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INTERIOR MONOLOGUE AND SETTING IN KATHERINE MANSFIELD'S SHORT STORIES

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Annotatsiya – maqolada Ketrin Mensfild hikoyalari haqidagi umumiy ma'lumotlar keltirilgan. Shu bilan birga Ketrin Mensfild hikoyalaridagi ichki monolog masalasiga doir fikrlar ham mavjud. Bundan tashqari uning hikoyalaridagi vaziyatlar ham turli misollar yordamida tahlil qilingan.

Kalit so'zlar: Ketrin Mensfild, hikoya, ichki monolog, Ingliz adabiyoti, realistik adabiyot, 20-asr adabiyoti.

Аннотация – В статье представлен обзор рассказов Кэтрин Мэнсфилд. Есть мысли и по поводу внутреннего монолога в рассказах Кэтрин Мэнсфилд. Ситуации в его рассказах также анализируются на различных примерах.

Ключевые слова: Кэтрин Мэнсфилд, повесть, внутренний монолог, английская литература, реалистическая литература, литература XX века.

Abstract – The article provides an overview of Catherine Mansfield stories. There are also thoughts on the issue of inner monologue in Catherine Mansfield stories. The situations in his stories are also analyzed using various examples.

Key words: Catherine Mansfield, story, inner monologue, English literature, realistic literature, 20th century literature.

Introduction. 20th century English literature was the most colorful, rich and realistic literature. This time prosperous writers as James Joyce, William Faulkner, Virginia Woolf, Katherine Mansfield began their literary careers and gave new heritages to literary canon. Katherine Mansfield was one of the most famous women writers in the early 20th century. In some sense, she was also the real founder of literature of the New Zealand nation.

Literature review. While analyzing setting in the short stories of Katherine Mansfield, one will have questions “What is short story?” “What is the role of setting in short story?”. So, I have to give information about short story and the role of setting in this genre.

In the Dictionary of literary terms the description of the word ‘short story’ is given as :

Short story (short store-ey): a prose narrative that is brief in nature. The short story also has many of the same characteristics of a novel including characters, setting and plot. However, due to length constraints, these characteristics and devices generally may not be as fully developed or as complex as those developed for a full-length novel. There are many authors well known for the short story including Edgar Allan Poe, Sherwood Anderson and Ernest Hemingway. According to the book *Literary Terms* by Karl Beckson and Arthur Ganz, “American writers since Poe, who first theorized on the structure and purpose of the short story, have paid

considerable attention to the form” (257). The written “protocol” regarding what comprises a short versus a long story is vague. However, a general standard might be that the short story could be read in one sitting. NTC’s *Dictionary of Literary Terms* quotes Edgar Allan Poe’s description as being ‘a short prose narrative, requiring from a half-hour to one or two hours in its perusal’.

Analysis. Mansfield’s “The first ball” described the mood of a girl, Lira, when she at the first time took part in a ball. Literally, Mansfield described nothing else except the simple conditions of what Lira saw in the ball and her mood. “If we ask when the ball begin, Lira thought it was hard to answer.” It began when she sat down in the carriage. In fact, it began when she made up at home. How excited she was! She was so excited that she almost dared not go to the ball. While dancing “an old experienced man” make her realize that the first ball was but the beginning of the last ball, she was depressed. Just for politeness, she had to accept another invitation to dance, but at once she got excited again. She couldn’t recognize “the veteran” who woke her up. The story ended in Lira’s cheerful dance. The story was ended, but the atmosphere created by Lira’s change of emotion still affected readers. Isn’t the life so? Clearly knowing the first ball was but the beginning of the last ball, we still wait for it cheerfully. It’s natural, and it should be.

Mansfield was also good at describing scene. Her another short story “At the bay” drew materials from her retrospection of the early life in New Zealand. One and another single parts which were segmented each other constituted a complete picture of a day’s life. It showed the life’s rhythm and tone from day to night of a very representative New Zealand family. With her keen observation, the writer depicted every small picture. In this story, before the main characters appeared the writer cost several paragraphs on depicting the beautiful scenery of the early morning. The light mist at the bay, the dew on the flowers and grass, the breeze, the singing bird, the sheep flock, the herder and his dog. It’s like a piece of delicate water-color picture, a soft song. [1]

The scene she described was the real objective scene in eyesight, meantime, was the imaginative scene in heart. The relation of the two was that of interweave of the scene and the character’s inner activities. Only by so, the moving effect of the blend of feeling and setting can be achieved. Mansfield never wrote scenes alone. She poured her own emotion into the description of the bay. [2]

At the beginning of “The wind blows”, a sad atmosphere caught us at once. “Suddenly—dreadfully--she wakes up. What has happened? Something dreadful has happened. No—nothing has happened. It is only the wind shaking the house, rattling the windows, banging a piece of iron on the roof and making her bed tremble. Leaves flutter past the window, up and away; down in the avenue a whole newspaper wags in the air like a lost kite and falls, spiked on a pine tree. It is old. Summer is over—it is autumn—everything is ugly....” Then the tone became more sorrow. “In waves, in clouds, in big round whirls the dust comes stinging, and with-it little bits of straw and chaff and manure. There is a loud roaring sound from the trees in the gardens, and standing at the bottom of the road outside Mr. Bullen’s gate she can hear the sea sob: “Ah!....Ah!....Ah-h!”. In the last part of this story, the brother and sister went for a walk round the esplanade [3]. “It’s getting very dark. In the harbor the coal hulks show

two lights—one high on a mast, and one from the stern” “A big black steamer with a long loop of smoke streaming, with the portholes lighted, with lights everywhere, is putting out to sea. The wind does not stop her; she cuts through the waves, making for the open gate between the pointed rocks that leads to...It’s the light that makes her look so awfully beautiful and mysterious...They are on board leaning over the rail arm in arm.” “Now the dark stretches a wing over the tumbling water. They can’t see those two anymore. Goodbye, goodbye. Don’t forget...But the ship is gone, now. The wind—the wind.” By means of the description of the scene, the writer’s endless mourning for her beloved brother Chummie, Bogey in this story, deeply moved reader’s heart [4].

Katherine Mansfield was also a pioneer in the interior monologue, which her contemporaries James Joyce and Virginia Woolf developed in their works as stream-of-consciousness technique. She did her utmost to present the character’s interior world, and she tried her best to capture the moment when human’s heart had a sudden consciousness of life and oneself. The creation principle she obeyed all her life was to “melt into the character”. She considered she must be the thing itself before describing and re-creating one thing. “When I described duck, I swear, I’m also a white duck with round eyes swimming in the yellow foam bubbling pool, occasionally having a quick glimpse of my inverted reflection in water.” [5]

Discussion. Interior monologue, in dramatic and non-dramatic fiction, narrative technique that exhibits the thoughts passing through the minds of the protagonists. These ideas may be either loosely related impressions approaching free association or more rationally structured sequences of thought and emotion. The term *interior monologue* is often used interchangeably with *stream of consciousness*.

But while an interior monologue may mirror all the half thoughts, impressions, and associations that impinge upon the character’s consciousness, it may also be restricted to an organized presentation of that character’s rational thoughts. Closely related to the soliloquy and dramatic monologue, the interior monologue became a characteristic device of 20th-century psychological novels [6].

When she wrote “The Stranger” she felt as if she had stood in the port and waited for several hours herself. When writing “The journey” she became “Valena, hanging the swan-necked umbrella”. In Mansfield’s works, the writer never appeared as a narrator, but completely melted into the heart of the character she created, thought in their intonations and ways [7]. In “The little governess”, the writer adopted a pure childish girl’s feeling and sight to observe and experience the surrounding world. The first sentence in the story “Oh, dear, how she wished that it wasn’t night-time. She’d have much rather travelled by day, much rather.” vividly transmitted a young girl’s speaking manner and psychology. Towards the rude porter she met in the station, she affirmed: “He is a robber!” The old man in the train was “Ninety at least” [8]. Just by a few words, the writer sketched a girl’s knowledge and tone. In the girl’s eye, “fat, fat coachmen driving fat cabs”, “a policeman standing in the middle like a clockwork doll”... All these soaked a child’s childishness and liveliness, a childish heart was expressed so vividly, cordially and movingly [9].

“The Canary” is an excellent example of her using interior monologue technique. The character was a lonely woman, only a lovely canary accompanied her all day. The

whole story is her interior monologue she spoke to the bird case after the bird died. The character loved the canary so sincerely and intensively that only the bird's song can give her some comfort when she felt lonely. When the canary sang, she felt working is also enjoyable. Through the inner monologue a person living in the hostile world appeared before our eyes [10].

And yet her masterpieces—the long stories 'At the Bay' and 'Prelude'—are lovingly detailed recreations of a New Zealand childhood, reports from the fringe—the edge of the world as she felt it to be. She wrote as if she'd stayed. Of course, these luminous re-imaginings are lit with the affection and nostalgia of the expatriate. They would not exist without their author's estrangement from the scenes and places and people she describes [11]. They are set in a New Zealand of the mind, composed at the edge of Mansfield's memory.

'At the Bay' and 'Prelude' are Mansfield's most innovative and widely-read works and as such they are often the only point of contact an international readership has with this obscure country at the bottom of the world [12]. And so, our sense of abandonment is corrected slightly by a feeling of pride.

Conclusion. Mansfield's relationship with her country of birth was, like most of her relationships, marked by extremes. In the beginning, as a precocious, literary schoolgirl, she despaired of her uncouth colonial home where 'people don't even know their alphabet'. As a mature writer she found in that 'hopeless' material a way of pushing the boundaries of the form—in the words of her biographer, Antony Alpers, a means of 'revolutionizing the English short story'.

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