Literary Terms Related to Novel (Part-3)

[BA (Hons.), Part-1, Paper-1]

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1. **Stream of Consciousness:** The phrase 'Stream of Consciousness' was used by William James in his *Principles of Psychology* (1890) to describe the unbroken flow of perceptions, thoughts and feelings in the waking mind. The term has since then adopted to denote a narrative method in modern fiction which records in detail what passes through a character's consciousness. Henry James' *Portrait of a Lady* has a long chapter (Chapter 42) given entirely over to the narrator's description of the process of Isabel's memories, thoughts and feelings.

2. **Interior Monologue:** The term 'Stream of Consciousness' is often used interchangeably with 'Interior Monologue'. The former is taken as an inclusive term, denoting all the modes of presenting the interior landscape of the mind. *Interior Monologue* is that species of Stream of Consciousness which undertakes to present to the reader the course and rhythm of consciousness precisely as it occurs in a character's mind. In Interior Monologue the author does not intervene, and presents even the illogical and ungrammatical mental process. Thus in James Joyce's *Ulysses*, as Leopold Bloom saunters through Dublin. He observes and muses, 'Pineapple rock, lemon platt, butter scotch. ... God. Save. Our. Sitting on his throne sucking red jujubes white.'

3. **Sentimental Novel/Novel of Sensibility:** A novel reflecting the cult of Sensibility in vogue during the later 18th century. A Sentimental novel presents characters, usually virtuous, benevolent and intensely sensitive, involved in distress of various kinds of purpose of evoking pity and pleasurable tears from the reader. Richardson's *Pamela*, Sterne's *A Sentimental Journey*, Goldsmith's *The Vicar of Wakefield* and MacKenzie's *The Man of Feeling* are examples of the type.

4. **Confidant** (Feminine form **Confidante**) and *Ficelle***:** A minor and secondary character in a play or novel in whom the protagonist confides. In prose fiction a fames confidant is Dr. Watson in Arthur Conal Doyle's stories about Sherlock Holmes. The device is particularly useful to those modern writers who dislike the novelists' earlier privilege of having access to a character's mind and interpreting the narrative to give information to the reader. Henry James applies to the confidant the term *ficelle*, French for the string by which the puppeteer controls his puppet. The device *ficelle* is employed by James to convey information to the reader while avoiding direct address from the narrator. In James' *The Ambassadors*, Maria Gostrey is the *ficelle* to whom the protagonist Strether discloses his opinions on the affairs he is involved in.

5. **Local colour & Regional Novel**: Local colour, in a play or novel, is the use of physical setting, dialect, customs and attitudes that typify a particular region, such as Hardy's Wessex or Kipling's India. In American Literature, the post-Civil War sectionalism gave rise to a local colour movement, involving such writers as Mark Twain (the Mississippi region) and George Washington cable (the South). The Regional Novel emphasises the setting, speech and social structure and customs of a particular locality not merely as local colour, but as important conditions affecting the temperament of the characters and their ways of thinking, feeling and interacting. Hardy (the Wessex), Mark

Twain (the Mississippi) and Faulkner (the 'Yoknapatawpha Country', Mississippi) are among the great Regional novelists.

6. **Picaresque Novel:** The word 'picaresque' has been derived from the Spanish *picaro*, meaning 'rogue', and the Picaresque novel presents the principal character as a rogue (usually low-born) who lives by his/her wits and who becomes involved in predicaments one after another. It is realistic in manner, episodic in structure and after satiric in aim. The first and very lovely example was Thomas Nashe's *The Unfortunate Traveller*, Saul Bellow's *The adventures of Augie March* etc.

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