

The self-preservation.  
this train of thought,  
she



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The mark on the wall  
The mark on the wall is a story about a woman, sitting in front of the wall, and looking at the mark that every moment changes in her mind and becomes a fluid flow.

The study of the structural angles of the story shows that some elements in this story have a special place that can be considered. The theme What is so important in the mark on the wall is the theme of the writer's work and worldview that shadows in the entire story. The writer's philosophical look into the world of the story shows that the mark on the wall is filled with signs of meaningful questions pointing out the existence of the universe. " what should I gain? — Knowledge? Matter for further speculation? I can think sitting still as well as standing up. And what is knowledge?" " Here is nature once more at her old game of self-preservation. This train of thought, she perceives, is threatening mere waste of energy, even some collision with reality, for who will ever be able to lift a finger against Whitaker's Table of Precedency?" Narrator and narration On the eve of the story, we are faced with a first person narrator who has distanced herself from the memory of " the mark on the wall" and wants to tell the audience.

" PERHAPS it was the middle of January in the present that I first looked up and saw the mark on the wall. In order to fix a date, it is necessary to remember what one saw". The narrator, while standing out from the narrative of the story, has all the characteristics of the first person.

She slipped into her contradictory feelings and, with a simple excuse (the mark on the wall), makes everything happen. The narrator has a lot of permeability over the hidden layers of the text. Choosing this angle of inner

vision helps narrative go deep into the mind. However, at the dawn of the story, this distance has been preserved, but since the narrator (the same main character) sees the mark on the wall, the distance is deleted, and the narrator falls into the text of the narration. The massive endless questions and struggling in the mind of the narrator lead her to direct analysis, which surprises the audience and leaves no room for the interpretation of the text. It seems that by removing the threshold of the story, which emphasizes the first person's narrator, we can conclude that the point of view of the story is an internal monotony.

Speeches that are not heard but played in the mind and are not bound to the language frameworks. Plan In the mark on the wall, there is not something called a plot. The main event is the presence of a mark on the wall, which has no cause. The main reason for the mind of the searcher and protester is the narrator that goes on in the text. Can one say that a woman sees a mark on the wall, because of ...

?! Could it be said: Does a woman think because of the mark that she sees on the wall? The whole plot of the story can be this? What makes the story is a part of a woman's mind that is being released because of the mark on the wall. personality The main element in the mark of the wall is personality. Because the work is formed with the pivot of the main character. Using the fluid mind technique and through the main characters of the story, women's contradictory thoughts are discovered. The mark on the wall is an excuse for knowing the unconscious of a woman whom we can understand by the end of the text. " How readily our thoughts swarm upon a new object, lifting it a little way, as ants carry a blade of straw so feverishly, and then leave it". "

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Indeed, now that I have fixed my eyes upon it, I feel that I have grasped a plank in the sea; I feel a satisfying sense of reality which at once turns the two Archbishops and the Lord High Chancellor to the shadows of shades.

“ We know her character indirectly and professionally through her mind. Judging woman, full of doubt, a protester with a rebellious mind, all of which represent his dynamic personality. Because at the end of the story, suddenly, all the signs of her question are cleared, and a curtain rises. She is sometimes angry and sometimes in a trance, she begins to form another role in another form. The endless questions of the woman indicate that her characterization in the story is multidimensional or round. Her actions against different situations on the mark on the wall are unpredictable. This is precisely the element that pushes the story to the forefront.

The countless contradictions that are the rebellions of the soul of the rebellious woman, is a distinct symbol of the different aspect of her personality. Despite the very short and minor role of the man at the end of the story, the man's character is the key that, if not, there is no curtain rises, and the mark on the wall is still a snail. Scene and description The main scene is a white wall and the chair facing on it, on the winter nights and the woman sitting on the chair. Until the end of the story, this sequence does not change, and the jerks of the narrator's mind are constantly rising up and down. But the descriptive and partial view of the dispersed mind of the woman portrays a feminine and micro-view that, while encircling the question mark, illuminates a woman's image in the audience's mind: “ I think of the fire; the steady film of yellow light upon the page of my book; the three chrysanthemums in the round glass bowl on the mantelpiece”.

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“ And yet that mark on the wall is not a hole at all. It may even be caused by some round black substance, such as a small rose leaf, left over from the summer, and I, not being a very vigilant housekeeper—look at the dust on the mantelpiece, for example, the dust which, so they say, buried Troy three times over, only fragments of pots utterly refusing annihilation, as one can believe”. Addressing more details by the narrator is not only illustrates his personality but also helps to process the story, although it is brief. Move in the story It seems that addressing this category is essential in the mark on the wall. Because in this work we are not faced with physical movement.

A woman is seated on the chair, and it is the minds of her that makes the story. In fact, since the cause-effect relationship and the definition of the design are not classically meaningful in the story, the physic (longitudinal) movement is eliminated. But what makes the depth and layers of the effect is an emotional and in-depth movement.

Conversation or dialogue The story is a monologue. The inner thoughts of a woman’s mind that do not have a specific listener. The fluid flow of the mind of the story has left the scattered female vocabulary in outer space free from the minds of the audience that is not his direct listener. But the dialogue is formed at the end of the story between men and women, which is a key, and in fact, makes a fundamental change in the fate of the mark on the wall: “ I’m going out to buy a newspaper.

” “ Yes?” “ Though it’s no good buying newspapers.... Nothing ever happens. Curse this war; God damn this war!..

. All the same, I don't see why we should have a snail on our wall." " Ah, the mark on the wall! It was a snail". This short dialogue contains valuable information for the story and makes the end of story close and torn whatever the narrator wore.