

Internal Monologue in James Joyce's *Ulysses*

Dlnya Abdalla Mohammed Ali

Department of English, School of Basic Education, University of Slemani, Slemani, Iraq

dilnya.mohammad@univsul.edu.iq

Abstract:

The term interior monologue depicts the continuous flow of contemplations and awareness inside the waking mind. It is a narrative strategy that attempts to grant the written equivalent of the method of individual reflection; it successfully embodies the character's complete mental process, thoughts and feelings. In literature, the term alludes to the stream of these ideas, with reference to the method of looking at a specific personality. Modernists utilize this device to show a story in the shape of individual contemplations instead of employing a dialogue or depiction. In this paper light is shed on two different kinds of interior monologue; direct and indirect and the differences between them are displayed, later descriptive qualitative method is used to identify and analyze the direct interior monologues that is used by the three main characters in Joyce's *Ulysses* (1922) which is considered as the greatest work of modern English literature today. So, there will be no discussion about indirect interior monologue in this research.

Key words: Interior monologue, narrative, James Joyce and *Ulysses*.

الخلاصة :

مصطلح المونولوج الداخلي يصور التدفق المستمر للتأملات والوعي داخل العقل المستيقظ. إنها استراتيجية سردية التي تجسد بنجاح العملية الذهنية للشخصية وأفكارها ومشاعرها. في الأدب، يشير المصطلح إلى جريان هذه الأفكار، مع الإشارة إلى طريقة النظر إلى شخصية معينة. يستخدم الحداثيين هذه الوسيلة لإظهار قصة في شكل تأملات فردية بدلاً من توظيف حوار. في هذا البحث تم إلقاء الضوء على نوعين مختلفين من المونولوج الداخلي؛ مباشر وغير مباشر وتم عرض الاختلافات بينهما، وإيضاً تم استخدام الطريقة الوصفية النوعية لتحديد وتحليل المونولوج الداخلي المباشر الذي تستخدمه الشخصيات الثلاثة الرئيسية في أوليسيس (1922) والتي تعتبر من أعظم أعمال الأدب الإنجليزي الحديث اليوم. لذلك، ليس هناك نقاش حول المونولوج الداخلي غير المباشر في هذا البحث.

پوخته :

زاراوهی مؤنولوجی ناوهکی وینای ووروزمی بهردهوام دهکات بو تیرامانهکان و ههستهکان لئاو هزریکی بهئاگا، وه بهسهرکهوتووی پرۆسهی هزری تهواوتی بو کارهکتەر و بیروکهکانی و ههستهکانی بهرجهسته دهکات له ئهدهیدا، ئهم زاراوهیه ئاراستهیه ئهم بیروکهانه پیشان دهدات لهگهڵ ریگهیه تهماشاکردن بو ئهکتهریکی دیاریکراو. نوسهره تازهمگهرهکان مؤنولوجی ناوهکی بهکاردههینن بو خستهه پرووی چیرۆک له شیوهی تیرامینی تاک لهبری بهکارهینانی گهتووکو و وینادانان. لهم تووژینهوهیهدا تیشک خراوته سهه دوو جۆری جیاواز له مؤنولوجی ناوهکی: راستهوخو و نا راستهوخو وه جیاوازیهکانی نیوانیان خراوتههروو. وه ریبازی وهسفی جۆری بهکارهاتوه بو دیاریکردن و شیکردنهوهی مؤنولوجه

راستهو خو ناوهمکيهکان که سی نهکتیره سهرمکيهکه بهکاری دههینن له یولیسيس دا (۱۹۲۲) که نهمرۆ به گهورهترین کاری نهدهبی ئینگلیزی نوئ دادهریت. ههر بویه لهم توئیزینهوهیدا وتووئیز لهسهر مؤنؤلوگی ناوهکی نا راستهوخو نهکراوه.

Introduction:

One of the focal points of the modernist literary works is reflecting the inner life of the hero or heroine and investigating the inward workings of a character's mind. Throughout, the center is on what the character sees, feels and considers rather than on what he does (Day 85). Getting inside the head of a character has been a fundamental concern of the modern literary works because what a character considers may imply more than what is said. The early twentieth century by experimental writers such as James Joyce, Virginia Woolf and William Faulkner made a vital improvement in the narrative technique. By dismantling the narrative continuity, avoiding standard ways of representing characters, and breaking the conventional sentence structure and coherence of narrative language by using stream of consciousness and other innovative narrative modes major works of modernist fiction subvert the basic traditions of prior prose fiction (Abrams 202). Modernists displayed narrative as a combination of ideas and perceptions of one or more character's minds. Through the character's recollections, affiliations, sentiments and expectations events are passed on to the reader. This technique is called internal monologue; monologue (from Greek: 'speaking alone') is a speech presented by an individual, with or without an audience, most frequently to reveal mental considerations. Hence, lyric verses, prayers, and, within the theater, the soliloquy are all assortments of monologue (Sokhanvar 49).

To direct a story authors, use internal monologue in some of their literary works. Some critics use the term interchangeably with the stream of consciousness, whereas other critics utilize stream of consciousness as the common term for any strategy that uses a character's thought as a basis for narrative, and reserve interior monologue to depict the ungrammatical type of prose that aims to represent the way people truly think (Martin and Hill 22). Meanwhile M. H. Abrams claims that, it is useful to follow the use of critics who use stream of consciousness as a thorough term, with reference to the author's use of various means in order to communicate the overall situation and the process of character's consciousness. The inner monologue is then reserved for that type of stream of consciousness which introduces the reader to the course and rhythm of awareness as precisely as occurs in character's mind. Sometimes internal monologue is portrayed as the precise presentation of the process of consciousness; but the author can display non-verbal elements as sense of perception, mental pictures, feelings and certain aspects of thought only by changing them into a few sorts of verbal comparable (345). Much of this change is a question of narrative conventions instead of unedited, point for point reproduction, and each writer puts his or her own mark on the internal monologues that are credited to characters within the story (Day 88; Abrams 345).

Recent attempts have been made to display that interior monologue, which was observed as a modernistic creative tool, in fact is a narrative device with a solemn history. Interior monologue has been used in passages of Homer, Vergil, Ovid, Longus, Chaucer, etc. In his article "The Interior Monologue in James Joyce and Otto Ludwig", William J. Lillyman explains that Robert Scholes and Robert Kellogg see that "in the modern stream of consciousness novel, silent soliloquies become more extended and less coherent, and they are less often explicitly quoted.

But these differences, no matter how important, are of degree, not of kind” (45). However, Lillyman suggests that there is indeed difference in kind between the silent soliloquies in the works of earlier writers and the modern interior monologue, a device inseparable from certain variation in narration art. Both Scholes and Kellogg set interior monologue apart from the question of narrative technique and use it as a label for an unspoken soliloquy regardless of how it is narrated and regardless of the prevailing narrative view. Their only requirement is that the storyteller should not interfere during the character’s soliloquy, based on Joyce’s definition of interior monologue “‘uninterrupted unrolling’ of a character’s thoughts, while neglecting his insistence on the complete absence of the traditional narrator” (Lillyman 50).

In order to show his character’s subtleties Joyce, in *Ulysses*, uses challenging literary forms. Unlike his earlier works he uses more innovative and unconventional narrative practices. The narrative techniques used by Joyce ultimately admit the lack of the literary forms to adequately express ideas in conventional ways. For Joyce a disruption of traditional literary forms is necessary to express ideas and emotions. *Ulysses* is regarded as a literary work that appreciates the spoken word rather than the written word. In general critics agree that in the first eleven episodes Joyce follows a common literary pattern, and in each subsequent chapter he adopts a more radical new style than the previous one and he depends more on the spoken word than on the written word (McKenna 178).

Jesse Matz in *The Modern Novel: A Short Introduction* points out “each chapter of the novel finds a new way to describe a world of explosive possibility; each chapter is like a modern novel of its own, focused on an aspect of modernity and formed in some new style” (30). For Gary Day one of the reasons that make *Ulysses* a distinguished novel is that the book does not have a plot in the traditional sense. An important question rises concerning the stream moving, in the characters’ minds, through time which is how does time is represented in the story? Joyce suggested one answer by putting the whole epic narrative of *Ulysses* in one day:

In using the myth, in manipulating a continuous parallel between contemporaneity and antiquity, Mr. Joyce is pursuing a method which others must pursue... It is simply a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history. (84)

In an essay on ‘Modern Fiction’ Virginia Woolf complimented Joyce for his capacity to exist in the moment: “let us record the atoms as they fall on the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness” (Bate 137). In their book, *An Outline of English Literature*, G.C. Thornley and Gwyneth Roberts state that *Ulysses* serves as a distinctive feature in the modern literature. What makes it an entirely unfamiliar work is its style of writing which permits the reader to move inside the minds of the characters, and display their contemplations and sentiments in a persistent stream, breaking all the normal rules of portrayal, discourse and accentuation (149). Alex Martin and Robert Hill believe that novels produced by these thought-provoking methods are often novels that are often considered as ‘difficult’. Such experiments that amplify throughout novels are now rare, but these experiences have impacted the modern writers and frequently move unreservedly among assortment of strategies for showing thought (23).

Direct Interior Monologue

In the direct monologue the character's consciousness is presented directly with none or almost a total lack of the narrator's presentation, guidance, and explanatory comments. That is the narrator seems to disappear completely from the page. In those cases, where the narrator appears, it may be said that his language is fused into the character's language, becoming imperceptible in context. In this type of monologue, there is no apparent connection between the sentences and the ideas; coherence is not respected. There is also a sudden shift from thought to thought. Here, first person singular point-of-view is used by the characters to express his/her inner thoughts and feelings (King 3).

Edouard Dujardin states that the purpose of using direct internal monologue is to introduce the reader directly to the inner life of a character, without the interference of the author by interpretation or comment (King 117). Robert Humphrey comments on the definition of direct interior monologue and observes that "interior monologue is, then, the technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated to deliberate speech" (24). Pre-speech level processes are not logically ordered or rationally controlled, compared to speech level processes, and cannot be verbalized.

Indirect Interior Monologue:

In indirect interior monologue through the language that is used, the present of the author will be felt. The narrator is the presenter, guider and commentator. The omniscient narrator using third and second person singular presents unspoken material as if it were directly from the consciousness of a character and guides the reader into the mind of the character (Dobie 410).

Internal Monologue in Ulysses:

It is recognized that a novel includes a plot, an interrelated sequence of events presented by a writer. Plots were noticeable characteristics of the novel until the nineteenth century (Day 84). Joyce's *Ulysses*, on the contrary, has no genuine plot. It describes an ordinary day in Dublin (June 16, 1904: the day on which Joyce met his wife Nora) from within the minds of three fundamental characters; Leopold Bloom, a humble Jewish advertising salesman, his wife Molly, and his student friend the young intellectual Stephen Dedalus, who reminds Bloom of his dead son (Fleischmann 77; Evans 273).

Molly Bloom's Monologue

In the last chapter of *Ulysses* Molly Bloom's inner monologue overwhelmed the general reception of Joyce's work.

The reader enters Molly's flowing mind as her mind goes back to multiple scenes from her past; her girlhood, the scene of her husband's courtship, Leopold Bloom, and the mysteries and pleasures of sexuality.

Molly is lying in bed; among numerous contemplations that go through her mind, she is arranging a melodic evening:

Whatll I wear shall I wear a white rose or those fairy cakes in Liptons I love the smell of a rich big shop at 7 1/2d a lb or the other ones with the cherries in them and the pinky sugar 11d a couple of lbs of those a nice plant for the middle of the table Id get that cheaper in wait wheres this I saw them not long ago I love flowers Id love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves rushing then the beautiful country with the fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and lakes and flowers. (Joyce 616)

The interior monologue that is shown in the above excerpt is direct interior monologue because first person singular point of view is used by the author to express the character's inner thoughts and feelings; also, there is no narration of the narrator and no commentaries or stage directions from the author. As said by Dujardin, direct interior monologue is the type of interior monologue in which the reader is directly introduced to the inner life of a character, without the interference of the author by interpretation or comment.

At one level, Molly's inner speech is codified by the word 'yes'; but on another level, 'yes' is just a hook that stands for elusive, pre-linguistic moment. In Molly's dialogue, "Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the City Arms hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting" (Joyce 738) the narrative seems to slip into a stream of language without regard to what would be a coherent starting point; Molly goes back to a past time as Bloom demands to have breakfast in bed, but neither 'yes' nor 'because' follows any obvious antecedent. Molly's words are connectives within the verbal stream instead of being part of the mundane logic. Ellipses and dashes are used to show a textual pause; a rapid pause of Molly's thought (Frieden 183).

In the last pages Molly recalls the day "I gave him all the pleasure I could leading him on till he asked me to say yes" (Joyce 615) this shows her confirmation reaches its peak. In the scene "The day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leapyear like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a womans body yes" (Joyce 782) the word 'yes' streams between the languages of the past and the present. Bloom's inquiry whether she accepts him is interrupted by Molly's imaginative journey around "all the ends of Europe", she looks "out over the sea and the sky I was thinking of so many things he didnt know of" (Joyce 783). Then she returns to her place with the word 'yes' by which she asserts his determination of her. In these quotations, the sudden shift from thought to thought and using first person point-of-view indicate the use of direct interior monologue.

Once more, the word 'yes' floats between expressing assertion and senseless connective, rising to a climax: "then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad" (Joyce 783). Competition among syntactic structures can be noticed, "he asked me... to say yes" is

interrupted by a “would I yes” which is an assertion of Molly's confirmation. Molly's reply words, “and yes I said yes I will Yes” can be read in different ways based on punctuation marks. On one level her answer may be read as “Yes, yes I will, yes” or it can be taken to another level as “I said... I will” punctuated by a thrice-repeated ‘yes’ of narration that asserts the narrative of confirmation. According to Ken Frieden “a previous draft of the final words reads, “I said I will yes” (Joyce 185) superimposed in the published edition, several possibilities stand together, as

‘Yes,’ I said, ‘Yes, I will. Yes’

and

(Yes) I said, (yes) ‘I will’ (yes).

Molly's reverie is considered to be the most representative piece of direct interior monologue as it is freed from author's selection and control, it also lacks coherence.

let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer the apron he gave me was like that something only I only wore it twice better lower this lamp and try again so as I can get up early Ill go to Lambes there beside Findlaters and get them to send us some flowers to put about the place in case he brings him home tomorrow today I mean no no Fridays an unlucky day first I want to do the place up someway the dust grows in it I think while Im asleep then we can have music and cigarettes I can accompany him first I must clean the keys of the piano with milk whatll I wear shall I wear a white rose or those fairy cakes in Liptons I love the smell of a rich big shop at 7 1/2d a lb or the other ones with the cherries in them and the pinky sugar. (Joyce 614)

In this passage, the reader finds it very hard to comprehend what Molly thinks about. She changes her mind a lot. She thinks about flowers but suddenly she changes her mind and thinks about Lombard Street wallpaper. She tries to count the numbers to fall asleep but her thought does not allow her to and she starts again thinking. She thinks about future and makes a plan to clean the place for the arrival of her husband and a guest then her thoughts shift to cakes. This is an instance of direct interior monologue as besides the use of the first person singular point-of-view and the complete disappearance of the narrator there is a sudden shift from thought to thought. Her thoughts flow freely, not interrupted by external events. She thinks about everything without a logical order of events and mixed present, past and future events.

Leopold Bloom's Monologue

To describe the internal monologue Joyce created an assortment of devices. In *Ulysses*, internal monologue goes astray from routine language structure where Bloom is thinking of his missing daughter's birthday “Fifteen yesterday. Curious, fifteenth of the month too. Her first birthday away from home. Separation. Remember the summer morning she was born, running to knock up Mrs Thornton in Denzille street. Jolly old woman” (Joyce 56). Here is another section of direct inner monologue in which Leopold Bloom tours Dublin, watching and pondering “Pineapple rock, lemon platt, butter scotch. A sugarsticky girl shovelling scoopfuls of creams

for a christian brother. Some school treat. Bad for their tummies. Lozenge and comfit manufacturer to His Majesty the King. God. Save. Us. Sitting on his throne sucking red jujubes white” (Joyce 129).

In the above quotations, there are no issues with traditional norms in text construction and there is no linguistic censorship. Clearly, the text is an instance of unconventional language, acquiring a differentiated syntax, morphology and punctuation, and also setting up a fresh order based on free association procedures with private coherence relations.

“Hynes jotting down something in his notebook. Ah, the names. But he knows them all. No: coming to me. -I am just taking the names, Hynes said below his breath. What is your christian name? I’m not sure” (Joyce 95).

The example above shows that Joyce conducts more radical tests in *Ulysses* with the form of an interior monologue, particularly in his representation of Leopold Bloom’s ideas. He avoids complete phrases with finite verbs in favor of incomplete, often verbless syntagms that mimic the mental leaps of Bloom as he combines ideas.

Stephen Dedalus’s Monologue

At first reading, the first few pages of *Ulysses* may seem ambiguous to the reader, four words interrupt some remarks of Buck Mulligan to Stephen Dedalus: “God, Kinch [Stephen], if you and I could only work together we might do something for the island. Hellenise it.” Cranly’s arm. His arm. “And to think of your having to beg from these swine. I’m the only one that knows what you are” (Joyce 6).

Since no character in the novel holds Cranly’s name, the reader concerns about who he is. In fact, the significance of Cranly’s arm becomes clear if only one remembers a scene in *A Portrait of an Artist as a Young Man* when Stephen once goes for a walk with his friend Cranly who takes Stephen by arm “Cranly seized his arm and steered him round so as to lead back towards Lesson Park. He laughed almost slyly and pressed Stephen’s arm with an elder’s affection” (Joyce 247). In *Ulysses* as Buck Mulligan takes Stephen’s arm the latter remembers the episode. These four words are Stephen’s unspoken monologue.

The reader may be confused whether the above quotation is a narrative monologue or an interior monologue. It is evident that the usual difference between the two narrative devices is of person and tense: the narrated monologue being in the third person and usually the past tense; the interior monologue in the first person and usually the present tense. However, this will not help here as Stephen’s ideas do not contain verbs, and no personal pronouns about himself. William J. Lillyman observes that, unlike the narrated monologue and all other types of narration, the inner monologue lacks all indications of the presence of a narrator. This is true of Stephen’s thoughts in the above passage. Moreover, he goes on to note that “the ‘Cranly’s arm’ example creates the impression that the character, Stephen, has taken over the narrative control usually vested in some voice outside the character” (Joyce 47). It becomes obvious that the quotation above is an example of direct interior monologue as clarified by Dujardin that direct interior monologue represents the culmination of the trend to remove the narrator's voice from the novel.

A further example illustrates removing the narrative features that make the reader aware of the meditating voice of the narrator. “Stephen bent forward and peered at the mirror held out to him, cleft by a crooked crack. Hair on end. As he and others see me. Who chose this face for me? This dogsbody to rid of vermin. It asks me too” (Joyce 5), the first half of the first sentence of this passage describes Stephen’s actions by the narrator: “Stephen bent forward and peered at the mirror held out to him...”, the next part of the passage clearly shows Stephen’s direct interior monologue, “cleft by a crooked crack, hair on end. As he and others see me. Who chose this face for me? This dogsbody to rid of vermin. It asks me too” depicts Stephen’s silent remark as he observes himself in the cracked mirror. This shows that Stephen’s inner voice wrests control of the narration from the narrator.

Stephen’s interior monologue is more difficult to comprehend than the other character’s as it leaps from classical illusion to examining the senses and what they actually represent, to reliving his own painful family memories and to composing poetry on the beach. Hence, the writer enters the level of pre-speech as he tries to convey his character’s flow of consciousness. The following is an excerpt from Stephen’s lengthy direct interior monologue. Joyce shows the way his character is thinking by using short and disjointed phrases.

The cold domed room of the tower waits. Through the barbicans the shafts of light are moving ever, slowly ever as my feet are sinking, creeping duskward over the dial floor. Blue dusk, nightfall, deep blue night. In the darkness of the dome they wait, their pushedback chairs, my obelisk valise, around a board of abandoned platters. Who to clear it? He has the key. I will not sleep there when this night comes. (Joyce 39)

The author appears to be non-existent and the character's inner self is provided straight as if the reader were overhearing an articulation of the thought stream and sensation flowing through the mind of the character.

“He lifted his feet up from the suck and turned back by the mole of boulders. Take all, keep all. My soul walks with me, form of forms. So in the moon’s midwatches I pace the path above the rocks, in sable silvered, hearing Elsinore’s tempting flood. The flood is following me. I can watch it flow past from here” (Joyce 40).

The example shows that the interior monologue technique is used by the author to express the idea. The interior monologue that is shown is direct interior monologue because the writer uses first person pronoun and finite verbs in the present tense.

Conclusion:

Joyce's *Ulysses* includes numerous cases of interior monologue. In his fiction, Joyce portrays life as a whole, conscious and unconscious, without any concessions to ordinary speech conventions. Some of the events of the book are fictional, whereas other parts are quite realistic. As a creative artist Joyce makes a relationship between intellect and body, particularly when he is endeavoring to show all the half-formed considerations that pass through the consciousness of the characters. He would break the ordinary structure of the language until it could imagine these fluctuating impressions.

Through using shocking detail and extraordinary psychological insight Joyce captures the inner world of the main characters. The reader feels involved with the character's mind. This device is essential to our involvement of the characters. It is used to depict a narrative strategy in which the storyteller records in detail what passes through a character's awareness. Joyce uses direct interior monologue technique to represent what is going on in the characters' minds directly, sometimes in a syntactically unorthodox and incoherent manner. This paper shows that Joyce does not have one style of interior monologue; rather each of the three main characters has distinctive interior monologue and the distinctive use of very common words shape our understanding of each character. Their interior monologues recognize and move beyond the oppressive forces that limit them. They move beyond their environment's limits, embracing complicated identities that take various forms. Joyce uses direct interior monologues so that the reader can comprehend things in the way that are thought by characters without the narrator's filter. The third person narrator disappears and the use of the first person singular point of view with finite verbs in the present tense enables the reader to see, feel and touch all that the characters do. There is also no evident of intervention of the ordering mind of the narrator. Furthermore, short and disjointed phrases are used to show their inner consciousness.

As this paper deals only with direct interior monologue, the researcher suggests future works to be done on indirect interior monologue in the novel.

Works Cited:

Abrams, M. H. *A Glossary of Literary Terms*. Ninth Edition. USA: Wadsworth Cengage Learning, 2009. Print.

Bate, Jonathan. *English Literature a Very Short Introduction*. Oxford: Oxford University Press, 2010. Print.

Day, Gary. *Modernist Literature 1890 to 1950*. London: York Press, 2010. Print.

Dobie, Ann B. "Early Stream of Consciousness Writing: Great Expectations" *Nineteenth Century Fiction*. Vol.25, No.4, (Mar., 1971) Pp. 405-416.

Evans, Ifor. *A Short History of English Literature*. England: Penguin Books, 1985.

Fleischmann, Ruth. *The Survey of English Literature in its Historical Context*. Germany: ZFUW, 2013. Print.

Frieden, Ken. *Genius of Monologue*. Ithaca and London: Cornell University Press, 1985. Print.



Humphrey, Robert. *Stream of Consciousness in the Modern Novel*. Berkeley: University of California Press, 1954.

Joyce, James. *Ulysses*. New York: Dover Publications, INC., 2009.

King, C.D . “Edouard Dujardin, Inner Monologue and the Stream of Consciousness”. *French Studies*, Volume VII, Issue 2, April 1953, Pages 116-128.

Lillyman, W.J. “The Interior Monologue in James Joyce and Otto Ludwig”. *Comparative Literature*. Vol. 23, No. 1 (Winter, 1971), pp. 45-54. Published by: Duke University Press.

Martin, Alex and Robert Hill. *Modern Novels: Introductions to Modern English Literature for Students of English*. Great Britain: Prentice Hall, 1996. Print.

Matz, Jesse. *The Modern Novel: A Short Introduction*. Australia: Blackwell Publishing Ltd, 2004.

McKenna, Bernard. *James Joyce’s Ulysses: A Reference Guide*. London: Greenwood Press, 2002.

Sokhanvar, Jalal. *The Practice of Literary Terminology*. Tehran: SAMT, 1996. Print.

Thornley, G.C. and Gwyneth Roberts. *An Outline of English Literature*. China: Longman Group Ltd., 1984. Print.