Henry James and the Pursuit of Consciousness: A Psychostylistic Study of the Beast in the Jungle

Mamuna Ghani
Associate Professor/Chairperson
Department of English
The Islamia University of Bahawalpur.

Rabia Akram
Lecturer and PhD Scholar in Linguistics,
Department of English,
The Islamia University of Bahawalpur.

Abstract
The present study is an attempt to investigate the nature of stylistic choices that markedly appear in the literary discourse of Henry James in order to exemplify the desired aims of the author embedded within these choices along with the impressions these stylistic choices create on the mind of the reader in a comprehensive framework of Psychostylistics. The surfacing of interest to enquire James in the background of Psychostylistics stems largely from Postmodernist focus on the author’s consciousness that encompasses all mental activity. Since James is such an hypnotic icon in modern American fiction whose narratives do not propose any incontestable and overtly precise interpretation, thus not only entail universal appeal but the process of construing the language structure in terms of style positing a challenge for the critic or the researcher. This literary orientation is essentially the crucial one to which the argument of this oeuvre has been directed. The formal design of the study is based on Roger Fowler’s theory of ‘mind style’. Practical analysis has been done by applying the properties of Bocketing (1994)’s model of Psychostylistics eclectically and homogeneously, which draws upon the theoretical underpinnings and critical insights provided by the theory of mind style. A three-fold perspective resulting from characteristic stylistic choices and narrative tripartite position in terms of the narrator, the narrated and the narratee has been followed to make the research more practical and applicable.

From Psychostylistic perspective, The Beast in the Jungle is thoroughly an exhilarating tale of unspeakable misery and uncanny hollowness, which predominantly embodies the deep insights emerging from the vestiges of the modern world experiences encountered by the consciousness of James. The atypical setting, the chaos and the flux is the characteristic of James’ artistic world, which authorizes him to be more experimental with the conventional narrative structure in The Beast in the Jungle in relation not only to the love and loss of love but also the realization of that loss. Therefore, as an experience, James’ narrative reflects to “be the product of a highly self-conscious mind” (Ravichandran, 2005, p. 14). Moreover, it can best be defined as an exceptionally stylistic
apparatus to represent the subversion of ideas, nostalgia for reticent, and, above all, the psychodynamics of love and desire, of life and death, of spirituality and modernity, and of self and perspicacity in words in a manner that appears to be distinctive from traditional features of style. Thus, in James:

_We move from the physical world to the conceptual world. From a given experience of love or hatred, rationality or irrationality, we conceptualize the universality of these feelings and then articulate them in specific discourses. The purest and the simplest form is realized in a given configuration but this artistic configuration does not reduce the universality to specificity._ (Gill, 1993, p. 25)

Keeping with this thesis, the literary style of James tends to reflect the conscious, subconscious and unconscious sources that appear to take the form of a set of stylistic patterns and represent the author’s predisposition and idiosyncrasies for “seemingly arbitrary actions or thoughts can be explained through a painstaking reconstruction of unconscious motives” (Fowler, 1977). The psychological mapping of these stylistic domains enables James not only to vivify action but also produce certain thematic propositions and psychodynamics, and establish characteristic state to demonstrate them in the form of psychostylistic collage. As Castel and Lacassagne argue that the “psychic structures directly or indirectly emit, feel, project, certain kinds of behavior which are rooted in interaction with the world of outer appearances which is translated by the production of signs” (1992, p. 148).

In this relation, the hallmark of James’ narrative world is his astounding consciousness abounded in literal and semantic codes for the manipulation of psychological reality. James’ world is symbolic of two directions, of which “one direction is outward or centrifugal. The other direction is inward, or centripetal, in which we try to develop from the words a sense of the larger verbal pattern they make. In all literary structure the final direction of meaning is inward” (Frye, 1957, p. 73-4). The inward direction in James leads us to a world of consciousness where he artistically unfolds the mystery of human existence in relation to varied dimensions of love, life, death and time displaying an intimate knowledge of human psyche that he appears to transmit to the reader as Murry (1975) avows that the style institutes itself through a number of factors that in other hands might fork out to be counter- productive and multidimensional.

Due to the basic premise of consciousness in _The Beast in the Jungle_, James draws upon the technique of an _impersonal_ narrator, and the very first sentence of the narrative announces the subordination of the narrator to the central character: “What determined...” (p. 469). What is so compelling about the narrative that it is articulated through three different narrative voices; a _third-person omniscient_ narrator, who opens the tale in a mystifying manner, _Marcher_ the central character in the narrative, who functions as the central intelligence, and _May Bartram_, the heroine of an aborted romance. The employment of miscellaneous focal characters and narrative perspectives discards the comforting security of an unswerving voice that delivers a single, accurate interpretation, and endows the narrative with absolute multiplicity and open-endedness. In this context, Fowler (1975) encompasses the characters, narrator or interlocutor as worth of consideration entities, inextricably linked with the total situation of the work of art, who are the direct object of the analysis of mind style in a particular narrative. The _impersonal_
The narrator pays attention not only to the events and situations as a detached observer but also narrates them in direct speech to provide the narratee instantaneous access to the characters. However, this direct address does not involve the full range of the characters’ intentions rather embraces indistinctness and anonymity, thus cannot be understood till the situation is not mediated by a contrary. As Leech and Short, in this relation, assert that “characters’ mind styles are more readily discernible as odd... and of course we often have the mind styles of other characters as a comparative yardstick” (1984, p. 202). The dialogues of the characters are intermingled within indirect narration in their direct form. In contrast, the indirect speech has also been employed that clearly manifests the mediation of an invisible teller restricting the direct access of the narratee to the characters and events to some degree. In consequence, he moves up and down between the levels of narration but at all moments profoundly affected by his environs as we observe: “she "knew"--knew and yet...” (p. 458). Thus, this study affords an approach to explore the psychological functioning of the characters in a way that characters “be considered standard or exceptional by a readership” (Hough, 1969).

As far as the chief focalization center in The Beast in the Jungle is concerned, James shifts the narrative point of view constantly, undermining the notion of a single narrational authority. In this relation, “the key idea has to do with the location of the artist’s personality vis-à-vis the artistic product, and the relative distances which can be achieved between artist and work” (Dipple, 1970, p. 36). James’ narrator maintains a nonflexible, external, observer narrative voice throughout the narrative and let the narratee examine through the eye of other characters throwing himself into the cast of characters such as: “Marcher faintly smiled. “It’s heroic...” (p. 466). The conversational dialogues of the characters are replicated in a manner that preeminently converses the experience drawn in for this function subjecting his individual entity to that of the characters. As Leech (1984, p. 188) argues that the “mind style in this context is a realization of narrative point of view”, the narrator’s standpoint is determined by the discoursal descriptions and his concern for various characters in the narrative. However, the narrator also demonstrates a more independent viewpoint or value judgment, and offers the narratee a chance of becoming objective observer as he insistently does in the final chapter of the narrative: “the terrible truth...” (p. 485); “something--and this...” (p. 488). It is this narrational stance that enables the narratee to understand that the information very often comes from some other source than the characters, thus proves itself to be a technical aid to the narrative by intruding extra source of information. However, it problematises any sense of a unified relationship between the narrative and the narratee, suggesting a far more experimental version as sometimes the descriptions and presumptions by the impersonal narrator consign ambiguity as: “the Beast had lurked...” (p. 489). With reference to this, Forster (1970) is of the view that the presence of a cohesive sense and consistent authority causes the narratee to perceive the reality “as a whole”. Thus, psychostylistically, James as an agent causes action by assuming and setting in motion an emblematic function in extrapolation that unifies the narrative on psychological plane for the story as the “mind style is concerned with the construction and expression in language of the conceptualization of reality in a particular mind” (Fowler, 1986, p. 159).

Moreover, the intricacies in relation to perspective in are, in fact, not traditional in that focalizers appear to be oblivious of the many conflicting factors that cause their actions, performance and certain emotions in the narrative opening “a whole space of
substitution and variation” to the narratee (Barthes, 1970, p. 24). These cataleptic factors have the potential to fabricate despondency in the tale, which in turn is voiced via the medium of discernible marked signals in terms of language, including disconcerting events, behavior patterns, relationships, and overall psychological impressions such as: “she waited... “Has it ever happened?” (p. 454). Focalization through the omniscient narrator is all at once focalization through characters. By exercising this, James “shifts the drama of consciousness from being merely compensatory to being efficacious, from being an escape from reality to being a means of transforming it—there is an access of power that has enlarged the scope of the imagination’s force and task” (Lyons, 1989, p. 76). This synthetic disagreement between the narrator and the implied author let the narratee assume that the narrator is fallible or unreliable as the exploitation of a number of rhetorical questions substantiate this very fact on the part of the narrator: “Was it—or... gone?” (p. 472); “No passion...deep ravage?” (p. 488).

The Beast in the Jungle destabilizes narrative linearity that stands for following a progression from earlier events to later ones. James juxtaposes the past with the present in a conspicuous manner, thus the conventional distance in relation to time and space has been disfigured. James formulates a sequence of events and situations from the fractions of a panorama rather than depicting and following a chain of events from beginning to the end. The past is intertwined with present by the technique of implication: “It was all...” (p. 467). James again and again draws upon analepsis, which refers to perception after the fact or retrospective allusions, in order to add to a feeling or event the whole past of the person experiencing it. In this fashion, The Beast in the Jungle plies extensive control over the time sequence in terms of deviation from the conventional narrative canons. This manner of showing is directly related to the technique of montage in which many disconnected bits and pieces are put together by going out of the ordinary. As we observe: “What she brought...” (p. 453). There is a delicate but psychologically intense thread which runs throughout the narrative, and gives it a sort of harmony that is more psychological rather than structural. In this way, the structure of The Beast in the Jungle can highly be regarded unconventional in contrast to the formal structure where co-dependent equilibrium between the events and action is preserved in terms of the fundamental argument in the story.

One of the main reasons for this dual temporal order is that the insistence has been upon feelings, sentiments and emotional or psychological conflicts signifying varying degrees in relation to various states of conscious, unconscious or subconscious for these impulses are “the ultimate cause of all activity” (Freud, 1949). Therefore, The Beast in the Jungle not only defies the conception of any simple narrative order but also appears as a narrative that, to a greater degree, endows itself with a progression in mind and authority to set itself off beyond the ordinary regulation of time demonstrating hostility to conventional parameters and subjectivity. This atemporality is the denunciation of a stereotype chronological organization and enables the author to enforce psychological conditions as well as to implement reminisce events in contrast and comparison with current state of affairs. Accordingly it provides a “way of experiencing the artfulness of an object; the object is not important”. (Skllovskij [1917] 1965, p. 12, cited in Fowler, 1976).

With reference to characterization, synchronized with the help of several interconnected unconscious and conscious agents in relation to mind, Marcher and May
appear incessantly to be in search of past or missing times along with an attempt to fasten the past with their present. In this relation, Stevenson (1998) asserts that for a modernist narrative seeking to place “everything in the mind,” memory, past alongside present experience… memory becomes an essential structuring the mind, able to move through from “mechanical succession and the oppressive control of the clock”. This is very much true in the case of The Beast in the Jungle. The universal aspect of time has been totally overlooked by James to fix the patterns in an organization which restrain or surpass it at the hands of controlling fate. By doing so, James captures the point of intersection of the timeless with time and demonstrates the skill of a psychologist well conscious of the immeasurable capacity of internal world in terms of connecting past to the present or even to the future. Hence the narrative as an illusion of reality, drawing upon Freud’s viewpoint (1983), allows a person to escape form the cruelty of time, to perform freely, and at surface structure randomly in the past or even in the future.

Nonetheless, this temporal displacement does not completely eludes the conception of sequentiality from the narrative world, which is maintained by following a logical order or time progression. This time sequence is, in fact, identifiable in terms of the concomitance of certain features that signify time and provide an overt clue of narrative duality to the narratee. The itenary character of certain occurrences manifests the narrative time as a psychological construct and consecutive emergence and re-emergence of the temporal segments is directly related to the development in the plot of the story. This narrative duality is accompanied by a succession of cause and effect chain in the narrative though not in a conformist manner. James interlaces all the fragments of the story logically where one point of event leads towards another point of event maintaining a narrative cadence in the current of the story. In this connection, Metz (1974) holds out that there is the time of thing told and the time of the narrative, which results in the “temporal distortion,” and “invites us to consider that one of the functions of narrative is to invent one time scheme in terms of another time scheme”. The logical advancement in terms of time correlations has been shown through the employment of words and phrases like “now”, “October afternoon”, “before”, “years and years ago”, “year after year,” “one after noon”, etc. James exploits these anarchonic strategies to bring on the surface the realities that are exterior to time in order to show the capacity of the narrative to maneuver temporality and chronology: “He stayed away...cheap and thin” (p. 484). In this way, The Beast in the Jungle appears to occupy a pivotal position simultaneously as a narrative of “time lost and found again,” and “time ruled, captured, bewitched, surreptitiously subverted better perverted” (Genette, 1980, p.160). James’ choice for such temporal setting is, in fact, a demonstration of the narrative’s potential for temporal autonomy. James exploits temporal discordance as an exceptional means for counting past alongside present experience.

Apart form it, the constant fluctuation in the spatial and temporal deictic centre plays a crucial role in determining the spatio-temporal background of The Beast in the Jungle. This deictic centre finds its linguistic expression in the form of tense, which is termed as the “grammaticalisation of location and time”. Thus, it leads towards the “logical possibilities for locating events in time” (Comrie 1993, p.1). The narrative moves back and forward concurrently and traces the past events in the amalgamated fragments of indirect or free indirect style, accounts thoughts and bits and units that form memory: “It had ever...” (p. 472). This irregularity markedly works to accentuate the aspect, mood and perspective in terms of the narrating of the story. The aspect, mood and
perspective accumulatively provide basis to represent the pluperfect, which signifies the location of a situation prior to a reference point that is itself in the past or in other words a situation subsequent to some situation referred in the simple past: “When they were...” (p. 449). Apart from it, the use of perfect tense indicates that the past situation has current relevance: “He had seen...” (p. 458).

Nevertheless perfect has been used to refer to recent events that have current relevance to a more recent event than the simple past. Further, the occurrence of the perfect has not been abandoned by James with a time adverbial referring indirectly to a time point in the past: “the spring was...” (p. 472); “it was literally...” (p. 478). Yet, there are moments, in the narrative, where the occurrence of the perfect has been abandoned with a time adverbial: “She looked ...” (p. 473); “She looked older...” (p. 47). In such situations, there is often a evocative conversational implicature used, which provides an implicit backdrop that it does not continue to or beyond the present etc., especially where the rhetorical questions have been put forward by the omniscient narrator: “What could the thing...?” (p. 478); “Was it...?” (p. 472). In the case of such rhetorical questions where the implicature is actually being negated by the context and the situation goes on with the past, it becomes a parabolic quest for the narratee to deduce whether the proposition is logically correct or incorrect at the present moment in the discourse as any implicature of present non-relevance can easily be discarded contextually. In this perspective, Bocketing highlights that the “linguistic expression of the world achieved by the individual including the conceptualization of himself may foreground various linguistic functions for specific purposes and stylistic interests of the author” (1994, p. 171).

The most striking feature of James’ narrative style in The Beast in the Jungle is that throughout the narrative, James takes the implied reader into a highly psychological and imaginative dimension where reality outside mind becomes paler. The discourse is focused on mind or psyche in relation to the process of vision rather than exterior reality, the traces of which have been depicted through the means and medium of the center of consciousness technique. Such kind of treatment authorizes a supplementary and unviable rationalization of the author’s mind style in terms of his mystifying self, which effectively comprises of the “taste achieved through intelligent discrimination: the end of the process of aestheticising experience” (Cox, 1988, p. 7). In attempting so, James brings on surface the flow of inner experiences of Marcher through the instances of intense monologue, and represents the progression of Marcher’s conscience in a timeless and ageless world: “Marcher said to...”. (p. 452). The employment of this technique enables James to alter the “drama of consciousness from being merely compensatory to being efficacious, from being an escape from reality to being a means of transforming it—there is an access of power that has enlarged the scope of the imagination’s force and task” (Lyons, 1989, p. 76). Human psyche is difficult to explain and portray particularly when the consciousness starts paying attention outside of that which comes out to be as a replacement for that which really is. Therefore, the realization of the relationship between Marcher and May Bartram is founded on illusions such as the very moment when Marcher realizes: “she had loved him for himself... the beast, at its hour, had spring...” (p. 489). The associated sense and logic of the emotive metaphor of the beast is instantaneous and articulates an impression not only of the mind and psyche of the characters but the author himself, easy to grasp on the part of the narratee.
The Beast in the Jungle engages the narratee psychologically in the search of a beast promised in its very title. For Kristeva (1989), a hypothetical field has a basic structure of entities and relations at a high level of generality, and it is inevitable to understand the symbolic level in the analysis of any linguistic unit. This is achieved by James in a way which represents something that accurs both active and passive forces in the narrative. The symbol of the beast is closely linked with rhythm and pulsation of the narrative in its entirety. By exploiting a number of spatio-temporal conditions that function on semantic echelon mainly along with the narrational perspective, James develops the metaphor of Beast in such a way that it functions as a signifier denoting simultaneously the physical and psychological failure, and the spiritual and emotional hollowness endowing the narrative with a sense of “the main bond of logical continuity” (Gallie, 1964, p.26). The beast is not physically present in the story as the stylistic entities bring it into play rather assign a meaning that contradicts the play of language. James forcefully appears to reflect that human nature is completely self-absorbed and egotistical. So, the character of Marcher itself functions as a metaphor to depict the deeper human tragedy as he is nothing but a living dead or deadly alive person with no meaningful bonds in life. The beast, in this sense, is paradoxical in nature as by putting forward this beast, James brings into limelight the fact of the down beating role of the consciousness and mind of Marcher, the imposition of which resulted in a kind of refusal by Marcher in terms of the admonition of love, happiness, internal satisfaction and tranquility. Moreover, the interplay of linguistic and metaphoric dimensions is markedly affluent in its own life as it leads to understand the narrative temperament in a broader perspective of generalizations. Thus, the focus of this study is particularly “the ‘process' through which phenomenon are produced” (Palys, 1997, p. 297). In this relation, the beast is the basic metaphor for repetition and also indispensable for repletion as it provides opportunity to a play of other words in relation to beast for instance; “sprang,” “sprung,” “catastrophe,” “fear,” “courage,” etc., as Ricoeur argues that metaphorical expressions “speak of the world, even though they may not do so in a descriptive fashion, but at a deeper level” (1984, p. 11). The metaphor of beast conveys much more than what is actually said. Thus, simultaneously it functions as the tenor, which refers to the thing that is meant at the surface and vehicle, which exemplifies the analogy, transported to the subject in the discourse. The beast not only appears as a symbol of emptiness, ignorance, pointless but an escape devaluing age and moral vision, which leads Marcher towards passive suffering in terms of his annihilation by perilous forces at work within his own self and psyche: “When the possibilities...” (p. 471).

The absorption of the narratee remains undiminished till the moment when the beast makes its appearance on the surface of the narrative. The real beast is situated within the dialectics of discourse. This interweaving of reality and illusion within the linguistic structure perpetuates both the consciousness and the conception of truth contradictory and detached from the series of repercussions in the story. The complementing metaphor of the image of beast is ass that appears not only as a representamen but incorrigibly prototypical reflection of Marcher’s mind and personality amid its undertones in relation to Marcher’s ignorance of his fortune and consequence of the apprehensions and reservations in his life: “From what I was. I was of course an ass… not know anything” (p. 454); “It isn’t that I am a donkey?” (p. 476). It is for this reason, James conveys more by implication than by the direct reference to Marcher's psychological qualms, apprehensions and self-imposed restraints in terms of his relationship with May. Marcher’s words designate clearly that it is the exigent duality of
outward symptom and inward reality that seizes James’ attention. Hence the narrative
functions as a symbol that binds reality excruciating twirls, and the narratee is left to
unfasten these twirls by filling the gaps and breaches. The symbolic significance of the
beast gradually draws together in the augmenting sensations and consternations, which
surface as a result of the argument between the psyche and the self. James not only
implies this through the gloomy tone of the story but also reveals through the means and
medium of language. As we observe the concurrence of linguistic elements referring to
the feelings of anxiety, panic and diffidence, consistently all the way through the
narrative such as “unsettled,” “concentrated burden,” “perpetual suspense,” “haunted
man,” “void surrounding,” “original fear,” “catastrophe,” “deep disorder”, etc. Besides,
the leit motif of “sprung” is directly coupled with the consciousness of Marcher
throughout the narrative. In this relation, Frye (1957) makes a distinction between
linguistic signs, which refer in appearance to the characters, events and things in the
narrative ahead of themselves whereas motifs are implicit behind the closed doors of
empirical evidences as parts of the linguistic structure of the narrative. So, The Beast in
the Jungle itself functions as a self-directed narrative where the sign values work
subsidiary to the interrelation of motifs.

Though The Beast in the Jungle is entirely a self sustained narrative yet it takes on
biographical elements at a deeper level when is considered in relation to its author. The
author passes through dialectical theorizing of the psychological journey of Marcher,
which provides the narratee not only an access to the dark recesses of the mind Marcher
but essentially the author himself. It is this journey that binds the narratee to the narrative
in three ways that are, physically, emotionally and psychologically in the backdrop of
biographical reflections in the story. Sterne (1989) ’s argument verifies this very fact as
he holds out that since humans are conscious beings, narrative experience always entails
and sometimes forcefully foregrounds the protagonist’s consciousness in the narrative.
The active reconstruction of the narrative in the light of James’ personal life experience
in terms of man-woman relationship makes the story more significant at semantic plane
as well as opens new doors to have an access to James’ philosophy of life. In the context
of the facts of James’ personal life, The Beast in the Jungle appears to be a confessional
narrative. For through the character of Marcher, James constantly reminds of a lack in
terms of the man-woman relationship he did not have and sought in many short term
relationships, mainly out of ignominy, discomfiture and an unknown fear, and, in the vein
of Marcher, ranked away as soon as a relationship that could grow up surfaces.
Paradoxically, James’ narrative, in a subtle manner, grasps his life experience thus is
“centered upon an aware self, aware of its relation to its experiences” (Weintraub, 1975,
p. 842). As we observe a foretaste of this profession in the narrative: “I only know I’m
exposed” (p. 466). The author makes it seem to the narratee that the world of narrative is
not simply the world of a protagonist. Rather through this world, the subconscious of
James cries out his feelings and sensations esoterically in relation to his character’s
unconscious desire for female presence in his world. Thus, The Beast in the Jungle does
not develop geometrically rather the experience of the writer as well as the fictive
characters are equally shared by the narratee.

The unequivocally playful surrealism in the Beast in the Jungle is suggestive of
James’ desire to communicate reality in the guise of illusion. This is evident from James’
stylistic straining at the limits of language, which makes the narrative an enigmatic and
ineffably complex whole. James appears to be preoccupied with that dimension of
meanings which cannot be fully realized in terms of purely empirical categories and to which the narratee can ascertain a meaningful relation only by surpassing the established immediacies of physical existence. Spence emphasizing the importance of psychological reasoning in the process of interpretation and argues that “an interpretation is effective because it gives the awkward happening a kind of linguistic and narrative closure, not because it can account for it in a purely causal sense. An interpretation satisfies because we are able to contain an unfinished piece of reality in a meaningful sentence” (1982, p. 138). It is because of this reason that metaphysical implications of every individual signifier evoke numerous signifieds as a symptom of collapse and fragmentation of the personality and the consciousness of the characters. A majority of the utterances which possess some degree of inherent agency in the direct speech of Marcher and May are conspicuously marked by foregrounding from the established linguistic code. In this fashion, James puts forward a narrative voice that sounds as if expressing the mind of the character without mediation but the conscious intention of the voice addressing the narratee has been detained to govern the whole of the utterance like: “Are you afraid?...” (p. 456).

In the austerity of the narrative setting, the lack of the reflections on the socio-cultural and personal backdrop of the characters in which they are instituted, the story draws upon the primitive technique of parable. More importantly, James’ story is a modern parable as instead of meeting the narratee’s expectancies for a forthright moral, it does not issue any devised moral and the ending of the whole overture is shadowy and indefinite, placing the narratee in a state of sheer perplexity and abstraction. But Eagleton, in this context, argues “What the text does to us is actually a matter of what we do to it, a question of interpretation; the object of critical attention is the structure of the reader’s experience, not any objective structure to be found in the work itself” (1998, p. 74). In the light of this argument, the narrative authorizes a more delicate creative image of James who effectively exemplifies an artistic “taste achieved through intelligent discrimination: the end of the process of aestheticising experience” on the part of the narratee (Cox, 1988, p. 7).

The formal structure of The Beast in the Jungle manifests James’ preference for elongated digressive sentences that defer the verb and are festooned with loads of qualifying adverbs prepositional phrases and subordinate clauses making the meaning not easily accessible for the narratee. As Fowler (1977) asserts that the texts are structurally similar to sentences, and at the same time, they are constructed out of sentences. Making a choice from a myriad of linguistic possibilities, James considerably deviates from the common sense version of language to represent a hypothetically complex world of appearances. These textual bare bones stand for “the speaker’s text-forming potential; it is that which makes the language relevant” (Halliday, 1978, p. 112).

The manipulation of linguistic essentials in The Beast in the Jungle illustrates a favor for multifaceted lexical and asyntactic structure. Most of the nouns used in the narrative are abstract and signify psychological and emotional states and feelings (pang, ravage, speculation, perversion, etc.) rather than physical objects. James persistently turns from the established norms and codes of language to “break with every given context, engendering infinity of new contexts in a manner which is absolutely illimitable. This does not imply that the mark is valid outside of a context but, on the contrary, that there are only contexts without any center or absolute anchoring” (Derrida, 1977, p. 185-6).
The investigation of the stylistic domain of *The Beast in the Jungle* supplies reflections on the imaginative sensibilities of James. The mind style of an author resides within the language exploited in ways that designate it atypical form and idiosyncratic comportment as Nowottny asserts that “the various elements of poetic language interpenetrate one another with an intimacy which is of first importance in any consideration of how text works” (1962, p. 2). Given that the lexical features in *The Beast in the Jungle* are not significant for what they are but how they have been exploited by the author. As the narrative attempts to depict a purely psychological terrain, and the events and situations are portrayed in the order in which they supposedly occurred and reshaped by the author in the form of a developing psyche and consciousness. Upholding this premise, a small degree of concrete nouns is projected by James to suggest general topographic features. Among them, the most important are those that signify the points of focus in the narrative such as “beast,” “ass,” “donkey,” “sphinx,” “lily,” “church,” “tomb,” etc. Other than the proper nouns which have been brought into play to typify the physical account of the narrated phenomenon like “Weatherend,” “Pembles,” “Boyers,” “lazzarone,” “stiletto,” “Sorrento,” “Pompeii,” “rose Dresden,” etc. Approximately, half of the concrete nouns are used to signify general topographic features which, within the scope of the narrative, segregate the field of vision into geographical areas, that are, “Egypt,” “India,” “Asia,” “East,” “Rome,” “Italy,” “Naples,” “London,” etc. More importantly, an array of the concrete nouns has been exploited in agreement with the nouns more suggestive and profound in such a manner that they tend to crop up as dominant as compared to the concrete ones. For example, “queerness…haunted man,” “crouching beast…jungle,” “lap…gods,” “picture…sphinx,” “unidentified past… fortune,” etc. The abstract nouns add up to almost two-thirds of all nouns that authenticates the denigrating frequency of nouns in the narrative like “ignorance,” “knowledge,” “reunion,” “imagination,” “bewilderment,” etc. By the use of a large number of abstract nouns, the story is preoccupied and logically focalized through the perceptiveness of the third-person omniscient narrator at liminal and subliminal scales with reference to the essential confrontation between the physical and psychological forces in the narrative.

Stylistically, most of the verbs exploited in *The Beast in the Jungle* are not only persuasive in nature but vehemently designate the emotional and psychological intensity to the situation, thus indicate some sort of association or progression in the story. For example, “sprang up,” “jump out,” “smiling,” “persuaded instead of answering,” “afloat together,” “carrying,” etc. Additionally, an extraordinary amount of verbs has been used by James that are *stative* in nature in order to involve the actions symptomatic of physical position, significant states of being and paralinguistic aspects such as “groaned”, “touched”, “elapsed”, “assaulted”, etc. As the verbs are predominantly frequent in the narrative, a great number of verbs belonging to the categories prominent in terms of denoting attitudes and cognitive states have been used like “satisfied”, “disconcerted”, “confessed”, “flattered”, “hesitated”, “startled”, etc. In this context, the consummation of bare declarative locutions, which are not fundamentally performative and put up with tangibility and semantic significance at once, and befall performative under certain conditions is also appreciable. The illocutionary
force of these utterances in dialectical episodes denotes what the speaker is performing by uttering these linguistic expressions. In The Beast in the Jungle, illocutionary acts take two main forms. Firstly, there are plain statements of fact: “You know….” (p. 454); “I myself….” (p. 455). There are also dialogues in the direct discourse, which juxtapose illocutionary present or past tense statements of characters’ assumptions, predictions, oversimplifications and observations with future tense expressions of their intentional manipulations, sometimes inferences from the previously articulated statements: “From what…” (p. 454); “As if…” (p. 464). In this manner, James stylistically confirms his authorial power over past, present and future in relation to formal discourse structure.

The perlocutionary force offers the third facet, that is, the actual consequence or the effect of the locution in relation to intertextual conditions. For example: “Don’t leave me now” (p. 457). However, at lexical level there are linguistic forms that do not realize an act besides simple assertions but concurrently exemplify the speech act itself. As Miller’s argument justifies this fact in relation to James that “all performatives are little constative, all constatives a little performative. Usage, that is, how the locution is “taken” is everything” (2001, p. 17). In consequence, the narratee is left to construe the speaker’s intention or connotation. More importantly, the most evocative and consequential speech acts, being exploited in terms of performative verbs are “spring” and “lurk” that surface linguistically in multiple shades like “lurking”, “lurked”, “sprung”, “sprang up”, etc.

Moreover, a number of speech acts in The Beast in the Jungle are marked by reiteration, the codification of the meaning becomes a parabolic quest for the narratee as in the case of James “linguistic determination simultaneously involves ideological determination” (Easthope 1983, p. 19). In this relation, the exploitation of the figurative device of aposiopesis or reticentia is significantly evocative as it endows the narrative with psychological intensity and absorption. The aposiopesis refers to a mode of exciting suspicion by indicating that the meaning is other than the linguistic expression implies. James appears to withhold the truth to a certain moment in the narrative. This has been done mostly by leaving the utterances incomplete and imprecise in direct discourse: “Oh, how he looked… wonder of the wonder” (p. 479). Consequently, the meanings in the narrative always appear to exist “among other meanings as a link in the chain of meaning, which in its totality is the only thing that can be real” (Bakhtin 1986:146).

Referring to mind style, one of the most important aspect which plays the prime role in bringing on surface the characters’ mental or psychological self, is transitivity system, which captures the “experiential” metafunction and is the overall grammatical resource for construing going on” in the narrative discourse (Martin et al, 1997, p.100). The occurrence of the transitive verbs in The Beast in the Jungle is very remarkable, which not only stimulate the logic of cause and effect in the textual frame but also engender the sense of chain and sequencing that is not alienated from the purpose of the narrative. Further, they are emotionally involved with a sense of generativeness and artistic control. Hence the action projected by James via transitive verbs is actually anticipated towards a character, object, or situation etc., in order to endow the narrative with absolute transcendence of the self and psyche through an inclusive extension of understanding on the part of the narratee. It is note worthy here that some transitive verbs are also consumed intransitively by James to express static or subservient thoughts and feelings specifically to denote substantial entities rather than characters to portray the conjectural grounds of the narrative. For the reason, James’s dominant concern is to
explore and unfold the realm of human consciousness and tacit realities of the world of psyche without resorting to any precinct of certainty in its full quintessence. This impression, as true to form, stipulates a condensed and often circumlocutory artistic expression in which the indispensable links in relation to precise time and place are commonly made elliptical in order to thrash out a sense of reality that directly grows out of the mind and experiences.

References


