There is a strong probability that Sherwood Anderson read Ulysses and took an active interest in a technique of the "stream of consciousness" under the principles of psychological free association that James Joyce applied to fiction. Anderson finished writing the stream-of-consciousness novel, Dark Laughter in two short months from August to September in 1924 in New Orleans after he married his third wife, Elizabeth Prall on April 5, 1924. Dark Laughter was the only one of his works to become a bestseller at its publication. Dark Laughter must be read by paying attention to its technique under the provisions of four basic techniques used in presenting the stream of consciousness, what is called direct interior monologue, indirect interior monologue, omniscient description, and soliloquy. Wyndham Lewis pointed the parallel between Anderson's primitivism and that of Lawrence: the negro women in Dark Laughter "are in the role of the parrots in Mr. Lawrence's book. "The D. H. Lawrence of American Literature" as Anderson was called because of many similarities of theme between Anderson and Lawrence, Lawrence tried to restore the true ties of fellow men through the medium of a kind of delicate tenderness, namely, the sexual act, and Anderson tried to recover mental and spiritual health through compassion, love, sex, and above all, through intuition. The Characteristics of Richard Wright and His Writings Viewed from Psychoanalytical Standpoints by Yasuji Kimura In 1946 Richard Wright, a black American, went to France and wrote a book entitled "The Outsider" and published it in 1953. This book was one of his main works in his life but, strange as it may seem, this book did not give him a fame in America particularly as it should when compared with his other works such as "Native Son" and others. This is probably because in "The Outsider" he dealt too many cases of murderous affairs. In the light of the above facts I tried to grasp and show with a method of Psychoanalysis some phases of the high spots of Richard Wright's personal character as a black American writer.
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In literary criticism, stream of consciousness is a narrative mode or method that attempts "to depict the multitudinous thoughts and feelings which pass through the mind" of a narrator.[1] The term was coined by William James in 1890 in his The Principles of Psychology, and in 1918 the novelist May Sinclair first applied the term stream of consciousness, in a literary context, when discussing Dorothy Richardson's novels. Pointed Roofs, the first work in Richardson's series of 13 semi-autobiographical novels titled Pilgrimage,[2] is the first complete stream of consciousness. ... Stream of Consciousness: A Study in Literary Method, 1955. Humphrey, Robert. Stream of Consciousness in the Modern Novel, 1954. How is Studying English Transformational? Are DH Lawrence's 'Pansies' Poetry? D.H. Lawrence and Ivan Karamazov's Grand Inquisitor's Christ. Screening 'Lady Chatterley's Lover' in 2015. This lecture introduces one of the most important and vexed issues in D.H. Lawrence's thought and practice: the proper uses and limits of consciousness. On the one hand, Lawrence believed that moments of unconsciousness – in sex, or another kind of ecstasy – were essential to fullness of living; on the other hand, by making this point he was bringing it into consciousness, and indeed he thought that it was essential that we recognise consciously the proper limits of consciousness.