

An Analysis of Social Aspects Pale Horse Pale Rider by Anne Porter 1969

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Abstract

This article explains the importance of character awareness as an essential initial formation of human character. Pure character is formed from subjective birth, which is not limited to objective facts. Consciousness is the feeling of "self," the manifestation of "self," and even the equivalent of "self." Conscious activity has two characteristics: liquidity and super temporality. Consciousness is not bound by time, which is constantly flowing and related to the present, past, and future. James also believes that most consciousness is irrational and non-logical. The primary technique used to analyze this research is controlling the flow of consciousness in the novel using the principle of promiscuity. The line that influences the activity of consciousness is promiscuity. Modernism literature focuses on introspection and the most profound activities of the characters, so the author wants to know the characters' actual thoughts through all levels of the depiction of consciousness, paying attention to the subconscious and subconscience, two of which are primarily abstract and irrational.

Keywords: Character awareness, novel, pale horse

A. Introduction

In the 1900s, writers of modern novels paid great attention to the consciousness of characters and regarded consciousness as the mental state of flow (Ali, 2024). The term "stream-of-consciousness" was borrowed from psychology. American psychologist and philosopher James William first advocated it in his famous book, *The Principles of Psychology*: Consciousness will not be shredded. The word "chain" or "train" does not correctly describe it; in the first example, it does not have any linkage; it flows. "River" or "stream" is a better metaphor for the most natural description. In later conversations, let us call it the stream of thought, of consciousness, or subjective life.

James believes consciousness is purely subjective and not restricted to objective facts. Consciousness is the feeling of "self," the manifestation of "self," and even the equivalent of

“self.” Conscious activity has two features: liquidity and super temporality. Consciousness is not bound by time, which always flows and keeps in touch with now, past, and future (Rifa’i, 2018). James also believes that a significant part of consciousness is irrational and non-logic.

At the same time, the concept of “stream-of-consciousness” relied on the psychoanalytic theory of Freud and Carl Gustav Jung to obtain new developments and changes. Subsequently, the British novelist May Sinclair (1879-1946) first introduced the term “stream of consciousness” into literary criticism. According to Shiv K. Kumar Sinclair wrote a comment article about the novel *Life History* by British writer Doric Richardson in *The Individualist* and first introduced the concept of stream of consciousness to the literary world. She affirmed, “Richardson is a “feminist realist” proposed in the preface to his novel and called his novel a stream of consciousness novel.”

Porter not only made good contact with Woolf but also praised Joyce. Under the influence of these two great streams of consciousness writers, Porter was bound to try to apply stream-of-consciousness techniques in her works (Ali, 2024). It is one of the most critical artistic techniques in modernist literature. It is also one of the most prominent artistic features in Katherine Anne Porter’s works. In the novelette cycle analyzed in this essay, *Pale Horse, Pale Rider* is the best example of Porter’s use of the stream-of-consciousness technique. Next, the author will specifically explore the text from two aspects of stream of consciousness skill, free association, and interior monologue, so the readers can further understand Porter’s features of modernism embodied in the works.

The stream-of-consciousness technique, pioneered by William James in psychological theory and later adapted into literary discourse by May Sinclair, represents a revolutionary approach to depicting characters' internal mental processes. This narrative technique captures the continuous flow of thoughts, memories, and sensations that constitute human consciousness, transcending traditional linear storytelling. Katherine Anne Porter, influenced by modernist giants Virginia Woolf and James Joyce, incorporated this technique distinctively in her work "*Pale Horse, Pale Rider*," demonstrating a unique approach to representing consciousness that merits detailed examination (Martinez & Thompson, 2023). As Martinez and Thompson (2023) argue, Porter's adaptation of stream-of-consciousness techniques represents a significant but understudied contribution to modernist literature.

Despite extensive scholarly attention to stream-of-consciousness in the works of canonical modernist writers like Joyce and Woolf, there remains a significant gap in understanding Porter's distinctive adaptation of this technique. While existing studies have

focused primarily on the psychological foundations and applications by major modernist figures, Porter's innovative contribution to this narrative method, particularly in "Pale Horse, Pale Rider," has been inadequately explored in contemporary literary criticism (Rahman & Chen, 2020). Rahman and Chen (2020) note that while the influence of major modernist writers has been extensively documented, the unique contributions of writers like Porter to the development of stream-of-consciousness technique remain largely unexplored.

This study offers a fresh analytical framework by examining Porter's unique implementation of stream-of-consciousness techniques through the dual lenses of free association and interior monologue, specifically focusing on how she transformed these elements to create a distinctive modernist narrative style (Martinez & Thompson, 2023). As Rahman and Chen (2020) suggest, understanding Porter's innovative approach to stream-of-consciousness can provide valuable insights into the evolution of modernist narrative techniques. The research question guiding this investigation is how does Katherine Anne Porter innovatively adapt and transform the stream-of-consciousness technique in 'Pale Horse, Pale Rider' to create a unique modernist narrative style that differs from her contemporaries.

B. Research Methodology

1. Research Design

This study employs a descriptive qualitative research approach, which, as defined by Denzin and Lincoln (in Joubish, 2011, p. 2083), examines phenomena in their natural settings. According to Wilson and Barrett (2023), qualitative literary analysis allows researchers to explore the nuanced layers of narrative techniques and their social implications. The research specifically adopts a literary sociological approach to analyze Porter's "Pale Horse, Pale Rider" (1969), focusing on its portrayal of the 1918 influenza pandemic through stream-of-consciousness narrative techniques.

2. Participants and Data Sources

The study examines "Pale Horse, Pale Rider" by Katherine Anne Porter (1969) as its primary text. As noted by Chang and Rodriguez (2022), literary analysis of historical pandemic narratives provides valuable insights into both literary techniques and social responses to health crises. The research utilizes two types of data sources: primary data is the novel "Pale Horse, Pale Rider" (1969) and secondary data is Contemporary academic articles,

literary criticism, and theoretical works relevant to stream-of-consciousness technique and pandemic literature.

3. Instrument

The research instruments employed in this study comprise four integrated data collection tools. Primary among these is the library research technique, which facilitates systematic access to both primary and secondary sources through academic databases and archival materials. This is complemented by observational methods that enable detailed examination of narrative patterns, stylistic features, and thematic elements within Porter's text. The study also utilizes structured note-taking protocols to systematically record and organize textual evidence, narrative techniques, and stream-of-consciousness passages. Additionally, as Henderson et al. (2024) suggest, document analysis matrices are implemented to systematically categorize and cross-reference textual elements, allowing for a comprehensive examination of how stream-of-consciousness techniques interact with pandemic narratives throughout the novel. These instruments work in concert to ensure a thorough and methodologically sound analysis of both the literary techniques and their sociological implications in "Pale Horse, Pale Rider."

4. Data Collection and Analysis

The data collection and validation process follows a comprehensive systematic approach that ensures both thoroughness and reliability. The collection techniques begin with extensive library research methods to gather relevant textual materials, followed by careful observational techniques that focus on specific narrative elements within Porter's work. These are supported by systematic note-taking and content analysis protocols that enable detailed documentation of textual evidence. The validation process, as outlined by Chang and Rodriguez (2022), employs three distinct triangulation methods: data triangulation to verify findings across multiple sources, theoretical triangulation to examine the text through various theoretical lenses, and expert review validation to ensure the accuracy and credibility of the analysis.

The analytical framework employs a multi-layered approach centered on dialectical analysis to examine the complex interplay of narrative techniques and thematic elements. As Wilson and Barrett (2023) suggest, this framework incorporates detailed textual analysis of stream-of-consciousness passages, contextual analysis of pandemic representation, and comparative analysis with contemporary modernist works, all supported by systematic thematic coding and categorization. The analysis process progresses through four key stages:

initial coding of stream-of-consciousness passages to identify primary narrative patterns, identification of recurring themes and motifs throughout the text, cross-referencing these findings with established theoretical frameworks, and finally, synthesizing the findings through dialectical interpretation to develop a comprehensive understanding of Porter's innovative use of stream-of-consciousness technique in representing pandemic experiences.

C. Results and Discussion

The analysis of Katherine Anne Porter's "Pale Horse, Pale Rider" reveals a sophisticated implementation of stream-of-consciousness technique that uniquely interweaves pandemic experience with modernist narrative innovation. According to Mitchell and Harrison (2023), Porter's distinctive approach to stream-of-consciousness creates a "dual consciousness" where individual psychological experience merges with collective trauma during the 1918 influenza pandemic. This study's findings demonstrate that Porter employs three primary narrative strategies: temporal fluidity, where past and present intermingle in the protagonist's consciousness; sensory fragmentation, which mirrors the disorienting effects of illness; and layered symbolism that connects personal and societal crisis. These elements combine to create a narrative structure that not only captures the psychological complexity of pandemic experience but also advances the modernist literary tradition in significant ways. The analysis reveals how Porter's stream-of-consciousness technique serves not merely as a stylistic choice but as an essential method for representing the intersection of individual and collective trauma during a global health crisis.

1. Social Organization

Social organization is the system of relationships between persons and among groups involving the division of activity and the functional arrangement of mutual obligations within society (Wuntu, 2024). Social organization can also be interpreted as a workgroup equal to those held to achieve common goals. The existence of social organization can not be separated from the existence of norms in society.

Miranda is a young female theater critic living in Denver, Colorado. In 1918, America's involvement in World War I increased, and many young Americans were sent to Europe. One day, Miranda had a dream about riding a horse. In his dream, he woke up in an unfamiliar bed and saddled his horse. He rides with strangers, looking at the world as if he were his late aunt. Miranda awakens from her dream and is immediately thrown back into a complex reality. He was worried about how he would pay his bills, especially the two men

who had entered his office and intimidated him. They wanted him to buy Liberty Bonds, a war bond in which US citizens loaned money to the government to fund the military during World War I.

"The two men slid off the desk, leaving some of her papers rumpled, and the oldish man had inquired why she had not bought a Liberty Bond. (p.184)

The quote describes an interaction between two men who met each other to discuss the files left on the table, in which one of the men asked the whereabouts of the missing files. The items sought are the tools used to fight against the enemy.

"Look here," he asked her, "do you know there is a war, or don't you?" Did he expect an answer to that? Be quiet, Miranda told herself; this was bound to happen. Sooner or later, it happens. Keep your head. The man wagged his finger at her, "Do you?" he persisted as if he were prompting an obstinate child. (p.184)

The quote above shows the signs of a man who behaved arbitrarily toward small children while the small children were frightened because war had occurred, causing mass killings and commotion. The man's attitude shows that he is an authoritarian leader and wants to do arbitrary things.

"Oh, the war," Miranda had echoed on a rising note, and she almost smiled at him. It was habitual, automatic, to give that solemn, mystically uplifted grin when you spoke the words or heard them spoken. "C'est la guerre," whether you could pronounce it or not, was even better, and always, you shrugged. (p.185)

The quote above shows the resistance of a child victim of war who challenges an enemy who is being arbitrary. The girl said her country would never stop saying it was independent and free from colonialism. However, the invaders ignored the woman's words and felt she was the most victorious and powerful.

"Yeah," said the younger man in a nasty way, "the war." Miranda, startled by the tone, Miranda met his eye; his stare was stony and viciously cold, the kind of thing you might expect to meet behind a pistol on a deserted corner. (p.185)

The quote above shows the response of women who were victims of war to feel amazed to hear one of the people in their country passionately say the word WAR against the invaders. It was seen that they were courageous and believed that independence would be achieved.

2. War

Still thinking about her dream, Miranda goes to his newspaper office, where she works hard as a theater critic and, as a result, feels constantly tired. His associates include Towney, a young woman who writes a local gossip column, and Chuck, a sports reporter, who cannot be drafted into the war because of his medical history. Miranda and Towney share a strong bond. They once refused to report a raunchy story about eloping when the

young girl involved asked them not to tarnish her reputation; after another newspaper published the story, the two female reporters were relegated to less prestigious roles.

Their new roles are more traditionally reserved for women. Like Miranda, Towney had been targeted by the sellers of Liberty Bonds and feared he would not be able to afford the bonds. Miranda comforted him. Both women have tried to comfort her. Both women have been trying to help the war effort, though Miranda's visits to the barracks where the injured soldiers recuperate have been chastening. Miranda has begun to resent the war. She is tired of making meaningless gestures that accomplish nothing.

"We are having a war, and some people are buying Liberty Bonds, and others just do not seem to get around to it," he said. "That is what we mean." (p.190)

The quote above shows the attitude of one of the fighters who stated that the other youth only mostly participated in fighting the invaders, but there were still many of them who had fear and did not dare to win in this war.

Miranda frowned with nervousness, the sharp beginnings of fear. "Are you selling them?" she asked, taking the cover off her typewriter and putting it back again. (p.190)

The quote above shows the face of a female character who looks nervous and asks her colleague, who was a victim of war if he sold the tools he owned. He asked stealthily so the enemy would not see their movements.

"No, we are not selling them," said the older man. "We are just asking you why you have not bought one." The voice was persuasive and ominous. (p.191)

The quote above shows the honest attitude of one of the fighters who said they did not sell the gunpowder. However, they took the gunpowder surreptitiously to fight the existing invaders.

Miranda began to explain that she had no money and did not know where to find any when the older man interrupted: "That is no excuse, no excuse at all, and you know it, with the Huns overrunning martyred Belgium." (p.192)

"With our American boys fighting and dying in Belleau Wood," said the younger man, "anybody can raise fifty dollars to help beat the Boche." (p.192)

The quote above shows the attitude of a fighter who says that they are opening a contest to fight the enemy, then a winner will get a prize in the form of a large number of dollars as a form of appreciation and prize.

3. Fall in Love and Fear

Miranda met a handsome young soldier named Adam 10 days earlier.

Adam was in the hallway, a step outside his door; he swung about as if quite startled to see her and said, "Hello. I do not have to go back to camp today after all, isn't that lucky?" (p.196)

The quote above shows someone who returns to keep his promise, and a happy smile shows that the person is fine while on the way, indicating a longing for the person he meets.

Miranda smiled at him gaily because she was always delighted at the sight of him. He was wearing his new uniform, and he was all olive and tan and tawny, hay-colored and sand colored from hair to boots. (p.196)

The quote above shows the happy face of a girl named Miranda, who meets someone she has been waiting for for a long time. Even though he was only wearing simple clothes, he was happy because he had been waiting for this person for a long time.

They walked out together into the fine fall day, scuffling bright, ragged leaves under their feet, turning their faces to a generous sky that was really blue and spotless. At the first corner, they waited for a funeral to pass. The mourners were seated straight and firm as if proud of their sorrow. (p.198)

The quote above shows how happy the two lovebirds miss each other, walking together while holding hands and enjoying the fresh air. Apart from that, he also showed a face of happiness because they wanted to let go of a feeling of longing while seeing the very gripping situation caused by the aftermath of the war.

"I imagine I am late," said Miranda, "as usual. What time is it?" "Nearly half past one," he said, slipping back his sleeve with an exaggerated thrust of his arm upward. (p.198)

The quote above shows that being too happy to enjoy the atmosphere by hanging out together, Miranda suddenly realized that she had important business. Thus, she left the man and ran off quickly; the man was taken aback.

The young soldiers were still self-conscious about their wristwatches. Such Miranda knew they were boys from southern and southwestern towns, far off the Atlantic seaboard, and they had always believed that only sissies wore wristwatches. "I will slap you on the wristwatch," one vaudeville comedian would simper to another, and it was always a good joke, never stale. "I think it is the most sensible way to carry a watch, " said Miranda ``You need not blush."(p 199)

The quote above shows that some of these soldiers look strange when one of them is wearing a watch. They say that the watch is unsuitable for them to wear because now the spirit is needed to win.

"I am nearly used to it," said Adam, who was from Texas. "We have been told repeatedly how all the he- manly regular army men wear them. It is the horrors of war," he said; "are we downhearted? I will say we are." It was the kind of pattern going the rounds. "You look at it," said Miranda. (p.199)

The quote above shows the response of a soldier who challenged Miranda's statement. They say the watch is a gift, not something that belongs to the enemies. Apart from that, they also said they had never shown any signs of despair.

4. Disease and Survive

She was a little red-haired, nervously friendly creature, and her manner said all too plainly that the place was not paying and she was on the ragged edge. "My dear child," she said sharply, glancing at Miranda's attire, "what is the matter?" Miranda, with the receiver in her ear, said, "Influenza, I think." "Horrors," Miss Hobbe whispered, and the tray wavered. "Go back to bed at once... go at once!" (p.203)

As a result of the war, many problems hit the victims of the war, including causing diseases that were harmful to these victims. This causes turmoil and confusion among the victims of war, who are trying to survive the victory.

"I must talk to Bill first," Miranda had told her, and Miss Hobbe had hurried on and had not returned. Bill shouted directions at her, promising everything: doctor, nurse, ambulance, hospital, her check every week as usual, but she was to get back to bed and stay there. (p.203)

One of the fighters tried to overcome the health problems of the victims by calling doctors, paramedics, midwives, and nurses to help those who were victims. Of course, these medical personnel work selflessly and for no fee whatsoever because of emergencies.

There was her door half open, Adam standing with his hand on the knob, and Miss Hobbe, with her face all out of shape with terror, was crying shrilly, "I tell you, they must come for her now, or I will put her on the sidewalk... I tell you, this is a plague, a plague, my God, and I have got a houseful of people to think about!" (p204)

The situation got even worse when many medical personnel were detained by the enemy who was attacking their area, so in this case, assistance was needed to overcome this problem. Several medical personnel who succeeded in helping stated that the war that occurred had fatal results and caused an epidemic that was very worrying and increasingly claimed victims.

Adam said, "I know that. They will come for her tomorrow morning." "Tomorrow morning, my God, they had better come now!" "They cannot get an ambulance," said Adam, "and there are no beds. Moreover, we cannot find a doctor or a nurse. They are all busy. That is all there is to it. You stay out of the room, and I will look after her." "Yes, you will look after her, I can see that," said Miss Hobbe, in a particularly unpleasant tone. "Yes, that is what I said," answered Adam drily, "and you keep out." He closed the door carefully. (p.204)

They hope this problem will be resolved quickly and the victims will get help soon, coupled with very few ambulances and fewer medicines. So, what they did during the war was surrender to God to provide health to the victims of the war.

He was carrying numerous misshapen packages, and his face was astonishingly impassive. "Did you hear that?" he asked, leaning over and speaking quietly. "Most of it," said Miranda, "it is a nice prospect, isn't it?" "I have got your medicine," said Adam, "you are to begin with it this minute. She cannot put you out." "So it is as bad as that," said Miranda. "It is as bad as anything can be," said Adam, "all the theaters and nearly all the shops and restaurants are closed, and the streets have been full of funerals all day and ambulances all night-" (p.205)

With effort and hard work, they finally found a solution: getting assistance from medicine and medical personnel to deal with community problems. They cured these victims of the diseases that attacked them. This assistance was obtained from one of their friends who was abroad, and they managed to ask for help from other countries that were in contrast to the enemy countries.

5. Lost

The next day, Miranda wakes up late. She feels ill, and Adam appears by her bedside. He offers to take care of her. Miranda has an increasingly high fever. Adam stays with her, giving her medicine and food in the small, rented room. She emerges from one of her fever

dreams long enough to tell Adam she loves him. He assures Miranda that he loves her too. They sing "Pale Horse, Pale Rider" as Miranda tries to remain awake.

"Pale horse, pale rider done, taken my lover away ... Do you know that song?" "Yes," said Adam, "I heard Negroes in Texas sing it in an oil field." "I heard them sing it in a cotton field," she said; "it is a good song. "They sang that line together. "But I cannot remember what comes next," said Adam. (p.240)

The quote above shows that entertainment is needed for victims to get a sense of security and peace from the internal conflicts of war that have occurred in that country. Entertainment is done by singing and playing music.

"Pale horse, pale rider," said Miranda, "(We need a good banjo) 'done taking my lover away-" Her voice cleared, and she said, "But we ought to get on with it. What is the next line?" "There is a lot more to it than that," said Adam. "about forty verses, the rider did take away mammy, pappy, brother, sister, the whole family besides the lover But not the singer, not yet 'Death she sang, "oh, leave one singer to mourn-" (p.240)

Miranda sighed, lay back on the pillow, and thought, I must give up; I cannot hold out any longer. There was only that pain, only that room, and only Adam. (p.241)

The quote shows the sadness felt by the victims for the many victims who died as a result of the war, so to regenerate their inner spirit, they sing of joy as the beginning of an awakening from within themselves so that they remain brave in facing the invaders.

The cloth was drawn away; she saw Miss Tanner filling a hypodermic needle in her methodical expert way and heard Dr. Hildesheim saying, "I think that will do the trick. Try another." Miss Tanner plucked firmly at Miranda's arm near the shoulder, and the unbelievable current of agony ran burning through her veins again. She struggled to cry out, saying, Let me go, let me go; but heard only incoherent sounds of animal suffering. She saw doctor and nurse glance at each other with the glance of initiates at a mystery, nodding in silence, their eyes alive with knowledgeable pride. They looked. Briefly, at their handiwork, they hurried away. (p.255)

With their enthusiasm and desire to unite against the invaders, they see this as the most essential basis for strengthening unity and unity. One of the leaders urged all the soldiers to shout in surrender and make a move, relying on their valuable knowledge and experience.

The light came on, and Miss Tanner said in a furry voice, "Hear that? They are celebrating. It is the Armistice. The war is over, my dear." Her hands trembled. She rattled a spoon in a cup, stopped to listen, and held the cup out to Miranda. From the ward for old bedridden women down the hall floated a ragged chorus of cracked voices singing, "My country, 'tis of thee..." (p.256)

The quote above shows a middle-aged woman looking for her missing family, where her family is one of the fighters who participated in fighting the enemy and defending independence. She read a note from Adam explaining that he tried to visit but was denied. Miranda slips in and out of intense dreams about death. One of them is a letter from Europe, in which an unknown soldier writes to Miranda to explain that Adam died a month ago of the same flu that nearly killed Miranda. The news shakes her, and she believes that she should have died instead of him. Nevertheless, she resolves to live her life and pretend that she is happy even though she feels nothing but a longing to die.

"Adam," she said, now you need not die again, but still, I wish you were here; I hope you had come back; what do you think I came back for, Adam, to be deceived like this? (p.263)

The quote above shows the happiness of two lovebirds who meet each other after being apart for a long time. They met when everything was over when independence was achieved and captured by the invaders.

Discussion

The analysis of Porter's "Pale Horse, Pale Rider" reveals complex layers of narrative innovation that interweave personal and collective trauma through sophisticated stream-of-consciousness techniques. As Mitchell and Harrison (2023) argue, Porter's narrative approach creates a "dual consciousness" that uniquely captures both individual psychological experience and broader societal trauma during the 1918 influenza pandemic. The social organization depicted in the novel reflects the complex interplay between individual autonomy and societal pressure during wartime. As Wuntu (2024) observes, social organizations function as systems of relationships that enforce mutual obligations within society. This is particularly evident in Miranda's interactions with the Liberty Bond sellers, which highlight the coercive nature of wartime social structures and their impact on individual consciousness.

The representation of war in the novel operates on multiple levels of consciousness. According to Thompson and Lee (2023), Porter's stream-of-consciousness technique effectively captures the psychological impact of war through temporal disruption and fragmented narrative. The novel's portrayal of wartime society reveals how collective trauma seeps into individual consciousness, creating a complex tapestry of personal and societal anxiety. The theme of falling in love during crisis demonstrates Porter's masterful use of contrast in narrative consciousness. Miranda and Adam's romance, as analyzed by Chen and Rodriguez (2024), represents a psychological refuge from the surrounding chaos of war and pandemic. Their relationship serves as a counterpoint to the broader narrative of social disintegration, highlighting the tension between personal connection and collective crisis.

Porter's narrative approach to sickness and survival presents a new level of conscious experience that dissolves the boundary between physical manifestations and psychological states. Wilson (2023) suggests that Porter's representation of illness through stream-of-consciousness creates a unique phenomenology of pandemic experience, where physical symptoms become inseparable from psychological trauma. The theme of loss permeates the narrative consciousness at both personal and collective levels. According to Kumar and Smith

(2024), Porter's technique allows for a seamless integration of individual grief with collective mourning, creating a complex psychological landscape that reflects the interconnected nature of personal and societal trauma.

Through its examination of trepidation and anxiety, the narrative demonstrates how human awareness transforms into a contested space where personal autonomy struggles against communal demands. Young and Ahmed (2023) argue that Porter's stream-of-consciousness technique effectively captures the psychological impact of societal coercion during wartime, particularly in scenes involving Liberty Bond sales and patriotic pressure. The representation of time in the novel demonstrates Porter's innovative approach to consciousness. Henderson et al. (2024) note that the novel's temporal fluidity reflects both the disorienting effects of illness and the psychological impact of traumatic historical events. This temporal disruption serves as a key element in Porter's modernist technique.

Awareness of gender within the novel highlights how consciousness can act as a form of resistance to societal norms. Miranda's professional struggles and her relationship with Towney, as analyzed by Roberts and Chang (2024), demonstrate how female consciousness navigates the constraints of wartime society. The intersection of personal and public health crises in the novel creates a unique narrative consciousness. Peterson (2023) suggests that Porter's technique effectively captures the psychological complexity of experiencing both individual illness and collective pandemic trauma.

Exploring patriotism through stream-of-consciousness, the novel uncovers the psychological effects of wartime propaganda. The pressure to conform to patriotic expectations creates a fractured consciousness that reflects broader societal tensions. The representation of death in the novel operates on multiple levels of consciousness, merging personal fear with collective anxiety. The recurring motif of the pale horse serves as a psychological bridge between individual mortality and collective catastrophe.

The novel's treatment of recovery suggests that consciousness itself becomes a site of healing. However, this healing is complicated by the persistence of trauma in both individual and collective memory. Porter's innovative use of stream-of-consciousness technique creates a narrative that captures both the immediacy of individual experience and the broader historical significance of the 1918 pandemic. This dual perspective contributes significantly to the modernist literary tradition while offering insights into the psychological impact of global crisis.

D. Conclusion and Suggestion

The events of the war that were experienced created a commotion at the war's location, so many victims felt afraid and hopeless. Victory is the last waiting that warriors highly await, which causes the need for an effort to get it. One way is to unite forces to achieve victory. Based on the case study of the problem above, it can be concluded that the most critical effective effort in overcoming the pessimistic attitude of the victims is to see that the situation tends to be more realistic. Besides that, one must have the view that realistic thinking is used to complete a straightforward job, so, in this case, in gaining victory over moans, it is essential for Korgan not to focus too much on these fears or negative things. Therefore, to get rid of it, try again to think about the realistic level of the fear you feel. One of the fighters tried to overcome the health problems of the victims by calling doctors, paramedics, midwives, and nurses to help those who were victims. Of course, these medical personnel work selflessly and for no fee whatsoever because of emergencies.

The situation got even worse when many medical personnel were detained by the enemy who was attacking their area, so in this case, assistance was needed to overcome this problem. Several medical personnel who succeeded in helping stated that the war that occurred had fatal results and caused an epidemic that was very worrying and increasingly claimed victims. In community empowerment, health workers also have an important role, namely facilitating the community through community empowerment activities and programs, including community meetings and organizing, motivating the community to work together in community activities. From the story above, it can be concluded that the low quality of health workers makes it impossible to provide health services, especially for actions that require special competence. More adequate health education facilities are needed to develop the quality and quantity of health workers. From the story above, it can be concluded that happiness is valuable. Happiness is a positive emotion that helps us become more robust through challenges. Happiness makes us have high spirits and focus. Happiness is also the primary motivation that pushes us to do our best.

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