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Abstract

Stream of consciousness is a process in which the subconscious mind leaves a trail of memories. These memories are somehow related to the present incident. A person who usually wants to live in their past or could not able to leave their past is usually using this stream. It is usually like an ant's line which follows the former one and this trail is only ended by the interruption. Stream of consciousness is utilized by writers for expressing the characters' emotions and feelings. It authorizes the readers to experience the characters' inner thought processes. This paper attempted to find out the use of Stream of Consciousness in 'See Now Then' by Jamaica Kincaid. Kincaid effectively reflects the characters' mental encounters through it.

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Introduction

Discoveries showed that the stream of consciousness procedure is portrayed by the accompanying striking elements: disorderly progression of pictures, liquid ramblings of the brain discussions with itself, focused substance of a person's psyche at a given point in reality and clear skip starting with one person then onto the next in the center of the page. "Stream of consciousness, narrative technique in nondramatic fiction intended to render the flow of myriad impressions—visual, auditory, physical, associative, and subliminal—that impinge on the consciousness of an individual and form part of his awareness along with the trend of his rational thoughts"(Britannica). With the modernist movement, it became a popular literary technique. The term was first used by the psychologist William James in *The Principles of Psychology* (1890). He described "By states of consciousness are meant such things as sensations, desires, emotions, cognitions, reasonings, decisions, volitions and the like." (James, 1892, p. 1). A few scholars may likewise decide to orchestrate occasions out of sequential requests or to give readers insights regarding the past through a person's recollections. In *See Now Then*, Kincaid passes numerous significant occasions and subtleties on through recollections that emerge as a feature of her various characters' continuous flows.

Jamaica Kincaid, original name Elaine Potter Richardson, (born May 25, 1949, St. John's, Antigua), Caribbean American writer whose essays, stories, and novels are evocative portrayals of family relationships and her native Antigua. Kincaid settled in New York City when she left Antigua at age 16. She first worked as an au pair in Manhattan." (Britannica). Her way of writing is very different and unique. She loves to experiment with her writing. Her very long sentences are her specialty. She took the reader from the present to the past effortlessly. Her narrators keep the reader inside their minds so the reader could feel all the emotions. And to make her novel more interesting she used Stream of Consciousness.

"Stream-of-consciousness writing is usually regarded as a special form of interior monologue and is characterized by associative leaps in thought and lack of some or all punctuation"(Wikipedia). It is a literary method of representing all mental processes of the character. The mental processes and thoughts are usually presented in an unpunctuated and disjointed 'interior monologue'. In the Interior monologue thoughts of the character are not mixed up with sense perceptions and impressions. The reader can find the observance of the rules of grammar, word order, and syntax to some extent in interior monologue. But In the stream of consciousness technique, the character's thoughts may be mingled with sense, perceptions, and impressions. "Stream of consciousness is a style or technique of

writing that tries to capture the natural flow of a character's extended thought process, often by incorporating sensory impressions, incomplete ideas, unusual syntax, and rough grammar."(Emily). In the novel *See Now Then* Kincaid adroitly used this technique. As an omniscient narrator, she does not tell us about the incidents, she makes them alive with the senses. Sounds are really important in stream of the conscious technique as it is one of the five senses of humans. Kincaid used these sounds to distract the attention of characters like in these lines where the narrator is telling us that how Mr. Sweet sees his wife as a male actor Charles Laughton, and how Mrs. Sweet sees her as " the actress Elsa Lanchester, in particular when she portrayed the young bride of the hero Frankenstein. All the same "Yum, yum, yum" were the sounds then echoing from the mouth of the beautiful Persephone.." (See *Now Then*,122). Kincaid suddenly changes the context as our minds suddenly stop thinking of the things after getting distracted. In the below-given paragraph, she describes all the sounds that irritate Mr. Sweet. He does not like any type of disturbance while practicing music in his studio.

“...so Amazing, she says, would say, so said Mr. Sweet to himself, in his studio above the garage, and in the garage, to accommodate him, to prevent him from hearing any sounds that were not made by him, no cars were allowed. All the same, he could hear the dunning sound caused by the washing machine and the clothes dryer and the hub-hub of the household beyond: Mr. Pembroke is mowing the lawn, the heating oil man from Green Oil is filling up the heating oil tank, Blue Flame Gas is here up those gas tanks, the man from CVPS is reading the meter, the furnace has just broken down even though it is only years old, the young Heracles has tonsillitis, the beautiful Persephone hates her mother, Mrs. Sweet, Mrs. Sweet now looks exactly like Charles Laughton as he portrayed Captain Bligh in the film *Mutiny on the Bounty*, a girl student of Mr. Sweet would you like to talk to him about his thoughts on *PierrotLunaire* over a glass of pimps cup in the sweets Garden ...”(22)

In this one long sentence, different sounds catch Mr. Sweet's attention, which is in his current surrounding. The studio above the garage is made to prevent sounds, the dunning sound of a washing machine, the hub-hub sound, and the sound of a mowing machine create a sensory image in the reader's mind. Her attention shifts from one to another sound and so quickly she recognizes the source of the sound. This is how a human mind is, fast and flickering. It does not stay on one thing and wanders here and there to heed everything so fast that It does forget to put a full

stop. Our consciousness doesn't know to stop naturally. One thought brings many connected impressions and sometimes unconnected ideas. As our narrator starts describing to us the studio but her In this way, the line of Sweet's thoughts is not broken, but they keep on coming one after the other in a flow. Like here narrator counts the tasks to be done by young Heracles which are unbelievable.

“Young Heracles, His wash, so many, so many: wash the dishes, put them away, clean the stables, walk the horses, fix the roof, milk the cows, emerge from his mother's womb in the usual way, slay the monster, cross the river, return again, climb up the mountain, descend on the other side, build a castle on the top of a hill, imprison the innocent in a dungeon, lay waste to whole villages to surprise all the villagers, trap and then skin the she-fox, eat his green vegetables and his meat too, kill his father, not kill his father, want to kill his father but not kill his father, keep his head on his shoulders, survive the threshold of night, await the dawn, take a pickaxe to the iris (his eye is not the flowers growing in his mother's garden), seize the sun, banish the moon, at every moment his the skin so cold, the fire at his back, cross the road by himself, tie his shoelaces, kiss a girl, sleep in his own bed.”(36-37)

Here the tasks of young Heracles are described not in the time sequence. The task of taking birth comes after the tasks done by any adult person. Because thoughts do not follow the unity of time and space. Some of his tasks are unbelievable and could be performed only by a superhero, like seizing the sun and banishing the moon. And some of them are trivial like tying his shoelaces, crossing the road by himself, and sleeping in his own bed. This is the beauty of the Stream of consciousness technique that it makes the fly with the wings of the narrator's imagination. Kincaid is a highly imaginative writer her sense of humor also makes her work more interesting. When young Heracles collided with Mr. Sweet as he was racing “to get a glass of water from the kitchen sink to quench his unquenchable thirst”, Mrs. Sweet describes this moment in a hyperbolic way that the incident becomes a funny scene. Heracles, “...hitting him squarely in the head, causing starry lights to shoot out of his ears and nostrils and eyes, sending Mr. Sweet into a coma from which he emerged many years later and immediately he cut off the young Heracles' head again. But the young Heracles, blessed with a natural instinct to live that would never, ever abandon him, picked up his head and put it back on...”(37). She makes Heracles a hero because his works and description of him are like a superman's one, “The young Heracles had released his pride of caged lions. (52). In another chapter.

Sweet who loves music, says, "I love Duke Ellington and often as a child, sitting in my bedroom alone, I imagined myself to be Duke Ellington, domineering and dominating my orchestra filled with brilliant musicians... I see myself as Duke Ellington and I see myself as Alban, Anton, Arnold." his dreams were high but now he feels he is a fail because of his wife who came from an island "I now live with that passenger, questionable passenger, on a banana boat, for is she a passenger or is she a banana? if she was a banana was she inspected?"(17). Here we see the funny imagination of Mr. Sweet about his wife.

In the stream of consciousness technique narrator's consciousness moves away from the present reality and entered the realm of memories and thoughts then when his present reality disturbs him he came back and then again starts to roam in his mind. Occasionally thoughts came out as chains, each piece attached to the other. But sometimes thoughts came out without any connection.

As the work of stream of consciousness is "To represent the full richness, speed, and subtlety of the mind at work, the writer incorporates snatches of incoherent thought, ungrammatical constructions, and free association of ideas, images, and words at the pre-speech level." (Encyclopedia Britannica) There are a few scholarly gadgets utilized by Kincaid to fortify the force of the continuous flow. One of them is repetition. In the whole novel, we find repetition of words and phrases which shows the intensity of emotions in one's mind. In the above paragraph words "Dad! Dad!" and "now, now, now" is repetitive. Repetition is an inclined toward device among speakers since it can assist with underlining a point and give a discourse more straightforward to follow. It likewise adds to the influential abilities — concentrates on demonstrating the way that repetition of an expression can persuade individuals regarding its reality. In this given paragraph the phrase 'I didn't want to emphasize on the inner desire of Mr. Sweet. As many times he repeated the phrase we find out his firm desire and his present boundaries to leave all those things which are related to Mrs. Sweet.

"...I didn't want to live in this godforsaken village, where at least three women have left their husbands for other women and I am sure eventually she'll be one of them, though I don't wish her on anybody; I didn't want to live in a village where a man left his wife to become a woman so he could marry another woman, someone entirely different from his wife; I didn't want to live in a place where everyone is so fat and everyone is related to everyone else." (15-16) The repetition shows the character's-discomfort feeling. His unconsciousness offers him some solution but still makes him depressing. He again shows his malevolence for Mrs. Sweet, "...and Thing to hate about her she is very loud, loud, loud!"(15-16) The

word 'loud' has been repeated three times but the word not only tells us the sound frequency but also the intensity of Mr. Sweet's hate toward Mrs. Sweet. In the course of the novel, many times she suddenly changes her narrator. As an omniscient narrator, she starts the scene but suddenly Mr. Sweet's thoughts got mingled without giving any pre reference.

"All the same her head was not lying on the kitchen counter and the kitchen counter was covered in yellow Formica an idea very reporting to Mr. Sweet for a kitchen counter should be white or marble or just plain wood but we just sweet would go out for her weight find such an abomination yellow Formica to cover the counter and then she would paint the wall in the kitchen those Caribbean colors men go fine apple, not Peaches and nectarine. Nectarine. "My house looks like the house of someone my dear mother, who warned me not to marry this horrible bitch, my dear mother who could see right away that we were not compatible, my dear, dear mother, who warned me against taking up with this woman of no proper upbringing ...(15)

As we see in the starting of the sentence the story is presented by the omniscient third-person narrator, then the narration suddenly shifts to the first person without telling us who is the narrator. Reader himself has to recognize the narrator. We notice the integration of the outer and inner realities in the passage Stream of consciousness also makes use of associative thought. In this style of writing, writers transition between ideas using loose connections that are often based on a character's personal experiences and memories."(Emily). Kincaid used this technique with perfection. Her protagonists usually live in their past. She used long sentences to explore the depths of the human thinking process and tell us the past of the things Mr. Sweet possessed in his studio.

"He made a nest-like space for himself in the room above the garage, a studio in which he wrote many things, ...he loved that room, for it was dark and full of all sorts of things that he loved, his memories of Paris, France, deviled eggs, his many collections of the Claudine books, the picture of the little girl he asked to undress when they were both six years old, the picture of his student he was in love with when she was seventeen and he was twenty-seven, the puppets he made when he was a child, the delicious puddings he ate when he was a little child, the old stubs of tickets from the city ballet, the old stubs of tickets from the theater, all little mementos

from a time so precious to him: his childhood; but she was such a beast, such a bitch and a beast and she must not be allowed anywhere near this room and he kept it locked and she was never allowed in it and he kept the key with him all the time, except when he got into bed with her, he placed it in a secret place, a place so secret that he never thought of it, for fear she might read his thoughts.” (14)

In this one long sentence, our narrator goes back and forth in time. She explains each and every small thing in the room along with its past. She did not put any full stop to the end of one sentence but she uses colons to show how the thoughts of the writer come out of her consciousness. She starts by describing the room of Mr. Sweet and while giving the details of the stuff inside the room she gives a brief history of everything to show its importance. Thoughts are associated by affiliation as opposed to by account arrangements. The activity happens and the plot creates through the psyche of the chief person. So the time and space in the unconscious are limitless. The description started in the present and end up in past.

In the case of indirect interior monologue, the omniscient author's continuous intervention is essential to guide the reader in reading the characters mind. The use of frequent parentheses is one of the favorite devices writers use. Parentheses can be signals of digression and simultaneity as this one, "... he asked if she could make his breakfast of toast Chernobyl (he liked his toast burnt)..."(72). With the help of parenthesis, Mrs. Sweet's unspoken thought showcases associated with the favorite toast of Mr. Sweet. She gives us an extra information aside from the main narration which suddenly appears in the mind . "...the light was the soft mauve (though she thought of mauve as a soft purple), like a semi-precious stone (amethyst), like a field of lavender (L. Officinalis) that had not been harvested..."(71). The parentheses awards narrators the solicitation is syntactic and linguistically autonomous. If Kincaid chose to write the above lines without parenthesis, it became monotonous. The use of such devices makes readers feel what the narrator or character is feeling.

Conclusion

The modernists disposed of age-old and standard approaches to embodying characters and violated the traditional syntax and cognizance of narrative dialect by applying a stream of consciousness. In her sequence of autobiographical novels, Kincaid dexterously employed a stream of consciousness technique. Through it, she records the impressions and sense perceptions of Mr. Sweet and Mrs. Sweet in this novel. Cozy inclination between the reader and the characters can be felt since she composes it with such clearness and accuracy. The reader can feel as though

they were between the characters and experience similar encounters. Kincaid can portray the mental perspective utilizing the stream of consciousness.

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