

## **A Stylistic Approach to the Unified Sides of Stream of Consciousness and Interior Monologue in William Faulkner's *Absalom, Absalom!* and Irwin Allen Ginsberg's "Howl".**

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### **Abstract:**

The present research is a stylistic attempt to study the unified sides of stream of consciousness and interior monologue in selected extracts from Faulkner's and Ginsberg's: *Absalom, Absalom!* and "Howl". Its relevance is to the sophisticated techniques that help unify the two sides in the works. These techniques are linguistic techniques, narrative techniques and metaleptic ones. The purpose of this study is to analyze them in Faulkner's and Ginsberg's *Absalom, Absalom* and "Howl". The problematic case of the two aforementioned works lies in the reader's involvement in resolving their ambiguity. Their rigorous style drives the reader into an involvement in understanding its ambiguity. Hence, the significance of the study lies in its being the first attempt at analysing this problematic style. The study concludes that the three techniques point out the hidden dark side of the American life through the employment of ambiguous problematic style.

**Keywords:** *Absalom Absalom!* Faulkner, Ginsberg, "Howl", Stream of Consciousness, Interior Monologue, Stylistic.

### **I- Introduction:**

Some literary texts need a close examination of their literary and linguistic functions as well as disclosing the major purpose behind the writers' use of specific deviated types of styles in the text. Such techniques cause certain difficulties on the

readers' comprehension of the intended meaning. Henceforth, there appeared stylistics in order to uncover these ambiguities.

Stylistics is an important and essential topic which has attracted writers and critics at the same time in the twentieth century. As an academic subject, it was influenced by modern linguistics, and has continued to use some of its techniques. In *The Routledge Dictionary of Literary Terms*, Child and Fowler (2006) defines 'stylistics' or 'linguistic stylistics' as:

any analytic study of literature which uses the concepts and techniques of modern linguistics. It is preferable to restrict the term to the linguistic study of style in the sense indicated above, devising appropriate terms for other literary applications of linguistics (p. 229)

Stanley Fish conceives stylistics as "an objective way of looking at the language of literature" (Niazi and Gautam, 2007, p.4). Texts are usually rich in their linguistic function such as syntax, phonological and lexis which are existent within them. In short, stylistics denotes "the study of literary discourse from a linguistic orientation" (Niazi and Gautam, 2007, p.16)

Stylistics has come as a reaction to the separate study of extracts or selected pieces individually either from the linguistic point of view or literary one. Stanley Fish quotes an extract from Peter Barry's (2015) *Beginning Theory: An Introduction to Literary and Cultural Theory* which states that "although literature is language, and therefore open to ordinary formal linguistic investigation ... it has, like other formally distinctive texts, essentially distinctive contexts which the linguist no less than the critic must study" (P. 200).

On the other hand, Richard Bradford (1997) considers "the stylistic features of a particular literary text as productive of an empirical unity and completeness" (P.13) the thing that leads both the text and context to be unified as one characteristic in contextualism (Pp. 13-14). This gives an entry to studying literary texts from the linguistic point of view; because such studies delineate and disambiguate texts styles employed by the writers.

The term stream of consciousness was first presented by the American psychologist and philosopher William James (1842-1910), the brother of the

American novelist Henry James. In *Principles of Psychology* (1890), he coined this term “to present the inner thoughts of a character in random form characteristic of everyday thinking” (Sharma, 2010, p.135).

Stream of consciousness technique was first experimented by the French novelist Edward Dujardin in late 19<sup>th</sup> century. Then, it was employed by other novelists like Marcel Proust, James Joyce, Virginia Woolf, and Dorothy Richardson. It was a reaction to the traditional realistic novel, especially the Edwardian one. It was a turning point in the technique of novel writing. It has diverted the reader’s attention from the objective world of the narrator/character to his/her psychological world via depicting free recollected thoughts, sensations, and impressions.

Roger Fowler (1981), the English critic states that stream of consciousness records the flow of impressions passing through a character’s mind. By recording the actual flow of thought with its paradoxes and irrelevancies Joyce, Woolf, and Richardson attempted to avoid the over-insistent authorial rhetoric of Edwardian novels. For them, the traditional techniques could not meet the social pressures of the new age. They rejected the socio-descriptive novel, and focused on ‘the character itself’. Inner thoughts and feelings now occupied attention.(p. 224) This psychological term is clarified by Amrita Sharma (2010) through explaining its meaning thoroughly in its relation to literary work in which she states: “A manner of writing in which the character’s sense perceptions, thoughts, feelings and memories are presented in a continuous flow” (p. 135)

The term stream of consciousness refers to a state or level of consciousness and does not refer to a technique in its usage. It stands for a sub-vocal level and also it is inchoate flux of feelings, memories, and images. The stream of consciousness fiction makes the reader sealed interiority, insular in phenomenology. The novelists use the direct Interior monologue technique to represent the state of stream of consciousness. Direct interior monologue is random, not systematically arranged, irrational, inchoate, annoyed flap of thoughts, images, memories, associations. Interior Monologue in Joyce, Faulkner, Virginia Wolf makes words inchoate fletch of stream of consciousness. Leigh Anne Duck in *The Nation's Region: Southern Modernism, Segregation, and U.S. Nationalism* argues that "Faulkner's interior monologue often represents subjectivities that seem detached from the linear time"(2009, P. 149).

The research studies the unifying aspects in William Faulkner's *Absalom, Absalom!* and Allen Ginsberg's "Howl" stream of consciousness and interior monologue. It is relevant to the various sophisticated techniques that contribute to the process of unification: linguistic techniques, narrative techniques and metaleptic ones. It applies the stylistic approach to these sides: it adopts Chris Baldick's (2008) conception of narrative, A. V. Ashok's (lectures Notes, Semester IV, 2012), Momina Masood's (Jan 1, 2017) , and Sarah Kuxhausen's (n. d.) stylistic conceptions.

The problem of the Faulkner's *Absalom Absalom!* and Ginsberg's "Howl" lies in the state of the reader's involvement in discovering their ambiguous rigorous style. Henceforth, the significance of the study lies in its being as an attempt at analysing this rigorous style.

## **II- The Unifying Aspects in William Faulkner's *Absalom, Absalom!* and Allen Ginsberg's "Howl":**

William Faulkner and Erwin A. Ginsberg employ three stylistic techniques: linguistic, narrative, and metaleptic. These techniques express the thematic, aesthetic, and visionary maelstroms of Faulkner's and Ginsberg's literary texts. They are used at three levels: the lexical level (word), the syntactic level (sentence), and the narrative one (storytelling). Chris Baldick (2008) defines narrative as: "A telling of some true or fictitious event or connected sequence of events, recounted by a narrator to a narrate..." (P. 219). They perform the unification of stream of consciousness and interior monologue in the two works by the following relations: signification, difference/dissimilarity, parallelism, duality, conflation, superimposition, and parataxis.

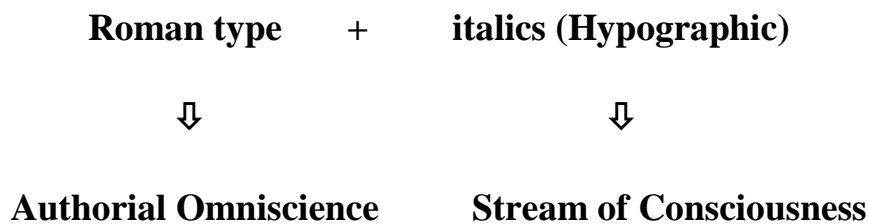
The lexical level of the linguistic technique is manifested in the wistaria incident, the twelve-mile buggy's journey which has started from Sutpen's Hundred at a September's night in 1909. It signifies the reading of a letter which arrives on 10<sup>th</sup> January 1910. This letter informs Quentin and Shreve of the death of Miss Rosa Coldfield. In spite of all these condensed events along with their complexities, they are still incorporated within each other in order to produce a unified picture for the novel atmosphere.

The humble wistaria and the complexity of Sutpen's motivation are unified together. The touchable wisteria incident carries many deep meanings through its creeping throughout the novel. A. V. Ashok's (lectures Notes, Semester IV, 2012) clarifies in his notes 'the meaning of humble wistaria' and the 'lurking meaning'. Faulkner's manipulation of wistaria perfume to be separated into the entire human action which appears throughout the novel. Faulkner chooses wistaria; because of its symbolic signification as "the essence of immortality" the thing that locates it in its long life, beauty and attractive refresh fragrance (Wisteria-meaning. (n.d.). Retrieved from <http://www.whats-your-sign.com/wistaria-meaning.html>).

The setting and context of events recalling are referred to on the table of Quentin's study room at Harvard University. There exists inside the room only a table, an open textbook, a lamp and an envelope. Also, there is a reference to a letter to Quentin sent in Jan 10<sup>th</sup>, 1910. It informs him of the passing away of Miss Rosa Coldfield. This passage is decorated with a common expression: 'Still Life'(Faulkner, (2005), *Absalom, Absalom!*, Ch.VI, P. 173). It is a reference to everyday life formulated by the mutinous narrative which is dominated by silence only.

There are fundamental Biblical references from the ancient times of Old Testament that refer to the life of David's son, Absalom which are borrowed by Faulkner to reinforce his ideas and give another new American image for that biblical character which is Thomas Sutpen in the novel. This time references of before and after of mid-century, before Sutpen's arrival to Jefferson at 1833 as well as his life after arrival, earlier and later parts of the novel enhance the idea of duality.

The level of the sentence structure in the letter takes the form of conflation. It is exposed in the speech between Shreve and Quentin and it is constructed according to this relationship:



There is conflation of authorial omniscience and stream of consciousness in this speech. The Italics (Hypographic) stand for Quentin's stream of consciousness

throughout the novel. Faulkner wants to stuff the two kinds of duality in the novel: the Outside and Inside one. Authorial omniscience is drawing an event or a person from a neutral outside standpoint: authorial omniscience and outside perspective. The authorial omniscience is third person narration.

**Authorial Voice+ Perspective Speech + Stream of Consciousness are three DISPARATE registers in *Absalom, Absalom!*.**

Faulkner's authorial omniscience voice is heard at the beginning of a certain passages (Faulkner, 2005, Pp.173-4) These sentences begin with Roman type, italics and without fall stops. Probably the writer intends to make the sentence come to entire details. Faulkner's sentence is synonymous to the visionary art. Besides, these sentences, which embrace the usual duty of preparing of the suitable atmosphere of disturbance, bring together different registers in the novel for the sake of harmonizing them altogether into a unified single sense. In such way, the sentence achieves transcendence into oneness of meaning at the end. In general, the majority of Faulkner's sentences are incorrect, wrong in syntax, using unwanted adjectives, long sentences without fall stops, and so on.

As for the technique of storytelling, specifically in the sixth chapter the time of the action refers to January 1910, the setting is a located at Harvard University where two students Quentin and Shreve live. The subject of these two students' conversation is Sutpen's legend. This speech is Metaleptic complaint between them which is clear through using the word "Wait". Metaleptic complaint is like distress on the listener. The storytelling is annoyingly, irrational jumping. Shreve speech "Wait then," Shreve said. "For God's sake wait" (Faulkner, 2005, p. 216) reflects this distress, and complain.

These words take the form of "Montage" which is incorporated with "Superimposition" of Quentin's stream of consciousness as a listener. Shreve is talking and Quentin's stream of consciousness diverts him into another direction. There is a storyteller who is superimposed by a listener with stream of consciousness. The stream of consciousness of the listener is superimposed on the vocalized material of Sutpen's legend of the speaker. In the act of storytelling, there is a montage drifted in sentence called conflation. There is authorial conflation in the level of sentence. In the first four pages of Chapter six, superimposition is employed, cinematic montage

where two scenes are seen simultaneously. The montage lurks in the speaker's speech and the listener's stream of consciousness. It is a duality of storyteller's voice and the listener's sub-vocal stream of consciousness.

Superimposition is a vertical relation which means the positioning of one object above the other, and not one beside the other. Faulkner accomplishes this technique in the following way: "*Yes. I have heard too much, I have been told too much, I have had to listen to too much, too long thinking Yes, Shreve sounds almost exactly like father: that letter.*" (2005, Ch. VI, P. 207).

Richard C. Moreland (2007) refers to Faulkner's use of parataxis in *Absalom Absalom!* as a foreground feature for intermingling altogether the voice of the narrator with the voice of the author. He also says that "two differently orientated voices" who talk and produce their words at the same time are going to portray "double faced," and "double orientation" and then resulting in "split referents, split addressers, and split addressees" (P. 25) These two echoing voices of the narrator and the voice fountains or comes from the typed words of the letter are loudly heard in the following speech: "*I will believe; I will. I will. Even if it is so, even if what my father told me is true and which, in spite of myself, I cannot keep from knowing is true, I will still believe* (Faulkner,2005, *Absalom, Absalom!*, Ch. IV, p. 90)."

The use of stream of consciousness in the novel serves the purpose of overcoming of, the inner and outer duality, exterior and interior duality. There are many other dualities in the novel like high and low, white and negro, simple and complex, the simple wistaria and the complexity of human motivation, Sutpen's motivation formulates as the target of storytelling. The events are divided into the precedent events and the following events, before 1833, 1909, 1859, 1860, 1865, 1866, and after September 1909, January 1910.

Duality is dissolved in *Absalom, Absalom!* in the transcendence of non-dual meaning in which the expression of "Holism of meaning" is used. There are many expressions for the oneness of meaning, the transcendence, the apparent contrariness of life. Everything in the novel implies oneness. In spite of the grief and calamity that occur in duality from the time of the prophet David, the meaning of existence goes on ceaselessly. These grievances and calamities are Metaleptic Problematized. Faulkner has enacted oneness in American fiction in *Absalom, Absalom!*

In general, *Absalom, Absalom!* focuses on the spot of time to emphasize the isolations and the contraries at the same time. This demonstrates that the spot of time is mixed and interfused with another spot of time for achieving unity. It indicates that the past and present are juxtaposed together through connecting previous events of the past with the present time events. There are no boundaries or clear cut lines between the two references of the time, earlier part or later part, before or after.

All moments in time are simultaneously coexistent in Judith's letter, which is given to Quentin and whose subject is Sutpen's legend in front of the porch of Compson's mansion. These extended interfused events show intermingling of the past and present. He goes inside and brings that 45 years letter to Quentin. In the sixth chapter, the letter arrived from Jefferson, Mississippi to Harvard, Massachusetts in the 10<sup>th</sup> of January 1910. These three spots of time; May 1865, September 1909 and January 1910, are similar in spite of their reference non-sequential order. Also the time reference of September 1909 is like reference of May 1860.

Faulkner uses the parallel of "Summer of Wistaria" in two different and far away periods of time in the novel respectively, which are September 1909 and 1860 to indicate the time distance as well as the closeness of meaning and repetition of events (Faulkner, 2005, *Absalom, Absalom!*, Ch. V, P. 143). Joseph R. Urgo and Noel Polk (2010) in *Reading Faulkner Absalom, Absalom!* argue on the interpretation of the meaning of the "summer of wistaria" in the following: "a summer of wisteria Rosa's consciousness of the wistaria here and of the twice-bloomed wistaria that begins the novel invokes ... the awakening of her sexuality". (P. 67)

The difference between two places is not discerned and could be absent in the faraway isolated places. Instead, these places are seen as one. Faulkner refuses to see Jefferson at Mississippi far away from Boston. So, South and North are close together and are united or connected by travelling system. He says "That evening, the twelve miles behind the fat mare in the moonless September dust, the trees along the road not rising soaring as trees...in which the horse and buggy moved,..."(Faulkner, 2005, *Absalom, Absalom!*, Ch. VI, P. 175). This twelve-mile buggy ride's narration between Rosa and Quentin strikes the reader as an artistic and visionary distribution. It is a reference to a hidden mystery in the novel which embraces within it the calamity and grief of human problems. Art and dramatization are enacted together. Fred C. Hobson (2003) comments on the narrative silence and madness of Rosa Coldfield in :



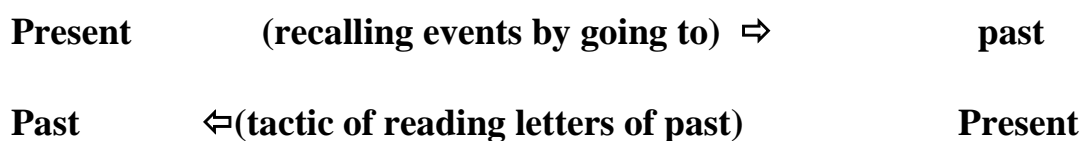
In Absalom, Absalom! Rosa Coldfield is the avatar of madness. She speaks the madness of her culture, but at times she too becomes that madness. This is not surprising if we think of Rosa's story as the repressed hysterical (to say both is redundant) narrative of patriarchy, as the feminine symptom of what patriarchy has silenced in order to construct its systems (P.152).

Thus, spots of time and place are unified by "Faulkner's unifying prose". The artful and visionary qualities of Faulkner's prose are represented in the refusal of seeing the past as death past and he succeeds in making death as a past. An integral part of living present is touched upon as the opening passage of the novel: "There was snow on Shreve's overcoat sleeve, his un-gloved blond square hand red and raw cold, vanishing" (Faulkner, 2005, Ch.VI, P. 173). The boundaries between objects which stand for "Still Life", in the novel are the table, table lamp, an open book, letter, etc. (Faulkner, 2005, Ch.VI,P. 173).

The two narrators; Rosa Coldfield and Quentin, play a major role in presenting interior monologue by means of imagination and recalling previous events either by going back to past through narrative technique or through the exchange of letters which were written many years ago but came to be read in the present. Edmund Loris Vlope (2003) notices a big difference in the narrative tone of Rosa and Compson. He states:

In tone, Miss Rosa's narration has a breathless, outraged, emotional quality so overwhelming that dominates the reader's imagination through the entire novel,... Mr. Compson's account is generally ironic in the tone, but his detachment sustained. When he creates the scene of Charles and Henry in New Orleans, he becomes imaginatively involved in his creation (P.190).

It is possible to sum up this shift from the present to the past and past to present in the following figure:



The Americans' suffering from alienation as crucial disease or terrible mental disorder made man unfit and feel strangeness from the living surrounded environment is uncovered. Ginsberg employs these frantic and dreadful feelings through stream of consciousness and interior monologue in "Howl" to express such thoughts of unrest, scare, and dissatisfaction; but they still carry hope within it. Josh Rahn (December 20, 2014 ) claims that:

Ginsberg's use of a stream-of-consciousness style flew in the face of established poetic conventions, and it allowed him to propagate the nonconformist agenda of the Beat generation by breaking down barriers in the literary tradition. This is evident in Part I of "Howl," where Ginsberg, using a stream-of-consciousness style, challenges the conventions of modern poetry. (n.pag.)

According to Momina Masood (Jan 1, 2017), it is ordinary to classify the language of the poem into Lexical Categories, Morphological Categories, Grammatical Categories, Figurative Categories, Deviation and Parallelism, Phonological Schemes and finally Coherence and Cohesion (n.pag.)

Allen Ginsberg's "Howl" uses the linguistic technique on its lexical level through euphemism and the word of death as a pilgrimage or a holy travel through the unknown. The speaker intends to collect religious signification of "Pilgrimage and cross" together. As cross has double meaning in this context, it may refer to the cross in which Christ was crucified or passing over. Yet, the word "void" complicates the situation and denotes the unknown future or destiny.

The poet deliberately inserts lunatic words to discard the attention as well as concentrating on the subject of suffering of the American society on the various levels. The lunatic asylum expressions reflect the people mental disorder and insane suffering as well. The used words, phrases and expressions that denote mental handicap are: "madder", "strange", "hospital", "nurses", "imaginary", "coughs", "dreadful", "murdered", "insanity", "coma", "shocks", "straightjackets", "faculties of the skull" and "worms of the senses". All these words and phrases altogether create a dreadful image of the gloomy, inhuman atmosphere of the miserable living conditions and social disabilities which are seen through the eyes of the insane and mentally handicapped residents inside the asylum (Momina Masood, (Jan 1, 2017), n.pag). It is

clear that the residents of the asylum of Rockland are using a primitive but meaningful language full of deeply meanings.

On the syntactic level, it is noteworthy to refer to the variation of using long sentences from the first part of "Howl" with the use of commas, exclamation and question marks, beside the use of acronyms, etc., whereas, in the second part, the poet excessively utilizes exclamation mark. In the last part, he tends not to use or rarely use punctuation marks. He only uses in this part one exclamation mark as if the poet has a specific purpose in that. Ginsberg adopts free verse technique with too long lines with no regular meter. Instead he recurses for the manipulating of economic words or expressions, borrowing, repetitions, words end with -ing, slang words, anaphora and alliterations, just to reinforce his emotions and to intensify his ideas too.

The poem manifests exigencies for good breath to read its long non-stop or running sentences. The poet deliberates in reading or reciting some parts of his poem in a very fast way, others in slow way, whereas, in other parts he fully concentrates and emphasizes on some words.

Moreover, Ginsberg adopts the surrealist long rushing lines that seem to be borrowed from Whitman's style with the effect of creating "desire to create a visceral impact on the audience" (1959, P. 37). Ginsberg and Whitman employ the excessive use of anaphora to create nervous ending lines pregnant with tension by means of their rhythmic emphasis and "non-periodic grammatical structures" (1959, P. 38). Momina Masood (Jan 1, 2017) in "'Howl' by Allen Ginsberg – A Stylistic Analysis" concentrates on the poet's use of the past, present and future tenses; but she points out that he seems to be imprisoned in the sense of present which he manipulates widely in the poem.

The poet manipulates the past tense in describing the dilemma of his generation minds. He uses asterisks, numbers, exclamation marks, and hyphens to reinforce the linguistic concept through adding ambiguity and perplexity to the poem. He complicates the sentence structure by inserting a language of insane and insanity.

The distance of time is enhanced through Allen Ginsberg's addressing Carl Solomon whom he meets in the mental asylum. Ginsberg through specific linguistic features usage exposes the madness and insanity in his poem. This elected insane and mad language reflects the poet's inner mentality suffering as a type of interiority. The

employment of such technique is to describe humans worry, irrational living conditions and personal split owed to these circumstances.

### **Past Tense ⇐ Major Events are in Present Tense ⇒ Future Tense**

Ginsberg uses distortion, fragmented and nonlinear timelines. He imposes allusions of people, real people as well as historical and religious people. It seems that the tone utilized is an angry one (Suzanne Shaut, Apr 14, 2015, Retrieved from <https://www.youtube.com/watch?v=mjE3QgLe6nk>). Ginsberg uses first person speaker pronoun as well as the relative one in his poem in order to serve different tasks. Firstly, he employs the first person pronoun “I” to reflect the poet’s voice as narrator such as “I saw the best minds...” (Ginsberg, 1959, “Howl”, P.9) in which Ginsberg transmits his personal bitter experiences of America and its citizens who lost their minds beside their disappointment. He recites these frustrations through the voice of lamentation as a flashback to his agonies and angst to that period crucial situations. (Spacey, Jan. 26, 2019, Retrieved from <https://owlcation.com/humanities/Analysis-of-Poem-Howl-by-Allen-Ginsberg>. N.pag.).

Secondly, the relative pronoun “who” serves as a verbal collage to which Ginsberg attempts to intermingle the people he knows with the various dangers surrounding them including the war by means this relative pronoun “who” as in: “who passed through universities with radiant cool eyes hallucinating/ Arkansas and Blake-light tragedy among the scholars of war, (Ginsberg, 1959, P.9)”.

Through the pronoun “who” Ginsberg alludes to the intellectual and sexual deviated minds by means of the rhythmic litany tone utilized as a prayer or ritualistic music to make the poem parts join together as one unit. This time, ‘who’ brings the prophetic visionary opinions or ideas at this place as Carol is crazy who formulates the sound of deprived and oppressed as well. (Spacey, Jan. 26, 2019, Retrieved from <https://owlcation.com/humanities/Analysis-of-Poem-Howl-by-Allen-Ginsberg>. n.pag.). In addition, Ginsberg uses incorrect grammatical expressions, in order to hint to mental disabilities in which a person undergoes from psychological and spiritual oppressions (Spacey, Jan. 26, 2019, Retrieved from <https://owlcation.com/humanities/Analysis-of-Poem-Howl-by-Allen-Ginsberg>. n.pag.) as in the following lines:

who ate fire in paint hotels or drank turpentine in Paradise Alley,

death, or purgatoried their torsos night after night (Ginsberg, 1959, P.9)

Ginsberg shares Faulkner's novel in adopting the narrative technique as a main technique in which the three different tenses (past, present and future) work altogether to develop the story or plot of the poem. The poet recourses to journey and travel method for involving the narrator and the reader in the action and setting. Sara Iglesias Rivas's (2013/2014) "Allen Ginsberg's Howl: A Literary and Cultural Analysis" states: "The poem's quickening rhythms resemble several things, from a spiritual trance to an imitation of sexual intercourse, and they lead the reader to the climactic moment of enlightenment at the poem's center(P. 35)."

Ginsberg uses first person narration and past time together for creating the distance along with expressing his inner mind thoughts through stream of consciousness. He states in part I:

I saw the best minds of my generation destroyed by madness,  
starving hysterical naked,  
dragging themselves through the negro streets at dawn looking for  
an angry fix, (1959, Pp.1-4)

This duality occupies the present as a pivotal center to move in two directions at the same time, one is towards the past while the other is towards future in free mood. It may show the conceptual ideas of stream of consciousness as a linguistic element obsession in this form:

**DUALITIES**      ⇒      ⇓

**Stream of consciousness= UNSPOKEN THOUGHTS VS INSANE  
SPOKEN WORDS**

The production of such mental unbalanced sentences by a mad person engenders a reflection for the interior and exterior mental state that American personality and society undergo. This **CONFLATION** is achieved in the spoken words which can be expressed in this figure:

**First Person Narration + Scriptures' Characters**



**Authorial Omniscience Stream of Consciousness and Interior Monologue**

In this poem “Howl”, the poet conflates authorial omniscience with both stream of consciousness and interior monologue to exhibit his task of criticizing the American cult of life which reached the culmination of ugliest materialistic, sexual, debauchery, nakedness and social deterioration in all levels according the Beats Movement point of view. The poet remained outside the scope neutrally as he observes the happening events beside transmitting them into public from the reflection of a man suffering from the mental disorder, in spite of being first person narrator. This creates prophetic and mythological state of influence on the society. The following diagram sums up this state:

**Authorial Voice + Perspective Speech + Stream of Consciousness and Interior Monologue formulate the Major Three DISPARATE in “Howl”.**

The Metaleptic technique is present in Ginsberg’s poem in three parts altogether. The first part of the poem is intended to immerse and insert the reader in the modern urban life’s extremities and complexities as portrayed by the Beats Movement which shifts among the ““defiance, longing, terror, zaniness, hysteria, prayer, anger, joy, tears, exhaustion—culminating in the absolutes of madness and suicide”(Josh Rahn, December 20, 2014, n.pag.)” meanwhile, the second part deals with the Scriptures characteristic of Moloch. The importance of the third part lurks in the “dramatic shift” which Josh Rahn refers to as a shift from ““self-consuming rage to renewal in love,” or an “apocalyptic release”( December 20, 2014, n.pag.)” This type of isolation or alienation will induce in the state of unification within the self (December 20, 2014, n.pag.). For the purpose of metaleptic through introducing a miserable isolation image for Molochas a bad omen for American society:

Moloch! Solitude! Filth! Ugliness! Ashcans and unobtainable

dollars ! Children screaming under the stairways ! Boys

sobbing in armies ! Old men weeping in the parks!

Moloch ! Moloch ! Nightmare of Moloch ! Moloch the loveless !

Mental Moloch! Moloch the heavy judger of men! (Ginsberg,1959, P.17)

Then, he moves to repetition and first person narration which is accompanied by present tense. Repetition creates monotony and dispersion of concentration to make the reader or listener feel dull and disinterested or emotionally detached from the subject itself. Ginsberg achieves this through reiterating the phrase “I’m with you in Rockland” (1959, Part III, P.19). In addition to that, Ginsberg is like Faulkner in using strange words which are not present in the dictionaries such as “yacketayakking screaming” (Ginsberg, 1959, Part I, P.10), just to create ambiguity, scattering and fogginess to fit the state of metalepsis. Like Faulkner, Ginsberg presents mad characters as the poet himself beside his friend Carol Solomon in “Howl”. This could be a reference to the social disease and essential psychological problems that needs for exigencies treatments.

Ginsberg depicts; through manipulating the symbol of Moloch, various shapes the American community as a victimized and entrapped within the modern life exigencies. Sally Baggett (June 1994) in her article “Allen Ginsberg” Portrays the poet as a victim of the corrupted materialistic American barren values by means of using the Interior monologue (<http://www.cje.ids.czest.pl/biblioteka/Ginsberg%20Howl%20analyse.pdf>. n.pag). Parataxis is another relation on the syntactic level in Ginsberg’s poem. It is derived from a Greek word, meaning ‘to place side by side.’

It can be defined as a rhetorical term in which phrases and clauses are placed one after another independently, without coordinating or subordinating them through the use of conjunctions. It is also called “additive style.” Parataxis is sometimes used as asyndeton, in which the phrases and clauses are coordinated without conjunctions. (Parataxis. (n. d.). Retrieved from <https://literarydevices.net/parataxis/> , n.pag.)

Sarah Kuxhausen (n. d.). divulges that “Parataxis is the juxtaposition of unrelated statements to stimulate the reader to search for connections between them (n.pag).”

This parataxis takes the reader through a mortal conflict between himself and understanding the meaning of words and phrases used by Ginsberg. Otherwise, the reader may get lost inside the whirlpool or vortex generated image among each breath. Here, the poet bears his juxtaposed reader from the imaginary world into the realistic one.

Ginsberg builds his tensional and dramatic imagery by means of an excessive use of fragmented parataxis throughout the poem. This parataxis avails to involve the reader in the shocked events of the mental disorder and psychological disorder of the American community which is reflected thorough the monotonous and angry repetition of words and phrases along the poem to take the form of a devilish dream or poignant unawakening nightmare. This nightmarish image incorporates death with drinking wine as a type of bloody diabolical celebration:

Peyote solidities of halls, backyard green tree cemetery dawns,  
wine drunkenness over the rooftops, storefront boroughs of  
teahead joyride neon blinking traffic light, sun and moon  
and tree vibrations in the roaring winter dusks of Brooklyn,  
ashcan rantings and kind king light of mind, (Ginsberg, 1959, "Howl", P.  
10).

In this way, Ginsberg juxtaposes "nightmarish and apocalyptic visions" with the end notes of "Holy" mantra prayer to give his readers a tiny glimpse of hope, power and strength. As if the poet tries to shed light on the medieval ages conflict between good and evil (Linnea Jönsson, (n.d.), retrieved from <http://www.sonoloco.com/txt/howl/howlenglish.html>, n.pag).

### **III- Conclusion:**

**To conclude,** stream of consciousness and the interior monologue in Faulkner's novel *Absalom, Absalom!* and Ginsberg's poem "Howl" comprise two unified aspects. This unification is achieved by the employment of three stylistic techniques: linguistic, narrative, and metaleptic techniques on three levels: the lexical level (word), the syntactic level (sentence), and the narrative one (storytelling). The three



techniques perform the unification through the following relations: signification, difference/dissimilarity, parallelism, duality, conflation, superimposition, and parataxis. They present the thematic, aesthetic, and visionary maelstroms of the two literary works. In general, the two unified aspects of stream of consciousness and interior monologue point out a general view of the American reality in the twentieth century. In short, they depict the hidden dark side of the American life through the employment of an ambiguous problematic style that the reader is driven to be involved in resolving its ambiguity.

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## دراسة اسلوبية للجوانب الموحدة لتيار الوعي والمونولوج الداخلي في رواية ويليام فوكنر "ابشالوم، أبشالوم!" وقصيدة أيرفين آين جينسبيرغ "الصرخة".

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### المستخلص :

تعد هذه الدراسة محاولة اسلوبية في دراسة الجوانب الموحدة لكل من تيار الوعي والمونولوج الداخلي لمقتطفات مختارة من الروائع الادبية للروائي وليام فوكنر "ابشالوم، ابشالوم!" وقصيدة الشاعر أيرفين آين جينسبيرغ "الصرخة". تكمن أهمية الدراسة في التقنيات المتطورة التي تساعد على توحيد الجانبين في هذه الأعمال. هذه التقنيات هي التقنيات اللغوية والتقنيات السردية وتقنيات الكناية عن صفة. الغرض من هذه الدراسة هو تحليلها في ضوء اعمال ويليام فوكنر و أيرفين آين جينسبيرغ "ابشالوم، أبشالوم!" و"الصرخة". تكمن حالة الإشكالية في العمليين المشار اليهما سايفا في مدى مشاركة القارئ في حل غموضهما. وإن أسلوبهم الصارم يدفع القارئ إلى المشاركة في فهم غموضهما. وبالتالي ، تكمن أهمية الدراسة في كونها المحاولة الأولى لتحليل هذا النمط الإشكالي. وخلصت الدراسة إلى أن التقنيات الثلاثة تشير إلى الجانب المظلم المخفي للحياة الأمريكية من خلال توظيف أسلوب إشكالي غامض .

**الكلمات المفتاحية:** فوكنر، جينسبيرغ، "ابشالوم، ابشالوم!" ، "الصرخة" ، تيار الوعي، المونولوج الداخلي. الاسلوبية .