



# The Psychological Prose and Edwardian Novel of Henry James in the Intertext of Modernist Prose

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**Abstract:** *The circle of writers who influenced the formation of psychological prose of modernism in the late 19th and early 20th centuries can be imagined both very wide and narrow: literary sources and influences are the nature of the matter. Not only Oscar Wilde and Walter Peter, Joseph Conrad and R. L. Stevenson, but also George Meredith and George Eliot can be included in this circle on one basis or another. And three more names are undoubtedly included in the intertext: Henry James, Thomas Gardy and Marcel' Proust. There is clear evidence of this.*

**Keywords:** *psychological prose, literary sources, literary-critical works, modernist attitude, modern psychological novel.*

*Date of Submission: 26-12-2022*

*Date of Acceptance: 31-01-2023*

## I. Introduction

One of the fundamental literary-critical works of D. H. Lawrence is dedicated to Thomas Gardy ("Essay on Thomas Gardy"). Ezra Pound considered Henry James to be his mentor. (Essay "Henry James and Rémy de Gourmont"). Marcel Proust was the master of the modern psychological novel for Woolf, even though the modernist attitude towards these authors was negative. The last point does not deny their common presence in the intertextual space as important stages in the development of literature. Perhaps the figure of Henry James is the most impressive. As a writer and literary critic, his work for the development of the English language psychological prose was effective in several ways: aesthetics, scope of problems and language.

## II. Literature review

One of the aesthetic positions of James was the idea of the infinite reality, which was the main theme of the artist. He wrote the following in the article "The Art of Literature" (1888), - "if you cannot convey a sense of reality, you cannot write a good novel; but it is difficult to say how to evoke this sense of reality - there are no recipes. Humanity is vast, and reality has countless shapes..." James's statement is an unwieldy antithesis to Wilde's paradoxical view that 'life is sadly formless', and Virginia Woolf in her essay on Sterne, the 'Almfos': "Real life is full of surprises; it flows through such strange places and brings such a whirlwind of adventure that no novelist can create."

Anticipating some of the foundations of modernism, James defined the novel as a living and ever-evolving organism ("a novel is a being, it is whole and continuous"), turned the truism outside "a novel must tell a story of adventure" and coincidentally turned to the 20th century, "a novel is an adventure" aphorism. Clearly anticipating the turn of the century and mocking his own time, he opined that "conventional, traditional forms" were fatal to the novel. He rejected the attempts of

some to create or evaluate the novel by "technical", formal parameters. and noted that the main thing in the novel is "the strange uneven rhythm of life."

### **III. Analysis**

Modern literature seemed to James to be a "psychological age". In this regard, he was right, because he prepared the ground for his followers. Thus, in the novels of moral problems at the end of the century, he describes the difficult psychological process as the small decisions of a person that gradually grow bigger every day, and then this big moral choice is formed and leaves the soul irrevocably damaged. At the same time, he realizes the means of depicting the inner world of a person hidden behind the outer shine and the mask of kindness. His method is reminiscent of Flaubert's: he preferred to describe psychology through a small thing, an external action, an action (deed), rather than going through detailed emotional states.

James was one of the first to try to "convey the strange uneven rhythm of life" and experimented with musical structure from the novel. Thus, his famous novel "The Wings of a Pigeon" was written three-quarters before the three-quarter "Venetian scenes", in a slow rhythm. Starting from Venice, especially from the deal with Merton and Kate to his departure, there is a sharp acceleration in the story.

In addition to these and other artistic innovations, James "introduced" two effective ideas to English literature at the turn of the century. One: as a "vast vessel" - the image of a person, with a deep, strong, real and unexplored nature. Another: about a "dying civilization" that kills all living and original. Often "civilization" in James's work is represented in the image of a secular European salon or circle. From this assumption about the tragic relationship between man and culture, one of the most important questions in later modernist psychological prose arises.

### **IV. Discussion**

The idea of devotion to the ideal of art as a highly conscious activity in the field of prose technique was probably the starting point for the development of modernism, as Henry James adopted it with various limitations from Gustave Flaubert. James has emphasized in many critical articles and reviews that the novelist must be a conscious artist. He also developed this idea in a series of 18 prefaces written for his New York edition of "Novels and Stories" (1907-1909).

It's hard to blame James for his limited form, but he truly believes that Flaubert's *Madame Bovary* is a classic because the work itself is perfectly crafted, but it shows that through such execution, timeless beauty can be created. James clarified his views in 2 letters to Hugh Wallpole, novelist of the younger generation. The soft intonation in these letters is an indication of his firmness with his personal critical position. James is a deep supporter of content and form. For him, the novel is a consciously created work. James points out that the novel's projection is not through the mind of an omniscient narrator, but through the mind of one of the characters.

For the younger generation of writers, this idea will be attractive. In the preface to *Portrait of a Woman*, James retrospectively analyzed his method: "make the mind of a young woman the center of the story," I said to myself, "and you have a more interesting and beautiful predicament that is hard to imagine." Not all subsequent novelists shared James's enthusiasm for *The Predicament*, which required the novelist to have great command of form. But his idea of telling a story through the mind of one of the characters found many followers (for example, M. Ford's novel "The Faithful Knight", D. H. Lawrence's "The White Peacock", Virginia Woolf's novel "The Waves", the essay "Flash", etc.).

Edwardian literature played an important role in the formation of the socio-cultural intertext of English modernist prose - first of all, Herbert. Wells's social "novel of ideas". However, modernists presented Wales as a supporter of traditionalism in literature, and the writer considered himself an

innovator. He was well aware of the difference between his own approach to literature and that of Henry James, and spoke of it in a 1911 lecture to the Times BOOK Club on "The Scope of the Novel." The edited text of the lecture was published in the form of an article under the title "Modern Novel" in the magazine "Fortnightly Review" in November of the same year.

## **V. Conclusion**

Wells' main argument is that the novel has been "narrowed and restricted" since Dickens, but is now regaining its former breadth, returning to a "free-flowing form", self-indulgent thinking, like the early English novel *Tristram Shandy* and *Tom Jones*. returning to the right to roam. Wells does not consider the novel to be an art, but "through it, as the only medium through which we have the opportunity to discuss many of the most pressing issues of the day, which are shaped by the social phenomena of the day." Wells makes high demands on the novel, but they are all framed in terms of social utility: "You can now see the extent of the demands I make of the novel: it is an agent of society, an instrument of understanding, a vehicle of self-evaluation, a medium of morals and behavior, a factory of customs, a critic of laws, institutions, social dogmas and ideas seen as It should be a place of inspiration, a source of knowledge, a seed of productive self-examination.

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