

The Intellectual as an Alien: A Study of Henry James's
The Beast in the Jungle and James Joyce's
"A Painful Case"

المفكر غريباً: دراسة في رواية هنري جيمس القصيرة
الوحش في الغابة و قصة جيمس جويس القصيرة "قضية محزنة"

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Abstract

This research paper studies the alienation of the intellectuals in the modern novel through the study of two alienated characters, John Marcher in Henry James's *The Beast in the Jungle*, and Mr. Duffy in James's Joyce's "A Painful Case." As a result of the complexity of life in the industrial societies, the individuals, especially the intellectual ones, feel themselves unable to integrate into social life; they fear society and feel that it endangers their individuality and independence. Thus, these characters live on the fringe of the society in fear or in loneliness. These characters are offered a chance to reintegrate into social life through love, but they reject it, and cause the death of the beloved. At the end of each novella, the protagonist realizes the hollowness of his life, but this realization is too late to help the protagonist change.

I

In the industrial societies at the beginning of the twentieth century, social relationships, which were mainly based on economic exploitation, became so complicated that a lot of people found it difficult to cope with social life in the midst of ruthless social and economic struggle. They could neither understand the others, nor could they understand themselves. Consequently, they drew back to live on their own, leading a hollow, purposeless and meaningless life on the fringe of society away from other people. The educated people or intellectuals, more than others, suffered a complete loss of faith in the feasibility of social life, may be, because they felt themselves above vulgar social relationships, hence they cut off almost all social relations with others, preferring to live in complete loneliness. As a result, their mental energies were consumed with futile personal obsessions that reflect neurotic character.

Both Henry James, in *The Beast in the Jungle* (1903), and James Joyce, in "A Painful Case" (1905) present two alienated protagonists of many intellectual pursuits who shun social life and prefer to live on their own with a strong fear or aversion of serious and strong social relationships. Thinking that they are morally and mentally superior to the average human beings, they lead an empty life of loneliness and spiritual paralysis. They are offered a good chance to restore their lost faith in human society and consequently in normal social life through meeting women who offer them love as a possible solution to their dilemmas, but they are too paralyzed to change, hence they refuse love arrogantly, preferring to be alone. It is only at the end

that they realize the truth of their empty lives, but it is too late to correct the mistaken course they have already walked in and which has become the routine of their lives; as if loneliness were an irremediable disease that has gone deep into their souls.

Henry James (1843-1916) was an American by birth: He was born in New York City to an intellectual family whose father was a well-known thinker and philosopher, while the elder brother, William James, was a famous psychologist who was the first to introduce the term "stream of consciousness" in his book *Principles of Psychology* (1890), a term that was to become a very important narrative technique in writing the modern novel at the beginning of the twentieth century with such novelists as James Joyce, Virginia Woolf, William Faulkner and others including Henry James himself. William had a strong influence on his brother, Henry, who had always tried to be as distinguished as his elder brother, but the limitation of his American society, where the moneyed classes with their avarice and exploitation of others controlled social life, obliged him to leave his native country for Europe, where he visited France, Switzerland, Germany and England in which he finally settled down and became a citizen. As a novelist, Henry James passed through many phases but in the last phase which started almost with the end of the nineteenth century he turned a realist with a strong interest in human psychology. Hence, he wrote several novels in which he concentrated on the inner drives that push man to behave in ways that might seem odd in the eyes of others. His heavy use of such techniques as the stream of consciousness, free associations and interior monologue with his overemphasis on the intricate mental processes made his novels of this period very difficult to understand. In many of these novels, he was mostly concerned with characters who face certain situations that become a touchstone through which their moral selves are tested. More significantly, he also dealt with some human characters, mostly intellectuals, who suffer from some inner complexities that make them unable to live in harmony with their social environment, living in complete spiritual isolation and paralysis, as in *The Beast in the Jungle*.

On the other side, James Joyce (1882-1941) was an Irish writer, who felt fed up with the narrow-mindedness of his native land in which politics, religion and nationalism had rifted the nation into inimical groups and made life very difficult for such sensitive, broad-minded men like James Joyce himself. Hence, he was obliged to leave it for Europe, renouncing the bigotry and extremism of his fatherland and seeking for freedom and personal fulfillment in exile. As a novelist, Joyce was a modernist, who understood the plight of the intellectual and educated men that came under strong pressures exerted by powerful social, religious and political forces trying to subdue and control them. Hence he presents characters, in many of his short stories and novels, who suffer from a clear deficiency in interacting with the other people, preferring to live in isolation, without any serious contact with others. Like Henry James, Joyce concentrated on the mental processes of his characters by using the modern techniques of the stream of consciousness and free associations, revealing all the thoughts that pass in the characters' conscious minds with all the psychological urges that drive them to act, sometimes, contrary to the logic of normal things.

It is important to say, here, that this study is thematic in its core, therefore, its concentration will mainly be on the theme of loneliness and alienation of man, especially the intellectual, in modern society in Henry James's *The Beast in the Jungle* and James Joyce's "A Painful Case", emphasizing the similarities in the two writers' attitudes to, and viewpoints on, this significant issue. As to the technical aspects of the two works, they are not the concerns of this study.

In *The Beast in the Jungle*, James presents a character, who is obsessed by the idea that some spectacular event is to happen for him in the future, an event that will be so overwhelming that all his life will be affected and changed; and because he thinks that this incident will be terrible, he feels he is doomed to a catastrophic fate. This makes him live, in fear, on the margin of life, just watching and observing life moving on without doing anything. Thus, controlled by his inner fears of the coming doom, he wastes his life in futile waiting; worse he destroys the life of another person, a woman who has loved him for years silently, but he never cares for her feelings; he rather makes her watch with him the coming of the long awaited for event. It is only when he loses that woman that he realizes the truth of his life and obsession.

John Marcher, the protagonist, is an intellectual bachelor, who seems to enjoy a strong interest in cultural issues, while, emotionally, he is dry and cold. He is interested in music, artistic treasures and books; thus, he has toured the world, visiting the museums, monuments, operas, and historical sites. From the beginning of the novella, he appears to be abnormally apart: He comes with a group of visitors to see the artistic treasures in a museum (Weatherend), yet, he wanders around the place alone, away from the group as if he were a person who has lost his way ; he is described as a man "lost in the crowd".¹ He also seems absent-minded, unable to concentrate or remember faces well, as if mentally absorbed in some private question which troubles and tortures him acutely, leaving him incapable of seeing his way well. This mental confusion appears clearly when he meets an ex-friend, May Bartram, whom he has met in Naples years ago while they were visiting a historical site (the Palace of Pompeii): He feels that he has got acquainted with her somewhere, but to what extent, where and in what circumstances , he cannot remember well. He tries hard to remember, but fails, hence he concludes that his relationship with her should have been of no significance, or else he should have remembered by now. She reminds him of their previous meeting, and to his horror, she seems to have been very intimate to him, because he has told her of "a secret" that has been a source of mental trouble to him, a secret which he has never shared with anybody. His secret is that he has an inner apprehension which has haunted him all his life, living with him day by day, something that has left him unable to feel "settled for an hour in his life:" (p. 412) He expects some terrible thing to happen in his life and destroy it completely; he does not know what it is exactly; he defines it as something he is "to meet, to face, to see suddenly break out in my life, ...possibly annihilating me, ...altering everything, striking at the root of all my world and leaving me to the consequences, however they shape themselves." (p. 412) Evidently, Marcher is a man of neurotic character, with clear paranoiac feelings that make him distrust people and fear their harm and scorn; consequently he has never thought of seeking help or council in others. His psychic doubts and horrors, which torture him silently, lead to his complete paralysis of will that has turned him into a passive observer of life who just waits for the thing to happen rather than works to change or at least avoid it.

At the beginning of his meeting with May, Marcher thinks that this casual meeting will end as that before it, i.e. each will go his or her way and probably they will never meet again for years, but when he realizes that she has been acquainted with his hidden fear and has never betrayed it to anybody, he respects her and begs her to watch with him that the event may come without his notice, and she agrees. He becomes a

frequent visitor to her home, especially after the death of her aunt, with whom she has been living, and her subsequent residence near him in London, but, being a man of mental interests who has no faith in the potency of human emotions, he keeps himself detached and aloof, avoiding any emotional involvement and keeping their relationship mainly intellectual. That is he takes her to the galleries, museums, operas and concerts, speaking about nothing but his own predicament, and she listens attentively out of "her mercy, sympathy, [and] seriousness." (p. 416) We are told that he considers "her as a mere confidante"; (p. 416) he reveals all his inner troubles to her without any reserve. Thinking that he is living in an inimical, "cold", and "greedy" world, he has never revealed his inner fears and forebodings to anybody other than her. But he is so obsessed with the danger awaiting him that he is blind to her needs; he never for once asks her about her own concerns and personal troubles, proving his selfishness and egotism. Marriage, sometimes, presents itself to him as a possible solution for his inner trouble, especially when May proves her love for him as she dedicates all her time and attention selflessly to his comfort, but he quickly dismisses the possibility under the pretext that his "conviction, his apprehension, his obsession... was not a condition he could invite a woman to share." (p. 417) The truth is that Marcher is not a man of warm feelings that may make him a good husband, but rather a psychopath, who is in need of a tender nurse rather than a wife that has her own needs and demands. What makes the whole affair worse for the loving and delicate May is that Marcher always looks upon the world as a jungle and he is no more than a hunter in that jungle, where the beasts are lurking at every turn, beasts that may devour him at every moment:

Something or other lay in wait for him, amid the twists and the turns of the months and the years, like a crouching Beast in the Jungle. It signified little whether the crouching Beast were destined To slay him or to be slain. The definite point was the inevitable spring of the creature; and the definite lesson from that was that a man of feeling didn't cause himself to be accompanied by a lady on a tiger hunt. (p. 417)

It is important to note that Marcher, sometimes, feels his selfishness, hence he tries to repair his fault of egotism by inviting her to accompany him to the opera, where they are seen together a dozen of times in the month, and at many nights when they stay at home, they play the piano together. (p. 424-25) But these attempts cannot cover his selfish insistence on restricting all his conversations with her to his own inner worries only, trying to impose his own views on her. In contrast, May evinces a heroic self-denial, when she continues her watch with him and provides him with a quiet and adequate environment to appease his fears. Thus, while the world looks upon him as queer, she alone sympathizes with him; and as they grow older together, she never abandons or betrays him, but goes on her care for him. (p. 419) She tries, of course, to convince him that he can escape and even change his doom through other available means, ready at his hand, in a clear reference to love, but he refuses to listen, believing that it is not in his hands to change; and insisting that he is predestined to meet what he is waiting for: "It isn't one as to which there can be a change. It's in the lap of the gods. One's in the hands of one's law- there one is." (p.421) Obviously, this belief in predestination and fatalism is only a cover that masks his powerlessness and moral cowardice that make him fancy safety in passive waiting and watching rather than in active strife.

Marcher's selfishness can best be seen in his reaction to May's illness and possible death: He feels pity for her, not because she is dying in pain and agony, but rather because she will miss the chance of knowing the event of his life. Of course, it comes to his mind that the incident he is waiting for may be nothing more than the passing away of such an admirable, faithful friend and her disappearance from his life, but he dismisses this idea quickly, telling himself that what he is waiting for should be something spectacular, not common. One can see how the idea comes quickly to his mind and how he immediately denies it:

What could the thing that was to happen to him be, after all, but just this thing that had begun to happen? Her dying, her death, his consequent solitude—that was what he had figured as the Beast in the Jungle, that was what had been in the lap of the gods... It wasn't a thing of a monstrous order; not a fate rare and distinguished; ... it had only the stamp of the common doom. (p.437)

On her deathbed, May, in a cold April twilight, tells Marcher that the beast he is waiting for may have actually sprung or about to spring, though he is blind to it, and when he begs her to explain, she refuses; she only asks him to "guess" but he fails, obviously because he lacks that perceptiveness and sensibility which might have enabled him to understand her meaning. Because he has always been preoccupied with his own inner trouble and because he is not a man of emotions or a man who believes in the significance of emotions as a means of redemption, he is unable to understand that she hints at the fact that his imminent loss of her is the real disastrous event that will wreck his life.

Marcher's self realization comes after May's death. It comes gradually, as a result of a series of incidents that happen to him and help open his eyes to the truth of himself and the beast he is afraid of. The first incident happens, immediately after her death, in the burial place. Marcher, who has spent long years with May, finds himself ignored by all the mourners, who pass him by, without any notice as if he were only an unseen ghost or a shadow of no real existence. He feels then the importance of May's existence with him, an existence that has given meaning to his life and helped him pass as a real man in spite of his obsessions and fears. Later, he finds himself restless, clearly because he cannot confront the truth of his moral responsibility for her death. Thus, he decides to travel away from the scenes that witness his relationship with her, thinking that the best way to escape his dilemma is to live far away from those scenes that remind him of her, but this escape will certainly prove to be ineffectual because escape from problems does not solve them. However, he leaves on a long journey to the other side of the globe, where nothing can remind him of the past, deciding to make his journey as long as he can. He stays away for a year, spending most of his times on romantic scenes, yet he finds no joy there. Physically, he is moving around various places in the East, contemplating the temples of gods, sepulchers of kings, and the pyramids of pharaohs, but mentally, he is always dwelling on the graveyard, where the only human being, who has cared about his destiny, is buried. Finding no escape, he ends his journey and comes back to visit the graveyard on the next day after his arrival. We are told that "his visit was prompt...because he had been separated so long from the part of himself that alone he now valued." (p. 446), that is why he reaches her grave with some elation. It is in the graveyard that Marcher arrives at his full self-realization.

The moment of self-recognition, which is usually called "epiphany", comes to Marcher on his way to May's grave, when he comes across a man over-stricken with acute pain and sorrow for the loss of a dear

beloved. He feels surprised at the difference between him and the man, who looks so lonely and downcast. The question that comes to his mind is why he should not feel the ravage of sorrow as that man, while he is also so lonely and so bereaved. Brooding over his situation, he feels the emptiness of his life, the hollowness of his character and the shallowness of his dry, passionless views about the world, one after the other. We are told that: "Now that the illumination had begun ... it blazed to the zenith, and what he presently there gazing at was the sounded void of his life. He gazed, he drew breath, in pain; he turned in dismay, and, turning, he had before him in sharper incision than ever the open page of his story" (p. 449) Realizing the emptiness of his life leads him to open his eyes to the essence of his character as a man; he realizes that he has been "the man, to whom nothing on earth was to have happened. That was the rare stroke- that was his visitation." (p. 450) Soon, he sees that if he has responded positively to May's love of him, he would have redeemed the sin of his life; he would have escaped from his doom, he would have given his life meaning and purpose. Thus he tells himself now:

The escape would have been to love her; then, *then* he would have lived. She had lived ... since she had loved him for himself; whereas he had never thought of her... but in the chill of his egotism and the light of her use... The Beast had lurked indeed, and the Beast, at its hour, had sprung; it had sprung in that twilight of the cold April when ... she had risen from her chair ... and let him imaginably guess. It had sprung as he didn't guess (p. 450)

Realizing, bitterly, the truth of himself and the missed opportunity which might have saved his life, he feels so horrified that he, in his hallucination, imagines a beast rising to devour him, so, turning to avoid it, he falls on May's tomb:

"[The] bitterness sickened him ... He saw the jungle of his life and saw the lurking Beast ... rise, huge and hideous, for the leap that was to settle him. His eyes darkened- it was close; and, instinctively turning, in his hallucination, to avoid it, he flung himself, on his face, on the tomb." (p. 450-51)

III

Like *The Beast in the Jungle*, "A Painful Case" presents an intellectual man who suffers from a clear inability to adjust himself to social life because of a psychological complexity that keeps him at a distance from society. He leads a kind of life, which is characterized by a dull routine followed strictly day after day without change. Again as in *The Beast in the Jungle*, the protagonist in "A Painful Case" is offered a good chance to change his monotonous life when he meets a lady whose love and care could have added color to his life, but he abandons her to death, hence he ends in loneliness, feeling himself an outcast from life's feast.

From the beginning of the story, Mr. James Duffy, the protagonist, appears as a man of the mind, who lives with himself in complete loneliness. He has a rough, harsh character with no emotions that may soften it. His hatred of social life is clear in his preference to live in an isolated suburb of Dublin that is far away from the other parts of the city which he considers "mean, modern, and pretentious".² As to his house, it is

described as an old somber house overlooking a disused distillery and a shallow river. His emotionless, hard character is emphasized through the description of his room whose walls are free from pictures, and whose furniture is mainly made of iron and solid, heavy wood. His intellectual life can clearly be seen in the various books on the wooden shelves of his room, the writing materials on his desk, the manuscript translation of Hauptmann's Michael Kramer, and in the sheets of paper in which he writes his ideas every now and then. His melancholic character is hinted at through the advertisement for the Bile Beans, which is pasted on the first sheet of his papers, a medicine which is usually used to cure the disorder in the secretion of the bile that causes moodiness and gloom.

Mr. Duffy, who looks upon people as strangers, hence lives physically and psychologically remote from them, is also a stranger to himself, hence looks doubtfully at his own actions. We are told that he "lived at a little distance from his body, regarding his own acts with doubtful side-glances." (p. 106) As he has no friend and as he does not believe in communal activity, he never shares the people's spiritual life nor does he visit his relatives; his only connection with them is limited to accompanying them to the cemetery when they die. He never helps anybody nor does he give alms to the poor. In his daily life, he leads a very strict routine, which he never changes for once. He comes to the bank where he works at a certain hour by tram; he takes the same lunch and the same dinner in the same restaurant at the same hour every day. His choice of the restaurant is decided by the fact that he feels "himself safe from the society of Dublin's gilded youth." (p. 106) The only enjoyment he has is playing the piano or attending the opera to listen to Mozart's music which he likes. Other than this, his life moves on monotonously, without any change, like a tedious, "adventureless tale." (p. 107)

A possible change lurks in Mr. Duffy's life, when one day he gets acquainted with Mrs. Sinico, a middle-aged married woman, suffering from loneliness and the negligence of her sea-captain husband who is mostly away on the sea. Their first meeting happens in the opera house, a meeting that leads to several other meetings in which the two come closer to each other. From the very beginning, Mr. Duffy keeps these meetings wholly intellectual: "He lent her books, provided her with ideas, shared his intellectual life with her", and she "listened to all", until "he entangled his thoughts with hers." (p. 108) On her part, she encourages him to open his heart to her, and she listens to him with sympathy and understanding. She actually becomes his confessor, who is ready to listen to all his inner worries, past life memories, and his private views on politics and social evils. It is important to note, in his confessions, the tone of arrogance and aloofness in his references to the other people, and the disdain, ridicule, and hatred he feels for the political, cultural and social aspects of Dublin's life. He confesses, for instance, that he has joined once the Irish Socialist Party, but he attacks its workmen members whose discussions he describes as "timorous", and who have nothing to speak about but the question of wages. He has always felt himself unique among them. Finding them inferior to him, he decides to leave the party in the end with a strong belief that no "social revolution ... would be likely to strike Dublin for some centuries." (p. 108) He also criticizes severely the writers or critics, whom he calls "phrasemongers, incapable of thinking consecutively for sixty seconds", (p. 108) and the middle class which he accuses of entrusting "its morality to policemen and its fine arts to impresarios". (p. 109)

Mr. Duffy's relationship with Mrs. Sinico has positive effects on his character. Their constant companionship, her admiration of his integrity of character, their intellectual union and the entanglement of their thoughts, we are told, "exalted him, wore away the rough edges of his character, [and] emotionalized his mental life." (p. 109) But the problem is that Mr. Duffy cannot give himself easily to change; he has lived all his life alone, fearing and despising the others, and believing that human bonds lead to nothing but sorrow, hence, throughout his companionship with Mrs. Sinico, he keeps hearing an inner voice urging him to end that relationship, "insisting on the soul's incurable loneliness": It tells him "We cannot give ourselves... We are our own." (p. 109) Thus, he keeps waiting for an opportunity which might be taken as an excuse to break his relationship with her, and soon he finds that opportunity when she, one day in a moment of excitement, holds his hand passionately and raises it to her cheek. Horrified by her emotional action, he arranges one final meeting with her, in which he affirms that they must stop seeing each other, and finding her trembling, he leaves quickly. In her turn, she sends him back all the books and music he has already lent to her.

After the breach, Mr. Duffy goes back to his previous life of loneliness and rigid routine. He even avoids the concerts which he has always been interested in, lest he should meet Mrs. Sinico by chance. The only change in his routine is that he buys some new books and new pieces of music, which are added to his library. It is worth noting that two of these new books are *Thus Spake Zarathustra* and *The Gay Science* by the German philosopher, Nietzsche, the believer in the superman, the man of the mind who looks down on emotions as a symptom of weakness in man. This new interest in Nietzsche clearly shows how Mr. Duffy is trying now to foster his self image against possible self accusations against his decision to abandon Mrs. Sinico, who has shown some psychic troubles on her last meeting with him, the meeting in which they have agreed on separation. He tries to convince himself that Mrs. Sinico does not deserve his companionship or even his sympathy because she is a weak woman of emotions; he has tried to elevate her mental capacity, but she proves her inability to improve, hence he is right in his decision to cut off his relationship with her.

Mr. Duffy's self realization starts when he reads one day the news of Mrs. Sinico's death in a local newspaper. He is taking his usual dinner in the restaurant, when his eyes fall on that piece of news. He is stunned into a temporary paralysis, which leaves him sitting motionless for a long time until the maid comes to ask if there is something wrong in his meal, which he has left untouched. On his return home, he reads the news again and again as if he were unable to believe it. The news describes Mrs. Sinico's squalid death in a train accident while drunk late at night; it is almost an act of suicide, in which she crosses the railway lines while the train is moving. Clearly, Mrs. Sinico, suffering from miserable loneliness, has found in drink some solace and a means to escape her misery, hence she has become addicted to alcohol; and it seems that she has been contemplating suicide for some time after her separation from Mr. Duffy because the reportage says that she has been seen crossing the railway lines several times before the accident, while drunk, in spite of the many notices hung in several places in the station, forbidding crossing the lines except by the bridges and warning against accidents.

Mr. Duffy's first reaction is purely self-defensive: He regrets to have opened his heart to such a vulgar woman, and almost congratulates himself on having cut his relationship with such a woman who is capable of such squalid acts. He feels that she has not merely degraded herself by such a commonplace death, but she has degraded him, he who has taken her as "his soul's companion." (p. 112) He concludes that she has

been unfit to live, being "without any strength of purpose", something that has made her an easy prey to the habits of drink. (p. 113) Thus he does not find difficulty in approving the course he has taken with her. But the matter is not as easy as that, for soon he feels restless and tries to escape from his incriminating conscience by leaving home and finding shelter in a public house, where he asks for punch more than once. Yet he cannot evade the strong offensive of his blaming mind with its accusations that surround him from all sides. His strong self-defense shows the velocity of the accusations:

He asked himself what else could he have done. He could not have carried on a comedy of deception with her; he could not have lived with her openly. He had done what seemed to him best. How was he to blame? (p. 113)

This struggle inside Mr. Duffy's mind leads initially to his better understanding of Mrs. Sinico's real plight. We are told that "he understood how lonely her life must have been, sitting night after night alone in that room." (p. 114) Finding no solace in the public house, where his mind keeps torturing him, he goes out to walk in the open air, trying again to escape from his moral responsibility for her death, but again he fails because the accusations inside are too strong to overlook. Therefore, he cannot but confront the truth that it is he who has killed her through his arrogance and aloofness, asking himself "Why had he withheld life from her? Why had he sentenced her to death?" (p.114), in a direct admission of his responsibility. Self-recognition comes immediately after this confrontation of the truth and admission of responsibility, when he comes across some lovers lying in the shadow near a park wall. His sight of these furtive lovers brings forth all the hollowness of his life and its futility. We are told that:

He gnawed the rectitude of his life; he felt that he had been outcast from life's feast. One human being had seemed to love him and he had denied her life and happiness; he had sentenced her to ignominy, a death of shame. He knew that the prostrate creatures down by the wall were watching him and wished him gone. No one wanted him; he was outcast from life's feast. (p. 114)

The problem with Mr. Duffy, like Marcher's problem in James's *The Beast in the Jungle*, is that his self-recognition comes too late, therefore, change is impossible. Consequently, Mr. Duffy, who is loitering in the park and feeling Mrs. Sinico beside him, soon feels her going farther and farther away from him until he feels nothing but his loneliness, as if loneliness were a cancer for which there is no remedy.

IV

Through John Marcher and Mr. James Duffy, *The Beast in the Jungle* and "A Painful Case" are greatly similar in presenting the dilemma of the alienated men of the mind, who have some psychic troubles that leave them incapable of living a normal life among the other people. Because they are men of intellectual orientations, who are interested in art, philosophy, books, and music, they find themselves unable to communicate with the common people, whom they find either untrustworthy, greedy and cold (as in Marcher's case) or vulgar and 'gilded', especially the young people (as in Mr. Duffy's case). As a result, they undergo an inner revulsion that makes them close their minds and their hearts, refusing to share their individual lives with anybody, either out of fear of ridicule (Marcher), or aloofness and arrogance (Mr.

Duffy). From the psychological standpoint, these men are obviously neurotic, suffering from some mental aberration that takes various forms of suspicion of, and aversion to, human society and presents itself through the delusory visions or hallucinations which make these characters imagine dangers that have no real substance in reality or fear some imaginary risks in human relationships. These illusions cripple the will of these men and render them powerless and paralyzed.

As they are men of mental pursuits, both Marcher and Mr. Duffy look down on human passions, thinking them as symptoms of frailty. Thus, while they find mental relief in their associations with the females, May in *The Beast in the Jungle* and Mrs. Sinico in "A Painful Case", they cannot give themselves wholly to them through love, for instance, hence they never allow emotions to interfere in their relations with these women under various pretexts: For Marcher, who thinks himself a hunter in a jungle full of savage tigers, a wise hunter cannot accompany a woman on his tiger hunt, while for the arrogant Mr. Duffy, a wise man cannot befriend an emotional woman who may drag him down to her level. Consequently these men fail to avail themselves of the good opportunity of meeting these sympathetic women who understand and admire them to come to terms with human society and restore their faith in it. Instead, they evince a psychopathic egotism represented by an evident apathy to the suffering of these women and an exploitive relationship in which they speak about their views and troubles, while the women just listen and sympathize. Thus, the woman, for each one of them, is just a receptive creature whose significance lies solely in her function as a confidante or a confessor that may receive the secrets or the views of the male without being able to show or express her own especial troubles and views, as if she were not a human being with private needs and concerns. She is denied her humanity and abandoned to death, even to an ignominious death in Mrs. Sinico's case, just because she shows the least hint of her femininity and humanity.

Both Marcher and Mr. Duffy have their moments of self-realization, in which they come face to face with the truth about their empty lives and hollow characters. Though this self-understanding comes gradually, but the moment of truth is sudden; it is an epiphany: a moment of revelation where the bare truth is seen lucidly, as if a thick veil were lifted from the eyes. It also happens on meeting a common, even a trivial, sight: the sorrow-stricken man in the cemetery in Marcher's case and the furtive lovers at the park wall in Mr. Duffy's case. In both cases, the protagonists come to realize the significance of love in their lives: Both recognize that love would have been the remedy for the misery of their lives; it would have given meaning and purpose to their lives. Thus, at the end of each of these literary works, a new meaning is added; i.e. that love is the essence of happiness in human life; it is the only source of redemption for the sins of the past; it is the basis of a healthy, integrated character. It is these important lessons that the protagonists have come to understand at the end. But because these lessons are learned too late, i.e. after the death of the beloved, the protagonists, under a heavy sense of regret, end with a strong self-censured feeling that pushes them to feel their role in the death of the two women too strongly: Marcher, in a fit of hallucination, collapses on May's grave because he feels intensely that it is his neglect of her, rather than any physical disease, that has really killed May, while Mr. Duffy sees himself a killer because he has pushed Mrs. Sinico to a degrading death or suicide by his neglect and dismissal of her.

Finally, through the presentation of the dilemma of the intellectuals in the society, the two novelists indirectly criticize the social and economic changes in their societies that have led such educated men to

recoil from people and lead a solitary life in which all their mental capabilities are uselessly consumed. Both works show that the protagonists' arid and sterile lives are the direct result of their inability to integrate into a system of life which they do not believe in or understand, hence they start to crack under the mental strain and social pressures; consequently they show clear symptoms of mental and psychological disorder which become apparent in the hallucinations, delusions and inner fears that make of them helpless victims of society. Even their aloof and apathetic attitudes to the suffering of others, including women, may be interpreted as a self-defense precaution against what they fear as an inherent danger, vulgarity, coldness, or greediness in society.

Notes

1. Henry James, "The Beast in the Jungle", in *The Turn of the Screw and Other Short Novels* (New York: A Signet Classic, New American Library, 1962), p. 404. Subsequent references are all from this edition, therefore only page numbers are cited within the text.
- 2 James Joyce, *Dubliners* (London: Penguin Books, 1976), p. 105. Subsequent references are referred to by page numbers only within the text.

المفكر غريبا: دراسة في رواية هنري جيمس القصيرة
الوحش في الغابة و قصة جيمس جويس القصيرة "قضية محزنة"

الأستاذ سعد قاسم صغير

نتيجة للتقدم الصناعي والتقني الذي تحقق في المجتمعات الصناعية الغربية في نهاية القرن التاسع عشر وبداية القرن العشرين ، اصبحت العلاقات الاجتماعية معقدة جدا بحيث اخذ كثير من الافراد يعانون من عدم القدرة على الاندماج في المجتمع او التفاعل مع الاخرين. ويأتي في مقدمة هؤلاء المفكرون الذين يشعرون بالتحولات الاجتماعية والاقتصادية الصعبة اكثر من غيرهم. لذا فان معاناتهم تكون اكثر حدة من الاخرين. وكثيرا ما تكون عزلتهم مبنية على موقف فكري ينم عن أمراض نفسية تكمن عميقا في اللاشعور.

يدرس هذا البحث مشكلة الوحدة النفسية التي يعاني منها امثال هؤلاء المفكرين من خلال دراسة عمليين ادبيين لكاتبين مهمين من ادباء الانكليزية. وهما الرواية القصيرة للكاتب الامريكي/ الانكليزي هنري جيمس الوحش في الغابة (1903) والقصة القصيرة للكاتب الايرلندي جيمس جويس "قضية مؤلمة" (1905) اذ يقدم لنا الروائيان شخصيتين تتمتعان بالثقافة والفكر تعانيان من عدم القدرة على التفاعل مع المجتمع والتواصل مع الاخرين. لذا فهما ينسحبان من الحياة الاجتماعية ويعيشان على هامش المجتمع من دون ان تكون لهما صلة جدية بالآخرين. كما ان الاثنین يحملان كراهية عميقة للعلاقات الاجتماعية او خوف شديد منها، لذا فانهما يعيشان بعيدا عن المجتمع في وحدة نفسية وفكرية تجعلهما يترفعان على واقعهما الاجتماعي وينفران منه. وتسمح لكل منهما فرصة جيدة للعودة للمجتمع والتواصل مع الاخرين من خلال ظهور امراة في حياة كل منهما تقدم المحبة والاحترام لهما، الا انها لا يغتنامان الفرصة، لذا يظلان على وحدتهما النفسية وشللتهما الروحي. اذ بهملان هذه المرأة ويتركانها لتموت نتيجة لاهمالهما وقسوتهما. وينبع موقفهما السلبي من المرأة من كونهما مفكرين لا يؤمنان بالعواطف والمشاعر على اعتبار انها تنم عن الضعف. ولا تكتشف هاتان الشخصيتان حقيقة شخصيتهما وحقيقة مواقفهما الا في النهاية حينما يفقدان المرأة فيعرفان عندها حقيقة اهميتها في حياتهما كما يعرفان الخواء النفسي والروحي الذي كانا يعيشان فيه. الا ان الفهم للذات لن يكون له قيمة حقيقية اذ انه يأتي متاخرا جدا بحيث لا يمكن لهما التخلص من الوحدة والانزواء الذي كان قد تمكن من الغور عميقا في نفسيهما بلا خلاص.

ويناقش البحث موقف الروائيين من مشكلة الاغتراب عن المجتمع ويقارن بين أفكارهما بهذا الخصوص ، من خلال تحليل العملين
أعلاه.