisters. The use of an authorial narrator in this section of the narrative (denoted by the use of the words 'our young woman'), and this narrating agent's emphasis that Milly wisely perceives the separation of the sisters as resulting from the 'hierarchical', materialistic 'aristocracy', emphasizes the idea that the norms presented through the narrator-focalizer are to be taken as authoritative. These norms (emphasizing that a materialistic aristocracy which breaks up families is bad) serve as a criticism of England where 'apparently, the social situation of sisters' is so opposed that they have no 'common ground' between them and are placed in different 'geographies'.

The notion of geographical difference played a large part in James's treatment of his subject. The physical, geographical separation of Europe and America was treated by James as a crucial distinction which played a large part in the themes of his texts. America was presented as a new country which was innocent, young and crudely simplistic. Europe, on the other hand, was regarded as civilized, sophisticated, and a society based on long-established norms and values, not all of which were admirable or desirable. With the civilization of Europe comes decadence, used here not in its judgemental sense, but as a historically descriptive state, 'a serious, seductive vision of life which well might attract fine people' (Auchard; 1986, p.2). The American characters in James's novels are presented as innocents who become affected, through actions of their own or of others, by the 'decadence' of Europe: Strether, Milly Theale, Isabel Archer and Daisy Miller are all examples of this.

Strether is perhaps the most famous example of the innocent American who falls prey to the decadence of Europe:

> His greatest uneasiness seemed to peep at him out of the imminent impression that almost any acceptance of Paris might give one's authority away. It hung before him this morning, the vast bright Babylon, like some huge iridescent object, a jewel brilliant and hard, in which parts were not to be discriminated nor differences comfortably marked. It twinkled and trembled and melted together, and what seemed all surface one moment seemed all depth the next.
>
> The Ambassadors; Book Second II, (p.59).

Paris, one of the cultural citadels of Europe, is presented as ambiguously beautiful (a brilliant jewel) and seductive (a bright Babylon) and the 'differences' between the questions of moral choice are not 'comfortably marked' for Strether. The co-existence of beauty with corruption is a constant theme in James's represention of Europe and the effect this has on innocent Americans is a topic of examination in many of his novels which may be regarded as social documents which expose the values of materialism and reflect the 'frailty of human intercourse' (Raleigh; in Tanner, 1968, p.66).

According to T.S. Eliot, James was 'possessed by the vision of an ideal society' but was quite aware of the 'disparity' between the 'possibility' of this ideal and the 'fact' of the social reality that surrounded him (in Krook; 1962, p.2). For James, the worst crime was 'the aggressive exploitation or appropriation of another human being' (Beebe in Tanner; 1968, p.87) and in many of his novels he represents a world where the society is far from the ideal, and the reality is a morally ugly one in which this appropriation of human beings by others is undertaken for materialistic reasons. Isabel Archer in The Portrait Of A Lady (1881) is a good example of the innocent American who is betrayed by the morally dubious Gilbert Osmond and Madame Merle into a marriage of convenience at her expense and the material gain of the others. Densher in 'The Wings' is also used by Maud Lowder and Kate Croy as a way of getting to Milly's fortune:

> His ears in solitude, were apt to burn with the reflexion that Mrs Lowder had simply tested him, seen him as he was and made out what could be done with him. She had had but to whistle for him and he had come.
>
> Book Eighth I, (p.366).

Maud Lowder tells 'the proper lie' (Book Sixth; IV, p.294) to Mrs Stringham, thus convincing her that Kate does not care for Merton Densher. This leaves the way open for Densher to enable Milly to fall in love with him. Densher is 'bought off' (Book Sixth; IV, p.293) by Maud Lowder with 'Miss Theale's Money' (Book Sixth; IV, p.293), he becomes a means to the end of acquiring Milly's immense fortune. Densher is used by Maud Lowder (she had 'made out what could be done with him') as an access route to Milly's material wealth which she and Kate Croy hope to appropriate when Milly dies; he becomes exploited by Aunt Maud and Kate as a tool for the further exploitation of Milly and the appropriation of her fortune. James regarded this kind of action as bordering on the criminal and presented his characters as being faced with moral dilemmas which, depending on the choices they made, could affect their destinies. The ambivalence of Europe (in which betrayal is transvalued into a 'proper lie') with its high civilization and degeneration of morality existing side by side, is used by James as a basis upon which to build many of his narratives which are often concerned with 'the lasting conflict between the selfish and the selfless, the worldly and the moral' (Tanner; 1968, p.29).

However interesting these aspects of James's project may be, they are not the major concern of this section of my paper. What I will be discussing here is the use James makes of narrative techniques; the preceeding discussion may therefore be seen as background material which may serve to illuminate the following discussion. In order to examine the narrative techniques of James's later style I will concentrate on specific extracts from 'The Wings' and explore them in relation to the concepts and ideas discussed parts I and II of this paper. Before continuing with a discussion of the extracts I have chosen, I will be examining some of James's own theoretical notions regarding the late style: in order to discuss these ideas I have used some of the 'Prefaces' to the later works. I will discuss the relationship of 'The Wings' to some of the later texts and also comment on James's approach to the narration of this novel.

'The Wings' differs from The Spoils of Poynton (1897), What Maisie Knew (1897) and The Ambassadors[2] (1903) in that it employs the technique of multiple centres of consciousness as opposed to the single centre of consciousness used in the other works. Fleda Vetch, Maisie and Lambert Strether are the centres of consciousness in 'The Spoils', 'Maisie' and The Ambassadors (respectively) while in 'The Wings' Milly Theale, Kate Croy and Merton Densher are the 'registers or reflectors' which 'work... in arranged alternation' ('Preface' to 'The Wings', op.cit, p.45-6). James uses the word 'reflector' in two ways; firstly in order to incorporate representation, that is, the idea of his characters as mirrors that 'reflect' experience, and secondly as a description of the working of their mental processes when they reflect on events and actions that they perceive or experience. Structurally, 'The Wings' is a more elaborate novel in that it utilizes three main centres of consciousness, hereby allowing the reader to perceive Milly Theale 'through the successive windows of other people's interest in her' ('Preface', op.cit, p.50). This technique is not the same as that of The Ambassadors where the novelist keeps all the action 'within the hero's compass',[3] nor is it the same as that of 'The Spoils' in which the 'progress and march' of the tale becomes that of 'her [Fleda's] understanding'[4].

It could be argued that 'The Wings', because it utilizes the technique of 'successive' centres of consciousness, causes the text to reveal the existence of the authorial-narrator more than the earlier novels which employ only one centre of consciousness. An example of this is the narrator's 'retracing' of 'his steps' to an 'earlier part of the narrative'[5], where events which have already occurred are presented from different points of view.

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2. Hereafter referred to as 'The Spoils' and 'Maisie'. The Ambassadors was, as James states in the 'Preface' to this novel, written earlier but published later than 'The Wings' (published 1902). 'The Wings' is therefore the later of the two novels.
3. 'Preface' to The Ambassadors (op.cit), p.16).
4. in McLean, R. 'The Subjective Adventure of Fleda Vetch' (1964) in Tanner (op.cit, 1968).
5. Crick, P. in 'Notes' to 'The Wings' (op.cit, p.515).

This technique is used at the beginning of Book Sixth and Book Seventh[6]. It could also be argued further, that the utilization of the three centres of consciousness in 'The Wings' requires more authorial manipulation in order to switch from one character to the other, and also that because the narrator has access to more than one character's inner state, he is more 'omniscient' than the narrator of the earlier texts. But it could also be argued, on the other hand, that the presence of the authorial-narrator is evident in all of James's later texts and that the use of three centres, rather than exposing the implied author to a greater extent, does so no more than in the other novels, but rather, allows for an increased use of the figural style of narration, one element of which is the effacement (or withdrawal) of the authorial-narrator[7].

What must be kept in mind is that the novel, described by James as 'the most independent, most elastic, most prodigious of literary forms' ('Preface' to The Ambassadors; op.cit, p.27) will, because of its nature as a mixture of narrative and dramatic techniques, always betray the presence of a narrator. James could not succeed in effacing the authorial-narrator from his texts even though he used the technique of impersonal narration, evidenced in his theory and practice as dramatization (or the scenic mode of narration) which is itself, a combination of the authorial and figural techniques. His use of internal focalization as a method of presenting the character's thoughts directly to the reader is not carried out to such a large extent that it succeeds in completely obliterating the 'omniscient' or authorial-narrative aspects in his work. Internal focalization as a technique for representing consciousness in narrative fiction is, indeed, 'fully realized only in the narrative of "interior monologue" or in that borderline work, Robbe-Grillet's La

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6. Following Genette, Rimmon-Kenan calls these flashbacks 'analepses' and defines them as the 'narration of a story-event... after later events have been told (1983, p.46). Prolepses, on the other hand are the narrations of a 'story event... before earlier events have taken place' (1983, p.46).
7. As in the previous section of this essay (part II), I will avoid repetition of references. The narrative theory used in this section is taken from Parts I and II and I use it here to analyse James's work. References will be given only when previously unquoted material is used.

Jalousie' (Genette; 1980, p.193)[8]. James's predominant mode of narration is that of the 'third-person centre of consciousness' technique, which utilizes the figural and the authorial-narrative techniques simultaneously. Authorial in the use of the third person reference and figural in the use of internal focalization, the 'third-person centre of consciousness' technique, because of its utilization of free indirect discourse, falls in-between the narration/dramatization opposition, that great modernist dilemma between telling (narration) and showing (dramatization).

During his later stage as an author, James more than ever before, attempted to fuse the techniques of the novel and drama. He discovered a technique which he had modified over the years and which, taken from the theatre, he called the 'Scenario'. The principle of the 'Scenario', stated James, 'is a key that, working in the same general way, fits the complicated chambers of both the narrative and the dramatic lock'[9]. This statement, apart from showing how James desired to modify the novelistic form, also represents his acceptance of the fact that a story cannot 'tell itself'. James knew that a teller always has a tale, and indeed 'the teller' is present in his novels as the intrusive authorial narrator. Percy Lubbock's somewhat naive assertion that a story should tell itself, is an extreme example of the reaction against the form of the classic-realist novel, rather than a narrative technique which can be followed and utilized successfully. James did however wish to avoid the blatant authority of the 'omniscient' narrators of realism and the technique of 'the horrid novelist's "Now you must know that..."'[10]. In order to do so he used the principle of the 'Scenario', borrowed from the theatre and the technique of 'foreshortening' adapted from painting, hereby altering the narrative techniques of the novel in a revolutionary way. The following analysis of The Wings Of The Dove is an exploration of those facets of narration which represent James's technique most successfully. I have chosen certain extracts from the novel and will discuss them in relation to the narrative theory of part I and James's project (part II) of this essay.

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8. Franz Stanzel places Jealousy at two places in his typological circle (See Appendix 1), namely at the place of the figural narrative and at that of the interior monologue. This reflects the difficult and problematic relationship between the two types of narration. The figural situation often makes it difficult to decide whether an utterance is the narrator's or a character's. In the interior monologue, on the other hand, the narrator is the character.
9. in Bayley, J, 'Introduction' to 'The Wings' (op.cit), p.9.
10. in Bayley, (op.cit) p.15.

> She had asked him at the last whether, being on foot, she might go home so, or elsewhere, and he had replied as if almost amused again at her extravagance: 'You're active, luckily, by nature - it's beautiful: therefore rejoice in it. Be active, without folly - for you're not foolish: be as active as you can and as you like'. That had been in fact the final push, as well as the touch that most made a mixture of her consciousness - a strange mixture that tasted at once and the same time of what she had lost and what had been given her. It was wonderful to her, while she took her random course, that these quantities felt so equal; she had been treated - hadn't she? - as if it were in her power to live; and yet one wasn't treated so - was one? - unless it had come up as much, that one might die.
>
> Book Fifth; IV, p.213-4.

This section of the narrative takes place after Milly's visit to Sir Luke Strett. She proceeds to walk around the 'grey immensity of London' which becomes 'her element' (p.213). The above extract is a good example of the narrative technique of James's late style. The first sentence, up to the word 'extravagance', represents the form of speech representation called the less 'purely' diegetic summary; it names the topic of Milly's conversation with Sir Luke, namely, her question as to whether she may walk home: this form of speech representation is closer to the 'purely diegetic' area of the speech representation continuum[11]. As such it implies the existence of a narrator who summarizes the speech act. The next section of the sentence, from after the colon up to 'and as you like' is an example of direct discourse which 'creates the illusion of pure mimesis' and hereby implies the effacement of the narrator and the emergence of a dramatized character who 'takes the stage', as it were. The first sentence of this extract contains two forms of speech representation which are quite far apart on the diegesis-mimesis continuum and is a good example of how narratives ma y combine more than one form of speech representation in a short narrative space. Furthermore, it could be argued that the first sentence is an example of external focalization because of the fact that the narrator summarizes Milly's question to Sir Luke and then quotes his direct answer, in this way not entering into the consciousness of the characters involved.

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11. See part I, 'Speech Representation in Narrative Fiction'.

Taken in isolation from the narrative context, this observation may be regarded as correct, but a closer inspection of the discourse preceding the above extract complicates this statement. Since Milly is walking alone and thinking about her state which 'no one in the world could have sufficiently entered into' (p.213), it could also be argued that the first sentence of the extract represents Milly's memory of her conversation with Sir Luke and as such is internally focalized speech representation. The words 'as if almost amused' can be seen as Milly's impression of Sir Luke, and the direct discourse of the sentence may be regarded as his words still 'ringing in her ears'. The idea that this section is indeed internally focalized is further reinforced by the absence of Sir Luke and the reader's knowledge that Milly is alone. The first sentence then, rather than being regarded as the summary of a speech act by a narrator and the direct speech of a character, can be seen as an internally focalized 'mnemonic flashback' entering by 'way of the protagonist's memory': this technique is common in the novels of Henry James which 'offer many illustrations of this mnemonic flashback pattern' (Cohn; 1978, p.37). The above analysis of the first sentence of the extract, stresses the importance of the narrative context in an analysis of a section of narrative; taken in isolation, a section of narrative is difficult to analyse correctly. The task of analysis is complicated further, by the fact that various forms of speech representation may be subsumed under one form of focalization and also by the co-existence of various forms of speech representation within a short narrative space.

The next sentence of the extract starting with 'That had been in fact the final push' and ending with 'what had been given her' is clearly marked by the presence of an authorial narrator who comments on Milly's 'consciousness' and how the visit to Sir Luke affects her state of mind. The authorial narrator reveals to the reader in a more 'omniscient' manner the effect of Milly's visit on her consciousness: the narrator in 'The Wings' is an extradiegetic-heterodiegetic narrator who can be regarded as possessing a high narratorial authority. This is emphasized by his ability to reveal to us the precise state of Milly's mind at this moment in the narrative: we are told of the 'mixture' of Milly's consciousness and the 'strangeness of this mixture which gives Milly a feeling of having 'lost' and gained at 'one and the same time'. The narrator does not enter the narrative as a character and narrates in the third person; he is thus a heterodiegetic narrator.

Furthermore, his ability to reveal to the reader the precise state of mind of the characters in an 'omniscient' manner also makes him an extradiegetic narrator[12]. Does this mean that the narrator of 'The Wings' is an omniscient narrator? The answer to this question is 'yes' and 'no': in parts the narrator is 'more omniscient' and in others he is almost 'completely effaced'. An extradiegetic-heterodiegetic narrator may be called an omniscient narrator but this term is 'too exaggerated for modern extradiegetic narrators'[13], and the narrator of 'The Wings' is certainly a 'modern' extradiegetic narrator[14] if compared to the narrators of classic-realism.

The third sentence of the extract continues the authorial-narrative stance. The reader is told explicitly that Milly feels the mixed quantities in her consciousness equally and moreover informs the reader of Milly's 'random course' hereby summarizing her walking activity. But the sentence changes, after the semi-colon, into the figural narrative style. This is marked by the withdrawal of the authorial narrator, the use of free indirect discourse ('she had been treated - hadn't she?') the absence of thinking verbs (Cohn's 'inquit signals') and the appearance of the reflector mode[15]. The word 'felt' which appears before the first semi-colon, anticipates the emergence of internal focalization. It is not clear in the latter half of the third sentence, whether the narrative discourse is that of the narrator or the reflector-character. This is one of the characteristics of the figural style. The latter half of the third sentence is definitely 'internally focalized' and the authorial narrator disappears: this allows for the reader to experience the 'here and now' of Milly's psychological state in an unmediated and spontaneous way. This section of the narrative is a good example of how the figural narrative is often characterized by the 'co-existence of an authorial teller-character' (narrator-focalizer) with a 'figural reflector-character' (Stanzel; 1984, p.148). The co-existence of these two narrative mediums presents itself as a 'sequence in which authorial narration prevails' in a section of narrative and is then is followed 'by one in which figural narration is present' (Stanzel; 1984, p.148).

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12. See part I 'The Concept Of The Narrator'.
13. Rimmon-Kenan; 1983, p.85.
14. I also intend to show how the narrator of 'The Wings' is also, in parts, an intrusive narrator who indulges in commentary. Commentary is the most overt form of narratorial perceptibility. For a list of the authorial instrusions in 'The Wings', see Appendix II.
15. See part I 'Figural Narration'.

This is clearly the case with the above extract. The second and third sentences (up to the first semi colon) are characterized by an authorial 'narrator-focalizer' while the latter section of the third sentence is narrated in the figural style and is characteristic of this mode in that the authorial narrator is 'effaced', free indirect discourse takes over (resulting in the blurring between the character's and the narrator's discourse) and the emergence of the internally focalized reflector character occurs.

When applying the test for internal focalization (originated by Barthes)[16] and transcribing the discourse of the latter section of the third sentence into the first-person it reads as follows: 'Haven't I been treated as if it were in my power to live? And yet have I not been treated in this way because I am going to die?'. The transposition of this section into first-person narration does not result in any alteration of the narrative except for the pronouns, and thus we may conclude that we are dealing here with internal focalization. Internal focalization, along with the use of free indirect discourse and the withdrawal of the authorial narrator (in short, the figural narrative situation) are the narrative techniques which make up the device of foreshortening which Bradbury defines as 'the distort ion of perspective which heightens the illusion of nearness' (1979, p.8).

By using the figural style, James does away with the authorial narrator who 'tells' the reader what is happening in a character's mind at any given moment. If the figural situation was not utilized for the latter section of the third sentence it would read something like this: 'She had realised that she had been treated as if it were in her power to live, but she also knew that she had only been treated in this way because she was going to die'. The figural style does away with the mediacy of narration and presents the thoughts of a fictional character dramatically as they occur in the 'here-and-now' of the consciousness of that character. This effect is what James valued in the principle of the 'Scenario' which allows the novelist to narrate 'dramatically'. In his later novels James made extensive use of this technique which 'working in the same general way, fits the complicated chambers of both the narrative and the dramatic lock' (James in Bayley; op.cit, p.9). The figural style was one of the major aspects of James's technique of 'dramatization'.

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16. See Part I 'Focalization'.

A further advantage of the figural style is that it creates uncertainty and because of this James utilized it in order to create operative irony in his texts. The operative irony in James's late style is achieved partly through the use of the figural style, which creates a confusion between the authorial voice and the language of a reflector's consciousness. In the above extract, Milly's consciousness is fused with the narrator's language, and this creates a structural ambiguity. The reader is not convinced, at this stage, that Milly is really going to die. The narrative presents us with a young person's consciousness (Milly is only twenty-two) and does not state explicitly that she is really dying. We are left to infer the seriousness of her illness from her agitated thoughts, which are presented to us in the 'here and now' and at a time during which Milly's psychological state is in turmoil. This adds to the unreliability factor of the narrative. Furthermore, we are only allowed to guess at Milly's state of health from Susan Stringham's words and actions, after Sir Luke visits her (Book Seventh) to discuss Milly's case. The discussion between Sir Luke and Susan Stringham is absent from the text and the reader is not allowed to know what passes between them regarding Milly's state of health. By avoiding the use of a narrator who informs the reader of the actuality of narrative events and by utilizing the figural narrative which confuses the fictional facts with the consciousness of the reflector's language, James creates the structural ambiguity or operative irony in his novels. In 'The Wings' we know, for certain, of Milly's impending death only in the final book (Book Tenth) of the novel in the words uttered by Kate Croy: 'She's dying' (I, p.453). Although the narrator of 'The Wings' is an 'extradiegetic-heterodiegetic' one, he is far from 'omniscient'.

This lack of authorial omniscience is evident in 'The Wings' as absence which Bradbury sees as 'vital' to the 'structure and tone' of the novel (1984, p.84). The absences in 'The Wings' are indeed a vital element of the novel and raise many questions which are crucial to the dénouement of the text but which are left unanswered. Some of these questions are the following: What passes between Susan Stringham and Sir Luke Strett when they meet? To what extent are Maud Lowder and Kate Croy accomplices in the beguilement of Densher and the attempt to take possession of Milly's fortune? (We never see them discussing this). What takes place between Densher and Milly at their last meeting? What is written in Milly's letter to Densher? What happens to Milly when she finds out she has been deceived? What does Sir Luke tell Milly at their final meeting? What is the real extent of Milly's illness.?

Ford Maddox Hueffer asked James why the reader was not allowed to experience the last interview between Milly and Densher. James replied that the novel was 'composed in a certain way, in order to come into being at all, and the lines of composition, so to speak, determined and controlled its parts and accounted for what is and isn't there' (in Auchard; 1986, p.87). James regarded absence as an important element of 'The Wings' and during the reading of the novel the reader experiences these as omissions of important information which create a strong enigmatic element in the text.

Rimmon-Kenan refers to these textual omissions as 'hermeneutic gaps' which range from very 'trivial' ones which are 'filled in automatically or do not require filling in... to gaps which are so crucial and central in the narrative as to become the very pivot of the reading process' (1983, p.128). In 'The Wings' a trivial omission would be that of the journey of the Americans to Europe, while a crucial gap would be the omission of Densher's final interview with Milly Theale. The hermeneutic gaps in 'The Wings' are an important element of the novel's narrational unreliability. It is clear that James 'composed' the text with these important absences in mind which, by leaving out crucial scenes and information, make it difficult for the reader to orient himself within a secure ideological framework with which to interpret the narrative events. One such hermeneutic gap, which is never filled, is the open ending of 'The Wings'. This leaves many unanswered questions and allows the novel to create a sense of permanent ambiguity. In 'The Wings' for example, Milly's gift of a large sum of money to Densher may be interpreted in more than one way: is it a form of revenge or does it signify Milly's love for Densher? Milly Theale may be regarded as a person who displays a 'civilized consciousness' and also as a 'subtly possessive individualist' and her 'non-possessiveness' becomes transformed into a 'mode of spiritually possessing others' (Eagleton; 1976, p.142-3).

The narrative does not specify Milly's reason for leaving Densher a large sum money. Her final letter to him is tossed into the fire by Kate; the reader and character s have no access to Milly's important discourse which might have clarified some of the novel's unanswered questions. The novel ends ambiguously, offering the reader a choice of mutually exclusive possibilities. In 'The Wings' 'no single reading may be definitive in the way that Strether's final understanding in The Ambassadors approaches completeness' (Bradbury; 1984, p.89).

There are many reasons for this. Some of them relate to the many absences in the novel, others are connected to the limited perspective of the alternating reflectors: what remains clearest at the end of 'The Wings' is in fact its indeterminacy and ambiguity which can be attributed largely to a narrator who combines secrecy and revelation in a sophisticated way in order to 'defy' rather than 'encourage exact expression' ('Preface' to 'The Wings'; op.cit, p.38).

Stanzel mentions the 'structural connection' in many novels 'between a narrative beginning with a reflector character... and an open ending' (1984, p.183). 'The Wings' certainly displays this structural connection. The ending is open, ambiguous and furthermore, is characterized by the discourse of a character. The narrator disappears completely at the end of the novel and the effect of Kate's final words is also ambiguous; they 'throw the reader back into the text, in the same movement as ushering both reader and character out' (Bradbury; 1984, p.96). The absence of an authorial-narrator at the end of the novel, as a narrative medium which would be able to give the reader a final, definitive interpretation of the narrative, reflects James's desire to adhere to the 'norms of the dramatic novel, objective narration and unobtrusive narrators', hereby reintroducing the 'subjectivity of private experience into the novel... not in terms of direct self-narration, but imperceptibly integrating mental reactions into the neutral-objective report of actions, scenes and spoken words' (Cohn; 1978, p.115).

James achieved this 'imperceptible' integration of mental reactions into the 'neutral-objective report of actions scenes and spoken words' by using the techniques of 'dramatization' and 'foreshortening' in order to combine narrative with drama: these techniques made up the principle of the 'Scenario'. The following extract from 'The Wings' is a good example of this technique:

> He but continued to stare, and she met his blankness with surprise. 'Don't you understand me? I've told the proper lie for you'. Still he only showed her his flushed strained smile; in spite of which, speaking with force and as if he must with a further minute's reflection see what she meant, she turned away from him. 'I depend upon you now to make me right!'
>
> The minute's reflection he was of course more free to take after he had left the house. He walked up the Bayswater Road, but he stopped short, under the murky stars, before the modern church, in the middle of the square that, going eastward, opened out on his left. He had had his brief stupidity, but now he

> understood. She had guaranteed to Milly Theale through Mrs Stringham that Kate didn't care for him. She had affirmed through the same source that the attachment was only his. He made it out, he made it out, and he could see what she meant by its starting him. She had described Kate as merely compassionate, so that Milly might be compassionate too. 'Proper' indeed it was, her lie - the very properest possible and the most deeply, richly diplomatic. So Milly was successfully deceived.
>
> Book Sixth; IV, p.294.

This incident takes place between Densher and Aunt Maud at the end of the evening's entertainment at Lancaster Gate. Aunt Maud confronts Densher and tells him that she has 'started' him in his relations with Milly. Densher at first does not understand: 'He but continued to stare and she met his blankness with surprise'. This sentence is an 'authorial stage-direction' and marks the intrusion of the narrator who comments on Densher's activity (he but continued to stare), and Aunt Maud's 'surprise'. If this sentence did not form part of the narrative the reader would not be aware of Densher's inability, at this point, to understand Maud's words to him. It also serves to reveal Maud's surprise (at Densher's not understanding) to the reader. It is this 'surprise' which prompts Aunt Maud to speak to Densher of the 'proper lie' she has told Susan Stringham. The second sentence of the above extract, namely Maud's words in inverted commas, is an example of direct discourse and creates the illusion of 'pure mimesis': the reader is led to believe that Aunt Maud is speaking and that the narrator is totally effaced (although technically speaking, the narrator quotes Maud's words). The third sentence of the extract takes the discourse back to the area of the authorial narrative. This sentence reveals Densher's outward appearance (his 'flushed strained smile') and mentions the forcefulness of Maud's subsequent reaction to Densher's attitude. It becomes even more authorial after the semi-colon when it enters into 'the consciousness' which prompts Maud to make her subsequent statement. This is evident from the words 'in spite of which' and 'as if he must with a minute's reflection see what she meant', which give the impression that the narrator is commenting on the consciousness of Aunt Maud in an 'omniscient' manner. The words 'she turned away from him' revert the narrative back to the form of 'stage direction'.

The following sentence is once again direct discourse and represents Maud's 'speech' to Densher that he should 'make her right'; in other words, that he should propagate the lie that Kate does not care for him and thus further his relations with Milly.

The extract up to this point utilizes the technique of scenic narration which consists of 'passages of dialogue with brief impersonal authorial report similar to stage directions' (Stanzel; 1984, p.149). James uses this technique in order to present the characters in action and to give the illusion of mimesis, leading the reader to believe that they are performing before his eyes at the same moment as the narration produces them. The authorial stage directions 'do not as a rule, destroy the reader's illusion that he is experiencing the narrated event directly in actu' (Stanzel; 1984, p.143). This form of narration is characterized by the illusion of immediacy. The scenic mode of presentation is one facet of the technique of 'dramatization'. Another form of scenic presentation is the presentation of 'non-dialogue parts in the novel... in which the action is presented as it is reflected in the consciousness of a fictional character' (Stanzel; 1984, p.144). This technique (figural reflector-character) and the technique of dialogue passages with authorial stage directions, together make up the technique of dramatization. In scenic presentation (dramatization) 'a sort of unstable equilibrium obtains which can tip toward the pole of the teller character or that of the reflector-character when definite signs of the two modes appear' (Stanzel; 1984, p.149). The section of the extract examined above is closer to the pole of the teller-character. This is evident in the authorial stage-directions. The subsequent section of the extract definitely moves toward the pole of the reflector-character and the figural narrative situation.

The first sentence in the second paragraph of the chosen extract is the most authorial: the words 'of course' approximate an authorial intrusion by the narrator and border on commentary which is the most overt form of narratorial perceptibility. This sentence also anticipates the 'reflexion' which Densher engages in after he stops in front of the 'modern church' in the 'middle of the square that, going eastward, opens out 'on his left'. The second sentence is a description of the setting in which Densher finds himself, as well as a summary of his walk from Lancaster Gate to the square. Although they are signs of narrational overtness, these authorial comments are not highly perceptible as proof of the existence of a narrator, and may therefore be included in the scheme of scenic presentation.

At this point in the passage, Densher stops and thinks about the situation he finds himself in, in relation to Maud Lowder, Kate Croy and Milly Theale. Before I continue with an analysis of the following section of the extract, I wish to show how intertextuality operates in 'The Wings' by taking the opportunity to discuss how the narrative is also constructed in 'storeys' and how it can 'project', by using images and metaphors, 'the horizontal concatenations of the narrative "thread" onto an implicitly vertical axis' (Barthes; 1977, p.87).

Kate and Densher, having become informally engaged (Book Second; II, p.117) wish to marry, but Densher's lack of financial means prohibits this and consequently marriage stands 'before them like a temple without an avenue' (Book Second; I, p.93). Kate's wealthy Aunt wishes her to marry into money or at least to engage herself to someone with a title (Lord Mark). Maud Lowder wishes Densher to take up relations with Milly Theale, the rich American heiress[16] and lies to Mrs Stringham about Milly's real involvement with Densher. This is Densher's image of Aunt Maud:

> 'Oh she's grand', the young man allowed; 'she's on the scale of the car of Juggernaut - which was a kind of image that came to me yesterday while I waited for her at Lancaster Gate. The things in your drawing-room there were like the forms of the strange idols, the mystic excrescences, with which one may suppose the front of the car to bristle'.
>
> Book Second; II, p.113.

In the 'Notes' to the text, Patricia Crick states that the car of Juggernaut represented a 'statue of Krishna mounted on a great chariot, used to be dragged through the streets of Puri in an annual procession. The more fanatical followers of the god used to throw themselves beneath the chariot wheels; however, the expression subsequently became associated with unwilling as well as willing victims' (p.512).

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16. The reader is not told explicitly why Aunt Maud wants Densher to get involved with Milly. One reason could be that she wishes Densher to forget Kate, thus leaving her free to marry Lord Mark. The other is that Maud is aware of Kate's plan and wishes to aid her in the appropriation of Milly's fortune. This uncertainty is another example of the text's many 'hermeneutic gaps'.

A dictionary definition refers to it also as an 'institution or notion to which persons blindly sacrifice themselves'[17]. Aunt Maud is presented as dominant, opulent and above all as sinister. She is also referred to as a 'vulture' and 'an eagle with a gilded beak' (Book Second; I, p.103). Maud is shown to be highly cultivated, civilized and at the same time materialistic and rapacious: she is a fine example of the contradictory nature of the high-society Europeans.

Densher, at the point in the narrative under discussion has just been in contact with Maud Lowder, who, as we have seen 'depends' on him to put her right. Densher is faced with a dilemma: if he fails to please Maud he might create problems in his relationship with Kate; on the other hand, he will become an accomplice in Maud's sinister scheme if he agrees to 'make her right'. He stands in the square with the 'church' in front of him and the 'square' opening out on his left 'going eastward' before him. The 'church' represents Densher's wish to marry Kate, but marriage is like 'a temple without an avenue' for him since he has little money. Aunt Maud represents a way, an avenue, to his goal of marriage, but in order for her to help him he must please her: this path lies 'eastward' and leads under the wheels of the Juggernaut (Maud) for which Densher must sacrifice his moral values. He will also end up sacrificing Milly, the dove, in order to please Maud, the vulture, eagle and bird of prey. Densher is depicted as someone who is about to sacrifice himself in order to fulfill his desires. He is partially redeemed, however, by his ultimatum to Kate and his renunciation of the fortune. With this brief analysis we see how a narrative works at various levels. The story itself, the horizontal axis, contains images and metaphors which create a process of intertextuality, resulting in a reading of the story as a temporal (horizontal) process which may also be experienced as containing different (vertical) levels which operate within each other in a dynamic way. These aspects of a narrative are the work of the implied author who exists as a 'silent construct' and shapes the textual process, hereby producing the various narrative levels.

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17. The Concise Oxford Dictionary Of Current English: London; Oxford, 1983, (p.543).

Returning to the chosen extract we find that the narrative moves into the realm of the figural narrative situation. This begins with the sentence 'He had had his brief stupidity, but now he understood'. How do we know that we have entered the figural narrative situation? All the characteristics of the figural style are evident in the following extract, namely, the use of free indirect discourse, internal focalization, absence of saying/thinking verbs, the emergence of a reflector character and the prerequisite that makes all the above possible, the withdrawal of the authorial narrator. The first sentence functions as a merging of the narrator's voice with that of the language of Densher's consciousness. After this merger is complete and the narration reflects the unmediated thoughts of Densher's mind, represented by the use of the free indirect style. The reader experiences the narrative as occurring in the 'here and now' of Densher's psychological state and although it is narrated in the third person, the past tense loses its retrospective function. Densher is the focalizer in this section of the narrative while the 'user of the third-person is the narrator' (Rimmon-Kenan; 1983, p.73). The words 'he made it out, he made it out' may be seen as reflecting Densher's musing, rather than representing the voice of the narrator entering the figural situations in the form of thinking verbs. The repetition serves to reinforce this idea. If the passage is transcribed into first-person narration, no changes occur in the narrative: we may thus conclude that this section represents internal focalization[18].

The use of the figural style is a major component of James's technique of 'foreshortening' which he used in order to avoid the intrusive authorial technique and to create a 'distortion of perspective that heightens the illusion of nearness' (Bradbury; 1979, p.7). The latter section of the chosen extract shows how James produced this effect. The withdrawal of the authorial narrator and the use of free indirect discourse to reflect a character's thoughts directly to the reader brings the character's consciousness to the reader without the mediation necessitated by the use of a 'narrator-focalizer' (teller-character, authorial-narrator).

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18. She has guaranteed to Milly Theale through Mrs Stringham that Kate doesn't care for me and that the attachment is only mine. Now I know, I know what she means by starting me. She has described Kate as merely compassionate so that Milly might also be compassionate. 'Proper' indeed it was, her lie - the very properest possible and the most deeply, richly diplomatic. So Milly is successfully deceived.

In this way James desired to produce impersonal, objective narratives and as a further technique of the scenic mode of narration, he used the figural style to fuse the techniques of the theatre (drama) with those of the novel (narrative).

James did indeed find a compositional key that fitted the narrative and the dramatic lock. The figural style of narration allowed him to tell his stories without using the omniscient narrator of classic-realism. By combining figural narration with the dialogue scenes (and impersonal authorial stage directions) James presented his narratives with the minimal amount of commentary, summing up and value judgements. In this way his 'dramatic' technique succeeded to a large extent in producing objective and impersonal narratives.

But James did not succeed altogether. The authorial-narrator, the teller in the tale, is still present in his later texts. James's project is plagued by the most overt forms of narratorial perceptibility. Here are some examples:

> These things, for Milly, inwardly danced their dance; but the vibration produced by them and the dust kicked up had lasted less than our account of them.
>
> Book Fifth; IV, p.220.

> Such impressions as we thus note for Densher come and go, it must be granted, in very much less time than notation demands; but we may none the less make the point that there was, still further, time among them for him to feel almost too scared to take part in the ovation.
>
> Book Sixth; III, p.272.

> Certain aspects of the connection of these young women show for us, such is the twilight that gathers about them, in the likeness of some dim scene in a Maeterlinck play; we have positively the image, in the delicate dusk, of the figures so associated and yet so opposed, so mutually watchful: that of the angular pale princess , ostrich-plumed, black-robed, hung about with amulets, reminders, relics, mainly seated, mainly still, and that of the upright restless, slow-circling lady of her court who exchanges with her, across the black water streaked with evening gleams, fitful questions and answers.
>
> Book Seventh; III, p.339.

The first two extracts reveal the most overt form of narratorial perceptibility, namely the narrator commenting on the problems of narration. The narrator intrudes on the action in order to explain the relationship between narration and consciousness to the reader. In doing so the narrator confronts the fact that 'however many sensations, perceptions or images we may imagine as co-existing in a mind at one moment in time, words can be thought [and narrated] only one at a time, no matter how asyntactically they are related' (Cohn; 1978, p.87). It is intrusions such as these which prompted Tilford to state that 'occasionally, James's intimate chat with the reader, almost makes us think (except for the style) that we have unwittingly strayed into George Eliot' (1969, p.68). James certainly desired to do away with omniscient narration, but the authorial intrusions mar his project and are more salient because James spoke out so much against the 'horrid novelists' "Now you must know that..."' of classic realism (James in Bayley, op.cit, p.9).

The third example is also a form of authorial intrusion but is different to the first two. Although the reader is conscious of a narrating voice which comments on the characters (these young women) and overtly creates a metaphor (we have positively the image) what stands out most as intrusive here is the elaborate metaphor of the 'Maeterlinck play'. The reader gets the feeling that the metaphor is a conscious activity produced by a self-conscious narrator who is quite aware that he is relating a narrative. Furthermore, the reference to another artist and the elaborate use of imagery from another source clearly reflects the 'artifice' in the construction of the narrative. This image does serve its purpose of setting the scene between Kate and Milly in Venice and it certainly also contributes to the intertextuality of the novel which has many references to various forms of fiction; what it also does however, is that it reveals the presence of the narrating voice which James avoided by using the figural style and the techniques of dramatization with which he sought to efface the type of narrating agent evident in the above extracts.

In part II, I discussed some of the reasons as to why James continued using this form of narration even in his later texts. Suffice it to state here that these authorial intrusions did not form part of James's narrative project as a modernist author. His consistent use of the figural style and scenic presentation with which he sought to create objectivity and impersonality in his texts, is contradicted by

the many authorial intrusions evident in his narratives. These emphasize the fact that although a compositional key may be found which fits both the narrative and the dramatic locks, the locks are essentially different and cannot be moulded into a single narrative chamber: the teller will always exist in order that the tale be told.

In this final section of my paper, I examined the late style of Henry James and discussed it in relation to parts I and II of the essay. I also analysed certain extracts from 'The Wings' which display James's techniques and used the concepts of narrative theory and the ideas in James's 'Prefaces' to aid me in this analysis. I found that James's narrative practice is a contradictory one in which he greatly succeeds in presenting 'dramatic' narratives and at the same time partly fails because of the use he makes of the overt forms of intrusive narration. (Appendix II contains a list of the authorial intrusions of 'The Wings' and reveals the many ocurrences of this aspect of James's narrative project).

CONCLUDING COMMENTS

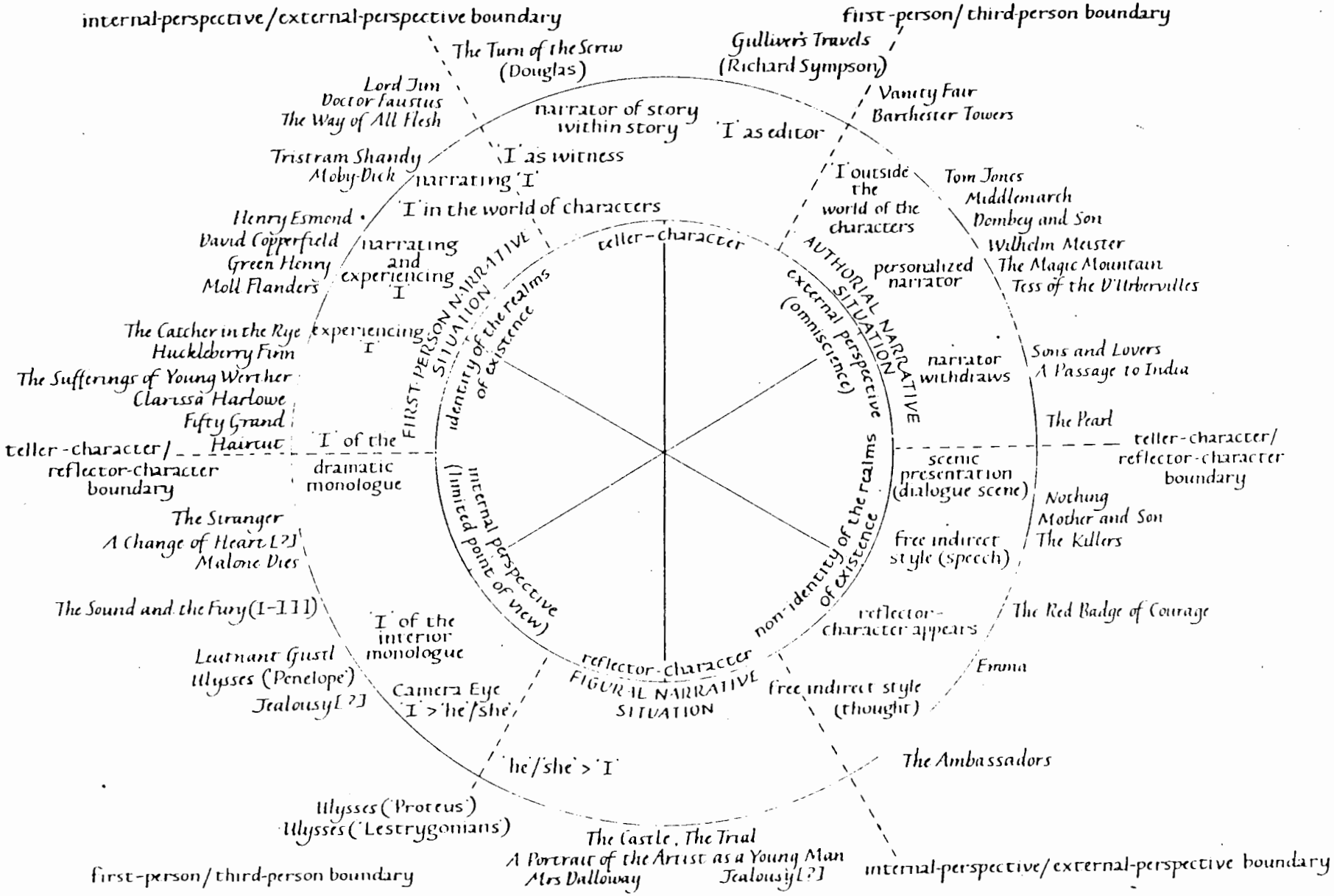
What has the benefit of this study been? Has it succeeded in aiding the student of literature with his task of enquiry, or has it merely blocked off certain avenues of investigation? I sincerely hope that it has accomplished the former.

Narrative theory is not a system of categorization and exclusive enclosure. It does certainly categorise certain facets of narrative, but only in order to clarify them and enlighten the student, so that he may become more aware of the techniques used in the construction of fictional narratives. Furthermore, the theory of narrative, dealing with the difficulties and problems facing a systematization of the constituents of fictional narratives, shows how the different facets of narrative theory are often combined in ways which complicate its intentions. This is why narrative theory often utilizes the notion of the continuum in order to clarify certain narrative techniques and their operation. The categories of narrative theory do not have clear-cut borders which allow for an always untroubled discrimination between their various constituents.

Narrative theory is always open to modification; it is a system which allows for the exception and is dynamic in its approach, acknowledging openness and ambiguity: narrative theory is not 'an instrument of incarceration, of bringing to heel, or of pruning that in fact castrates; it is a procedure of discovery and a way of describing' (Genette; 1980, p.265).

With this in mind, this paper dealt with a description of the narrative procedure of Henry James and examined his utilization of narrative devices. Dealing with the concepts of the Narrator, Speech Representation, Focalization and Figural Narration, this study showed how James utilized these in order to succeed in his production of 'dramatic' narratives. This study also examined how the modern notion of showing became a kind of desideratum which resulted in an elevation of the scenic method of narration and a concomitant exclusion of the truth that narratives always include a narrator as a precondition for their existence.

Henry James's late style was approached with this contradiction in mind, and the study of his utilization of narrative techniques showed how he succeeded in producing narratives which elided the use of the authorial techniques of classic-realism. Using The Wings Of The Dove as an example of the late style this paper also examined the failure of James's project and dealt with the problem of the authorial narrator, the manifestation of which undermines James's desire to produce objective dramatic narratives. In order to show how this authorial narrator is far from absent in James's novels, the authorial intrusions of The Wings Of The Dove were noted and appear as Appendix II of this study.



THE TYPOLOGICAL CIRCLE

From Stanzel, F. A Theory of Narrative (1984).

APPENDIX II

THE AUTHORIAL INTRUSIONS IN THE WINGS OF THE DOVE

The first numeral refers to the book number, the second to the chapter of the particular book and the third to the page number. Book Fourth, chapter II, page 161 is therefore noted as (4; II, 161) and so forth. If more than one intrusion occurs in a sentence, only the first is noted.

1. with which our young woman's feeling... (1; II, 71).
2. our young lady looked out on... (1; II, 71).
3. that our young lady... (1; II, 74).
4. by our showing... (1; II, 74).
5. for our young lady... (1; II, 77).
6. our young woman was sure... (1; II, 78).
7. we shall sufficiently take the measure... (2; I, p.87).
8. that our friends were both... (2; I, p.87).
9. for our young woman... (2; I, 89).
10. our young man... (2; I, 97).
11. our young man... (2; II, 107).
12. our young woman... (2; II, 110).
13. as we meet them... (3; I, 121).
14. the young lady in whom we are interested... (3; I, 122).
15. our good lady's sympathy... (3; I, 123).
16. the impression made our friend... (3; I, 123).
17. and we give it in her own words... (3; I, 125).
18. our friends imagination... (3; I, 126).
19. Our couple... (3; I, 126).
20. and we shall really ourselves... (3; I, 130).
21. our unappeased enquirer... (3; I, 134).
22. I hasten to add... (3; I, 134).
23. our observer... (3; I, 135).
24. distinctly appear for us... (3; I, 136).
25. Our friend decidedly lost herself... (3; II, 139).
26. for our fanciful friend... (3; II, 144).

27. it now appeared to our friend... (3; II, 144).
28. if the case be worth our analysis... (3; II, 146).
29. for our other two young heroines... (4; I, 148).
30. on our young lady's left... (4; I, 148).
31. that thus, in our young lady... (4; I. 155).
32. the fear in her that I speak of... (4; I, 156).
33. our young lady alighted... (4; I, 157).
34. our slightly gasping American pair... (4; II, 161).
35. that we speak of... (4; II, 162).
36. we hasten to add... (4; II, 162).
37. for both our friends... (4; II, 162).
38. we have seen how... (4; II, 162).
39. our young American... (4; II, 165).
40. as we already know... (4; II, 171).
41. already, our pair... (4; III, 176).
42. after the colloquy we have reported... (4; III, 176).
43. Our young woman... (4; III, 177).
44. for our young lady... (4; III, 178).
45. our young woman... (5; I, 188).
46. as we have seen... (5; I, 189).
47. our young woman... (5; I, 189).
48. we have gathered... (5; I, 189).
49. at which we have already glanced... (5; I, 191).
50. our young woman... (5; I, 193).
51. we must add... (5; II, 193).
52. or may at least strike us... (5; III, 211).
53. in which we describe her... (5; IV, 217).
54. It must immediately be mentioned... (5; IV, 218).
55. our young woman... (5; IV, 218).
56. and we take them in their order... (5; IV, 220).
57. for our young woman... (5; IV, 221).
58. our friends... (5; V, 222).
59. the doctor's call already mentioned... (5; V, 223).
60. our young woman... (5; V, 229).
61. for our young woman... (5; VI, 230).
62. They sat together, I say... (5; VI, 231).

63. we naturally mean... (5; VI, 231).
64. for our young American... (5; VI, 233).
65. as our young woman noted it... (5; VI, 234).
66. almost have frightened our young woman... (5; VI, 237).
67. it may further be mentioned... (5; VII, 244).
68. for our young woman... (5; VII, 245).
69. be it added... (6; I, 257).
70. we hasten to add... (6; III, 269).
71. to which we have alluded... (6; III, 277).
72. as we have remarked... (6; III, 278).
73. it must be added... (6; III, 278).
74. to our young man... (6; III, 279).
75. Our especial young man... (6; IV, 280).
76. as we have indicated... (7; I, 315).
77. and with other things to our purpose... (7; I, 318).
78. as we know... (7; I, 323).
79. back to our truth of a moment ago... (7; III, 337).
80. Strangely, enough, we say... (7; III, 339).
81. in our Maeterlinck picture... (7; III, 340).
82. as we have hinted... (7; III, 340).
83. it must be added... (7; III, 342).
84. His question, as we have called it... (8; I, 363).
85. such as we just spoke of ... (8; I, 363).
86. at which hollowness, to call it by its least compromising name... (8; I, 365).
87. should one put it grossly... (8; I, 365).
88. our plighted pair... (8; I, 366).
89. it may be divined... (8; I, 366).
90. This question, I hasten to add... (8; I, 367).
91. where our pair had paused... (8; II, 371).
92. the moral air, as we may say... (8; II, 373).
93. These were moments again - we know... (8; II, 376).
94. as we know... (8; III, 380).
95. let us add... (8; III, 380).
96. as we say... (9; I, 399).
97. what we have spoken of... (9; I, 401).
98. as we know... (9; I, 405).

99. as we know... (9; I, 411).
100. and we get a fair impression... (9; II, 412).
101. The strangest fact of all for us... (9; II, 412).
102. our young man... (9; II, 413).
103. our young man... (9; II, 414).
104. our young man... (9; II, 415).
105. Our young man's... (9; II, 415).
106. as we know... (9; II, 418).
107. for us too... (9; III, 434).
108. our friend further meditated... (9; IV, 439).
109. our young man... (9; IV, 440).
110. our young man... (9; IV, 442).
111. we hasten to declare... (9; IV, 442).
112. when our friend... (9; IV, 442).
113. our friend had... (9; IV, 442).
114. our poor gentleman's nerves... (9; IV, 446).
115. as may be said... (10; II, 463).
116. for our restless friend... (10; II, 469).
117. our pair... (10; IV, 498).
118. the occasion we have already named... (10; VI, 503).

These 'intrusions' were compiled after two readings and a study of 'The Wings'. They represent the type of intrusion in which the narrator makes his presence most felt, namely that of commentary. This list is not intended as a representation of all the intrusions in the novel. A reader of 'The Wings' will undoubtedly discover more of these types of intrusions and will also notice intrusions in which the narrator's presence is less overt.

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