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Narratological Reading of Selected British Modernist Narratives by Joseph Conrad, James Joyce and Virginia Woolf

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To my Beloved Father, Salah Boussafsaf

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To my soul-mate, Hassina, and her offspring: Issam, Abdou and Jasmin.

To Joe with all my debts of gratitude.

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Narratological Reading of Selected British Modernist Narratives by Joseph Conrad, James Joyce and Virginia Woolf

Part two

Narratology Applied Analyzing British Modernist Narrative Fictions by Joseph Conrad, James Joyce and Virginia Woolf

General Introduction

Generally speaking, narratology is the science of narrative. It deals with the study of the formal structures, modes and narrative techniques of a given narrative.

Although it is considered as a Russo-French invention, the first buds of narratology can be traced back to Antiquity in the works of Plato and Aristotle. Yet, modern trends and studies of narratology paid allegiance to both Formalism and Structuralism (especially the French one). Then, narratology witnessed an unprecedented evolution since it ramified into different schools from structuralism to post-structuralism. This variety of critical and theoretical schools makes the task of defining narratology extremely difficult and problematic. Indeed any attempt to simplistically pin down narratology leads us directly to a set of different definitions. The latter are mainly concerned with the structural features of narratives (language-based or other medium-based), their form, functioning and nature, the commonalities and differences between them.

The advent of post-structuralism in the late 1960s monopolized the critical literary scene and reinvigorated the field by combining narratology with other disciplines and theories such as psychoanalysis, reader-response criticism, feminism, cognitive studies, and gender studies. Through this interdisciplinary combination, narratological studies miniaturised the structuralist dominance while assimilating other critical and cultural theories. Although structuralist narratology was relegated to a lesser position by the post-structuralist one, narratological analysis remained faithful to the original linguistic-semiotic-structuralist defining features.

A plethora of definitions convene upon the basic premise that a narrative is a "semiotic representation of a series of events" or a "linguistic phenomenon[1]" or "a speech act" which necessitates the presence of a teller: the narrator. To the events and the narrator are added elements of temporality, causality, narrativity, tellability, happenings, characterization, plot and fictionality. Michael Toolan, for instance, insisted on the fact that any narratological analysis should encompass two elements: the tale and the teller (1). A narratological analysis of a tale (or the narrative, or the text) should cover and explain the relationship that may exist between the *what* and the *how* of the narrative. In other words, any narratological analysis should explain the relationship that exists – or may exist – between the events of a narrative and how these events are delivered, i.e., between the story and the discourse of a narrative (or what the Russian Formalists labelled as fabula and sjuzet).

In fact, narratology is a vast subject of investigation that would require several theses for study. It proves to be more effective than any other theory in regard to the formal aspects. Indeed, it is the only one which does justice to aspects such as: 'mise en abyme' with its self-conscious narrator, frame narrative (embedded narrative/ box story), the stream of consciousness technique, focalisation, levels of communication (including author, reader, implied author, implied reader, narrator, and narratee), reliable and unreliable narration, absence/presence of the author and his intentions, fictionality, and so forth.

In this thesis, narratology and modernist literature are associated: the former is special in the way it uses and exploits many techniques and narrative practices which have immensely flourished during the 20th century. Literary studies, as it were, witnessed

[1] See Bal, Onega and Landa, Fludernik, Prince, Chatman, ….

the emergence of innovative forms, “modern” writing styles, and unusual concerns which best represent “the immense panorama of futility and anarchy which characterizes contemporary history,” to summon T.S. Eliot. These literary innovations are the offspring of the remarkable historical shift from an era of peace and rapid progress – the Victorian – to that of disturbed tranquillity and lost faith – the modern one. Along with his fellow artists and writers, Eliot survived horrible and devastating events which impacted their society and mindset. The Modernist age was inflicted by two significant global wars that led to an irremediable loss of faith in most of the deep concepts of life. This situation, initially, broke people’s hearts, and eventually, their thoughts and minds and irretrievably altered the artists’ outlook on external reality. Consequently, the literary production of the time was greatly affected and developed new characteristics that reflected the epoch with all its chaos and instability.

To begin with, and as a reaction to the inhumane events of the wars, a large emphasis on morality was expressed by writers and poets of the period. Throughout their works, they were able to denounce issues of the modern days and attempted to rid texts, especially, poems from the superfluities of romanticism and the obsolescence of the Victorian writing style. Furthermore, another outcome of those dreadful events was amplified in the great need for a new version of realism. During the 19th century, realism was well-known as being the hallmark and most distinguishing characteristic of Victorian literature as it flourished with social fiction. The ‘as if’ theory or the commonly known as “verisimilitude” deployed in Victorian novels was the product of a progressive and evolving mindset that tried to reflect the life standards under Victoria’s reign. Actually, it was in the 1890s that a transition started to take place especially with the decay of Victorian values, and the rise of consumerism which impacted literature with the emergence of such theories as Marxism and Feminism to the scene. The shift of values

became more tangible, especially, with the late Victorian aesthetic movement 'Art for art's sake' and the "fin de siècle" self-consciousness that sought rupture from Victorian optimism. Instead, immorality and taboo matters were celebrated which led to the creation of a literature of decadence. Said differently, a work of art should be autonomous and its value intrinsic according to the aesthetic conception. It should be analyzed away from any external themes whether religious, political, historical, or moral. Consequently, the aesthetic movement culminated in a call for self-expression, in the exaltation of taste and beauty and the freedom of creative literary production. With the adoption of the motto "art for art's sake," the traditional Victorian didacticism which focussed on conveying moral, social and political messages was rejected to leave room to the modern aestheticism which concentrates on the exploration and expression of beauty. Although it created a gap between laypeople and artists, aestheticism is considered as one of the most important stages that paved the way for the establishment of 20th century modernism.

The 20th century sweeping modernist that appeared in the west was concomitant to rapid and radical changes in a number of fields and disciplines. Psychology, anthropology and philosophy were being redefined with the attempts of thinkers who would soon change the conceptions of the universe. This and the advent in technological and scientific developments were ushering the world to a new reality with which the writers were puzzled and sought to grapple with its ample manifestations in the texture of everyday life. The eruption of modernism altered people's outlook to external reality which was grasped more sensitively by such modernist fiction writers as the one delineated in this study. Breaking free from a number of conventions and experimenting with style, language and form, the modernist writers exemplify best the avant-garde ferment and the circuitous energies and conceptions of the first half of the twentieth century.

This is clearly detected in the pioneering narratives by those outstanding writers such as Joseph Conrad, James Joyce, Virginia Woolf, and others who predominate in the canon of modernist literature. Conrad's *Heart of Darkness* (1902), for instance, presents modern innovative formal techniques such as the frame narrative, multiple narrators, authorial intrusion, narratee and even the presence of what would be called the implied author. Joyce's *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922) display a considerable number of narrative techniques, including the stream of consciousness technique, temporal and spatial shifts, narrator's development from childhood to adulthood and so on. Generally speaking, Woolf's novels, such as *Mrs Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1931) are now regarded as revolutionary modernist fictions. These works share some commonalities as regards the narrator and characters' inner voice, the defamiliarizing effect of language, the unusual (re)presentation of narratives along with the use of formal techniques which put narratology in the forefront of all critical theories for the study and analysis of modernist written narratives. While they received a great share of thematic analyses and investigations, the structural and narratological ones are still widely neglected.

Therefore, this work shall devote itself essentially to the study of narrative techniques and formal features, as applied to selected British modernist fictional narratives, namely J. Conrad's *Heart of Darkness,* J. Joyce's 'Araby', 'Eveline' and 'The Dead', and V. Woolf's *Mrs Dalloway*.

It is, thus, worth noting that this thesis is intended as an introduction or an initiation to the study and application of narratology to individual texts for university students (exclusively undergraduate students) and / or to general readers who show interest in this subject. Although it deals with the detailed analysis of pre-selected narratives, this thesis

is primarily designed to provide the targeted readers with the essential toolbox that may help them efficiently tackle any piece of fiction from a narratological angle.

Now, why structuralist[2] narratology? What makes of it a special literary theory of interpretation?

Well, narratology exists because there are narratives which need to be interpreted and analysed especially in a modernist fiction whose most defining hallmark was a deliberate play and manipulation of narrative strategies. It is, thus, essential and indispensible since it digs deeper into the structuring pillars of any narrative. In fact, narratology provides us with useful analytical tools and techniques which are likely used to highlight the complex, problematic and various mechanics of narrative texts. Some critics assert that neglecting these narrative techniques will undoubtedly lead to neglecting one of the most significant dimensions of analysis: the formal and structural one.

The second reason is purely pedagogical and didactic. In most Algerian universities, literature is taught either by reference to thematic, context, history, biographies allotting, hence, little time and scant effort to narratological basics such as narrator, character, plot, setting, and style. However, students hardly have the chance to delve into the formal aspects of narrative fiction. Instead of receiving the bulk of their classes on thematics, students could be taught more classes on formal aspects of narrative. Besides, our students, including master ones, are poor on questions of genre, form and theory in general. By the same token, many teachers, who have not received a narratological training or who are not acquainted with narratology and its techniques and methods, fail

[2] For a matter of clarity and practicality, and because the study of narratology and its evolution is a vast subject of investigation, the subject of this thesis (as its title indicates) deals with narratology (proper) as a theory of interpretation. The purpose behind this study is to prove the efficacy and applicability of narratology (and only narratology) on literary narrative fictions. For this reason post-structuralist fashion will be avoided in favour of the structuralist one.

(in most cases) to explain exactly what these terms signify. It is for this reason that it would be –perhaps- relevant to see this thesis as a contribution to the teaching[3] of narratology: it (the thesis) offers some ideas and elements (or hints) that would make narratology more accessible, intelligible, and, above all, applicable to any individual text by any targeted reader (and teachers as well).

It is worth noting that no theory is complete or perfect. For instance, Marxist theory focuses on conflict and social class; feminist theory emphasizes gender issues and women struggles for autonomy and independence from man (male) dominance; reader-reception theory focuses on the interaction between the reader and the text in order to create meaning; post-colonial theory emphasizes the colonial oppression and the problematics of post-colonialism including loss/denial of one's identity. As to narratology, it does not only emphasize the formal textual features of narrative fiction, but it also provides us with the necessary concepts and analytical tools which may facilitate the identification, description and explanation of the inner workings of narratives in ways rarely achieved by other literary theories.

That said, this work will be divided into two parts: part one entitled *Structuralist Narratology* will be devoted to the theoretical investigation regarding both the historical and the theoretical technical backgrounds. Chapter one entitled *Narratology: A Historical Survey* will be devoted to a non-exhaustive historical background of the study of narrative. This chapter will display the evolution of narrative studies from Classical Greece to the structuralist movement of the 20th century. It deals with narrative concepts and contributions that are considered as the bases on which the succeeding studies rest. This will include contributions to the study of narrative starting from the Greco-Roman

[3] "Is narratology teachable?" is one of the most important questions raised in narratological studies.

heritage, the Middle-Ages, the 17th, 18th, 19th to the first half of the 20th century. The second chapter entitled *Structuralist Narratology* covers the second phase (during the second half of the 20th century) which witnessed the birth of the "science of narrative" or *narratologie* (narratology). It is exclusively theoretical. It aims at clarifying several aspects and concepts related to the definition of narratology. Taking into consideration the core constitutive elements of narrative study and analysis, a thorough examination is conducted. Starting with the attempt of answering questions such as: what is narrative and narrative fiction? What makes a text more narrative than another? What is a narrator? Should there be a narrator in every narrative? What are the different levels of communication? And what role is assigned to each level in narrative fiction? What are the levels of narration? What is characterization? What is plot? What is Focalisation? What is free indirect speech? Answering all these questions indicates the need to understand the inner formal workings of a narrative, and thus establish a definition to narratology.

Part two entitled *Narratology Applied: Analyzing British Modernist Narrative Fictions by J. Conrad, J. Joyce and V. Woolf* will be introduced by a brief account on modernism and narrative interpretation based on several scholarly works. This part focuses on the application of narratology as a theory of interpretation of selected narratives by the aforementioned authors. It is divided in three chapters the first of which deals with the application of narratological tools for the interpretation of Conrad's *Heart of Darkness* (1902). This will be followed by a chapter covering the analysis of three short stories from James Joyce's short-story collection *Dubliners* (1914), namely 'Eveline,' 'Araby' and 'The Dead'. The analysis of Virginia Woolf's *Mrs Dalloway* (1925) will be treated in a new last chapter. Thus, a comprehensive analysis will be undertaken in order to display all the formal features used in these narratives to test the applicability of narratology as a theory of interpretation.

Part One
Structuralist Narratology

Chapter One: Narratology: Historical Survey

Broadly speaking narratology is the systematic study of the structures, forms and modes of a given narrative. For methodological purposes, and before dealing with the definition of narratology, it would be suitable to explore the various historical phases it went and still goes through.

The evolution of narratology through time mainly in Russia, Europe and the USA gave birth to a huge number of answers related to the establishment of a definition to narratology.The aim of this first chapter is to concentrate on the historical development of "narratology" in different places of the world, and by the same token to determine how this development has helped setting up the definition (or definitions), the characteristics, the techniques, and the scope of structuralist narratology as a literary discipline and/or theory.

I.1. **The Pre-Structuralist Narrative Theories**

It has been universally acknowledged that narrative theory is a Russo-French invention of the 20th century. Yet, this assumption proved to be mistaken and parochial since the most important elements and principles of this discipline already existed during classical times.

Some of the important elements that have served and contributed to shaping a number of longitudinal Western studies and researches involving narrative can be traced back to the Greek antiquity. Some others, on the other hand, were introduced during the Middle-Ages up to the late 19th century and have led to a proliferation of further studies for the next two centuries (20th and 21st centuries).

I.1.1. Classical Greece: Plato and Aristotle

In his *Poetics* (350 BC), Aristotle made a statement in which he claimed that all forms of art (music, painting, poetry, drama) are alike in being "modes of imitation" (Butcher 7). In the same way, he added that these modes are different from one another in three ways "the medium, the object, and the manner or mode of imitation" (ibid).

He stated that

> There are persons who, by conscious art or mere habit, imitate and represent various objects through the medium of colour and form, or again by the voice; so in the arts above mentioned[4] taken as a whole, the imitation is produced by rhythm, language, and harmony, either singly or combined. (ibid)

In other terms, the particularity of any art depends on the means it uses. So, while painting, for instance, deals with shapes, colours, shades, and other materials, literary production deals solely with language as its material. Now, the representation of an object (i.e., that which is represented, a person, a situation, an action, and so on) may differ from one artist to another. This depends on how the specific material is employed and, more importantly, for which purpose. As far as literature is concerned, the author may exploit language and use it in different ways: narration, description, argumentation, in order to achieve various kinds of effects: compassion, sympathy, laughter, disdain, respect.

Having shortly introduced what Aristotle meant by *medium* and *object* I shall now move to investigate the question of *manner of imitation* which is at the core of my study since it contains the first buds of narrative theory.

[4] "Epic poetry and tragedy, comedy also and dithyrambic poetry" (Butcher 7). The latter is "a Greek choric hymn, with mime describing the adventures of Dionysius." (Cuddon 231)

In the third chapter of his *Poetics*, Aristotle asserts that "the poet may imitate by narration -- in which case he can either take another personality as Homer does, or speak in his own person, unchanged -- or he may present all his characters as living and moving before us" (Butcher 13). With this statement, he sets up a distinction between the representation of a *historia (story)* either by a narrator, or by characters. In the first case, the story is told and the text is narrative, while in the second, the story is shown and the text is dramatic. He named the former *diegesis* and the latter *mimesis.*

- **Diegesis and Mimesis [5]**

Broadly speaking, diegesis is a term used to distinguish the narrator's voice from the character's speech (i.e., mimesis). In fact, the first important debates on these two concepts can be traced back to Plato's philosophical discussions especially in his *Republic* (370 B.C.), and later, in Aristotle's *Poetics* (350 B.C). These two concepts appeared for the first time in the third book of Plato's *Republic* in which he highlighted their distinctive features considering them "as two contrasting ways of narrating the speeches of the characters"(Herman et al 107).

As a matter of fact, Plato's studies show the importance and relevance of mimesis and diegesis in providing a distinction between literary genres. He came to deduce that the lyric genre (poetry) is extremely diegetic, while drama is exclusively mimetic. The epic genre, on the other hand, is the only genre to combine both modes of representation (Herman et al 309). In his study of the concept of mimesis, Ian Christopher Meister stated that, for Plato, mimesis refers to "the direct imitation of speech in the form of the characters' verbatim dialogues and monologues." (Hühn et al 332) whereas, diegesis is

[5] Diegesis vs. mimesis is the precursor of the 20th C Anglo-American tradition (preceding structuralism) of telling vs. showing. Cf. Henry James' *The Art of Fiction* (1884); Percy Lubbock's *The Craft of Fiction* (1921)

the mode of representation which "comprises all the utterances attributable to the author" (ibid).

In book III of his *Republic*, Plato (429-347 BC) constructed his theory of narration and imitation by opposing diegesis to mimesis. First, he based his supposition on the fact that both mythology and poetry are narrations of past, present or future events.Then, in a duologue between his spokesman, Socrates, and his disciple, Adeimantus, Plato stated that "narration may be either simple narration, or imitation, or a union of the two" (). To make this statement clearer, Socrates took the example of Homer's *The Iliad* (800 B.C.) and explained:

> You know the first lines of the Iliad […], the poet is speaking in his own person; he never leads us to suppose that he is anyone else. But in what follows he takes the person of Chryses, and then he does all that he can to make us believe that the speaker is not Homer, but the aged priest himself. And in this double form he has cast the entire narrative of the events which occurred at Troy and in Ithaca and throughout the Odyssey. (*Republic* III)

From this we may deduce that stories (poetry/myths) may be approached from three angles:

1. A narrative in which the poet is speaking in his own person without pretending to be someone else.
2. A narrative in which the poet is putting himself aside, speaking in the name of someone else, and thus feigning being someone else.
3. A narrative in which there is a combination of the two previous forms (Herman et al 309).

However, Plato believed in both the 'purity' of narration, and the devastating influence of literature on the soul; this is why he firmly proscribed and rejected mimetic representation as well as mimetic artists from his State or the famous Ideal City.

He argued that the imitator is 'a long way of the truth' since he imitates things as 'they appear and not as they are, of appearance and not of reality' (*Republic* X). He went further trying to convince the world that imitators are liars since what they imitate is a copy of a copy[6].

Aristotle (384–322 BC), on the other hand, got a quite divergent conception from that of his teacher Plato. His *Poetics* came as a rejoinder to his teacher's ideas on mimesis and a defence of literature which was not allowed to 'exist in a well-ordered state' to use Plato's words (*Republic* X). Unlike Plato, Aristotle believes in the fact that human beings are the most imitative of all creatures, and claims that "the instinct of imitation is implanted in man from childhood" (Butcher 15). He adds that man's earliest and first lessons are learnt through imitation. Furthermore, Aristotle considered mimetic representation as a source of pleasure and explained that:

> The reason why men enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps 'Ah, that is he'. For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the colouring, or some such other cause. (ibid)

[6] He explained his concept by providing the example of the three beds: one existing in nature and made by God (he called 'the Idea'), the second is made by a carpenter, and the third is the work of a painter. Plato considered the work of God as the only true bed, so he is the creator. The carpenter, on his part, is also a maker but only by imitating the image of God's creation. As far as the painter is concerned, he is nothing more than an imitator of others' work: he is making a copy of a copy.

In short, Aristotle considers all forms of art as "modes of imitation" and treats mimesis and diegesis as alternatives. The difference between them consists only in the manner of imitation. These manners of imitation are not only innate but also a source of pleasure in the sense that "in mimetic art, cognition and pleasure go hand in hand" (Herman *et al* 309).

However, Plato and Aristotle seem to agree on one point: they both distinguish between "narrating without pretending being someone else" and "speaking while becoming someone else" (Ibid 19). And it is through this distinction that literary scholars could establish and define genres taking into account the mimetic and diegetic levels. And with this emerged the first characteristics of narrative theory.

Unsurprisingly, Aristotle is considered by some critics and literary scholars as being the inventor of the notion of 'narrator' (which is to be differentiated from that of the 'author'), one of the most important principles of narrative theory.

I.1.2. Narrative Theory during the Middle-Ages

During the Middle–Ages many educated people (both writers and readers) proved to have good knowledge of some narratological elements and seemed to be extremely familiar with the Platonic and Aristotelian notions related to narrative studies.

The description of poets as being liars; the introduction of the notion of mimesis as an imitative representation of the real world in poetry; the relationship between epic and tragedy; the distinction between poetry and history; the structure and scope of plot, all constitute the major contributions of Plato and Aristotle to narrative studies. As a matter of fact, medieval narrative studies were, to a great extent, related to and influenced by Greek and Roman authorities.

As far as the Roman authorities are concerned, Cicero (106-43 BC), the Roman thinker, translator and orator, although influenced by his Greek predecessors, dominated the medieval literary scene by bringing a substantial element to the understanding and definition of narrative. In his *De Inventione,* he inserted his basic forensic (related to law court) definition of *narratio* as being "an exposition of events that have occurred or are supposed to have occurred" (qtd. in Davenport 9). Said differently, *narratio* refers either to the account and description of the real events, or to an account which is, hypothetically, constituted of a sequence of lifelike events. Now, as far as imaginary accounts are concerned, Cicero consolidated his definition by distinguishing several types of narrative:

One: narrative mainly concentrating on events. Here, three types are distinguished:

- An account of actual past events and happenings. This is what he called *historia.*
- An account of imaginary, plausible, hypothetically invented events; a*rgumentatum.*
- An account of fictitious, fantastic, fanciful occurrences; *fibula.*

Two: narrative focussing foremost on persons. Here, the emphasis is not only directed towards the exposition of events, but also, and to a great extent, towards persons, their conversations and their inner side (including their thoughts) (Davenport 10).

Although he initially contributed to establish legal forensic professional definitions of narrative, later Cicero succeeded to establish a narrative theory that would consider the juxtaposition of fiction with factual history. On many occasions Cicero insisted on the vivacious nature of narrative: "[The] form of narrative should possess great vivacity, resulting from changes in fortune, contrast of characters, severity, gentleness, hope, fear, suspicion, desire, dissimulation, delusion, pity, sudden change in fortune, disaster, sudden pleasure, happy ending to the story" (qtd. in Davenport 10).

Yet, the major part of medieval rhetorical treatises related to narrative refuted Cicero's insistence on the nature of narrative to the extent that they introduced new recommendations for shaping the narrative material. Put differently, these opponents would advise practitioners not to care much about the functions and nature of narrative, as they would advise them to concentrate on its good stylistic devices and the structure in order to achieve the sought-after effect.

It is a fact that during the Middle-Ages, theological handbooks consisted of a great number of *exempla.* The latter were short narratives "used to illustrate a moral" (Cuddon 294). This led to one implication that of exposing the theme by means of an exemplum in order to attract the reader's interest and to achieve, by that, the wanted objective. It goes without saying that the use of exempla has a significant didactic function since it aims at providing instructiveness and achieving an illuminative knowledge (mainly a religious one).

Now, considering the threefold Ciceronian model of narrative (i.e., *fabula*, *historia*, and *argumentum*), many rhetoricians manage to divide narrative into various kinds. For instance, in his *Parisiana Poetria,* the medieval philologist John of Garland proposed an enlarged translation, explanation and definition of these three terms.

First, he insisted on the fact that *fabula* is, undoubtedly, fictitious and untrue. He, thus, declares that "a fable contains events that are untrue, and do not pretend to be true: it follows that avoiding vice in fabulous narratives means lying with probability" (qtd in Davenport 11).

Second, Anthony Davenport contends that, according to John of Garland the term *historia* refers to "an event that has taken place in the past" Elsewhere, he went on explaining that *historia* is "a narrative of real events, told in formal style with the appropriate structural machinery of introduction and conclusion" (ibid). Finally,

argumentum represents that "fictitious event which nevertheless could have happened". It is an event which is "realistic but invented" (ibid). This reminds us of the long-standing recurrent question of truth vs. fiction.

John of Garland brought another constructive narrative element which turns to be in accordance with the modern narratological notion of point of view. He, thus, brought a distinctive feature related to the voice adopted by the author in his narrative. He stated that the discourse, or *sermo,* could be of three natures: narrative, dramatic, or mixed.

The *sermo* is the narrative[7] when the poet is fully in charge of the telling. It becomes dramatic when other voices are heard excluding the poet's. Finally, the mixed[8] *sermo* is derived from the combination of both the dramatic and the narrative ones. This contribution reminds us of Plato and Aristotle's similar voice distinction and the modern theories related to the notion of narrator and point of view.

Whether medieval or modern, the terms used to describe or define narrative and narrative studies are different and various. However, the development of narratology during the 20th century provided a size-fits-all- language which helps readers and critics (each in his own time) reach similar effects and outcomes.

I.1.3. Seventeenth to the Early 20th Century Narrative Studies

It is only from the 18th century onward that prose narrative became an accepted element of the literary canon we know now. Earlier theorists mainly focussed on the "thematic and didactic" aspects of narratives. They rather used a 'normative' approach questioning how this new literary form could/would manage to match "the qualitative

[7] John of Garland used alternative terms for narrative *sermo*: expository, hermeneutic, or interpretative.
[8] For mixed *sermo,* he used the terms didactic or instructive (Davenport 12).

standards of the ancient epos" (Hühn et al 333). In fact, the normative approach has dominated the literary scene until the early 20th century: many researches and studies dealing with the various theories of "the paradigmatic narrative genre" (ibid) were prevailing at that time[9].

During the late 19th century, some theorists preferred the so-called 'formal paradigm' by introducing formal features to bring some distinctions. For instance, in his 1876 study, F. Spielhagen distinguished between a novel and a novella. He referred to some formal narrative features, mainly, "the complexity and functionality of characters and the different economies of action and plot design" (ibid). Moreover, he attempted to draw a 'taxonomic' distinction between 1st and 3rd person narration, and provided important insights concerning the author-narrator relation. Again, Spielhagen firmly believed that "the ideal narrative never alerts the reader to the ongoing process of narration" (ibid). Yet, this normative belief found little acceptance within literary scholars.

Being the student of Oskar Walzel[10], Käte Friedemann[11], for instance, believed that the existence of a narrating agent (or instance), whether known or implied, is an essential constitutive element of narration (qtd. in Hühn et al 333). Basing her studies on the existence of a mediating agent as an unavoidable requisite, Friedemann went on comparing and contrasting the immediate presentation of reality in drama, with the presentation of reality through mediation in a narrative. She stated that:

> 'Real' in the dramatic sense is an action that is occurring now, which we witness and in the development of which into the future we participate.

[9] Most prominent of all theorists was Georg Lukâcs (1916).
[10] The founder of classical German narrative theory.
[11] Käte Friedemann (1874-1949), German author and critic. She is considered as the precursor of Todorov when it comes to the use of the term "narratology". In fact, her narratological study *Die Rolle des Erzahlers in der Epik* (1910; *The Role of the Narrator in Epic)* strongly influenced later developments in narrative theory studies and researches.

> ‘Real’ in the epic sense, however, is not primarily the narrated action, but the narration itself . (qtd. in Schmid 1)

Here, Friedemann distances herself from Spielhagen who called on epic authors to “renounce the use of a subjective narrating authority” (ibid). Considering his statement as resembling a mere “dramatic illusion”, she postulated that since Kant, the world is not grasped as it is in itself, “but rather as it has passed through the medium of an observing mind” (ibid).

The first half of the 20th century witnessed a similar attitude among some literary theorists. In his *Narrative Situations in the Novel,* Frank Stanzel, for instance, showed his strong commitment to the idea that a narrative cannot do without a mediating agent. The latter being THE defining characteristic of any narrative.

I.2. Narrative Studies during the 20th Century

I.2.1. Russian Formalism

Literary critics and historians agree on the fact that the European tradition of literary studies owes much to Russian literary scholarship. Indeed, a rich movement of literary criticism flourished during the second decade of the twentieth century in Russia (esp. in Moscow and St Petersburg).

In the late 1920s, the movement was suppressed because the Russian political scene became hostile and repressive. As a result, most of its proponents gave up their former preoccupations. Yet, the movement’s principles survived in the works of Roman Jakobson (1896-1982) who went to exile to Czechoslovakia in 1920. In Prague, he became one of the founders of the Prague Linguistic Circle. Yet, the Russians were totally unaware of all the literary debates and researches that were taking place in England and

the USA, just like the English and the Americans were. It is only before the outbreak of the Second World War that Jakobson moved to New York City.

It is only with the translation of the Formalists' texts in the 1950s and 1960s that European and American literary scholars became aware of a totally different approach to literature. However, their response to it was too slow since it did not match the Western literary canons of the time. In fact, the Formalists' principles were first absorbed and developed by the French. This advance was also due to the meeting of Jakobson with the well-known anthropologist Claude Lévi-Strauss (1908- 2009) who left Europe for New York City because of the Second World War. There, Jakobson and Lévi-Strauss became colleagues at the New School of Social Research.

In this section, special attention will be directed toward the works and theoretical principles of the Russian Formalists. The aim here is not to discuss their historical accomplishments, but, rather to shed some light on the importance of their approach to literature that would later exert a tremendous influence on the European/American literary scene. Moreover, we will explore how this movement deeply influenced the evolution of narrative theory.

Originally, Russian Formalism emerged from the meetings, discussions, and works of two distinct centers: the *Moscow Linguistic Circle* (MLK) in 1915, and the *Society for the Study of Poetic Language* (OPOYAZ) in St Petersburg in 1916. The proponents of this movement were, in their majority, linguists, philologists, literary historians and ethnologists. It comprises such names as: Viktor Shklovsky (1893-1984), Roman Jakobson (1896-1982), Boris Eikhenbaum (1886-1959), Boris Tomasjevsky (1890-1957), and Juri Tynyanov (1893-1943). It is worth noting that both groups engaged a close relationship to the extent that their members travelled between Moscow and St Petersburg

in order to discuss the results of their inquiries. In fact, the MLK was primarily composed of linguists who viewed poetics as a wider discipline of linguistics. Consequently, their preoccupations and researches were exclusively directed towards the development of new approaches to the study of language. As a matter of fact, they saw literary texts as privileged discourses for theorizing general processes of signification, by taking illustrations from their own poetry and folklore, thereby seeking to find out the differences between poetic and practical language (Makaryk 53).

Being a movement of literary criticism and interpretation, Russian Formalism, through its members, primarily aimed at proving the autonomy of art as form (Hühn et al 334). Put differently, it aimed at making literature become completely autonomous (self-ruling), and autotelic (having no moral, philosophical, social, political, or any other additional aim but to be). Thus, literature is no longer aiming at representing reality, nor trying to convey any sort of moral and intellectual lessons.

Before the emergence of the formalist movements[12], the study of literature concerned itself with everything apart from language. *Everything*, here, comprises the detailed examination of the socio-historical context, the philosophical speculations, and/or the author's psycho-biography. In other words, the literary language and how it operates were of less importance than the content.

Yet, according to the formalists, literature is a self-enclosed system that can be studied for its form rather than for its content. To be able to do that, they "sought to place the study of literature on a scientific basis; investigation concentrated on the language and the formal devices of the literary work" (Rice and Waugh 43).Thus, the formalists as the developers of a 'science' of criticism were highly motivated and determined to base the

[12] By Formalisms I mean both Russian Formalism and American New Criticism.

study of literature on scientific grounds by introducing "a systematic method for the analysis of poetic texts" (ibid).

Viktor Shklovsky, one of the founding fathers of Russian formalism, drew attention to the urgent need to concentrate on the formal features of a literary text and focus on the study of its literary devices rather than its content. He further explained that the study of literature should be isolated from any external ways and means that led to its creation. Formulated in another way, a formalist should pay particular attention to the distinguishing features of literature putting away the traditional way of literary analysis: one should avoid studying literature in conjunction with other disciplines such as history, sociology, psychology …etc. Thus, any formalist analysis should start by "establishing the inherent structural qualities of the medium under consideration" (Logan 316).

In fact, through their studies, especially on poetry[13], the formalists, mainly those of OPOYAZ who were empirically-oriented, developed the so-called "formal method" which, according to Eikhenbaum, "does not result from the establishment of a particular "methodological" system, but rather from the various efforts to create an autonomous, concrete science"[14](*my translation)*. They asserted that literature is "a unique form of verbal art that had to be studied on its own without relying too heavily on linguistics" (Makaryk 53).

Furthermore, they stated that the formalist analysis should not only focus on the distinguishing features of literature, but also on the artistic devices specific to the literary imaginative text, highlighting by that its specific properties that will distinguish it from other kinds of writing. R. Jakobson formulated this by insisting on the fact that "the object

[13] The formalists' emphasis was extremely directed towards poetry than to its creator, the poet.

[14] « La soi-disant « méthode formelle » résulte non pas de la constitution d'un système « méthodologique » particulier, mais des efforts pour la création d'une science autonome et concrète » (Todorov 31).

of study in literary science is not literature but "literariness", that is, what makes a given work a literary work"[15] (qtd in Rivkin and Ryan 7). To sum up, the formal method does not only focus on the form of the literary text, but also tries to establish and define what is literary about a given text: its literariness.

Shklovsky, in the same vein, attested that literature has that capacity to make us see the world 'anew'. Literature possesses those "metamorphosic" elements to make that which has been familiar become strange again. In his essay, *Art as Technique* (1917), Shklovsky explained this point by stating that:

> Art exists that one may recover the sensation of life …. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty of length and perception, because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important. (Cuddon 214)

Being one of the many formal features to the study of literature, the act of "making unfamiliar" or "making strange" (translation of the Russian word *ostranenie*[16]) is conventionally called defamiliarization (alternatively estrangement).

According to Ann B. Dobie, "defamiliarization is the artful aspect of a work that makes the reader alert and alive; it causes the reader to intensify the attention paid to the text"(36). To defamiliarize is to make readers see or perceive things in a new way,

[15] « L'objet de la science littéraire n'est pas la littérature, mais la « littérarité », c'est-à-dire, ce qui fait d'une œuvre donnée une œuvre littéraire. » (Todorov 37)
[16] The term *Ostranenie* was first coined by V. Shklovsky in his famous 1917 article "Art as Technique".

different from their previous perceptions of the world. It is a way to make what has been familiar become fresh, new, unusual, unexpected, and extraordinary. It is, also, a way of modifying the readers' perceptual habits by attracting their attention to the 'artifice' of the text: again its literariness. The Formalists' prime objective is not only to know how literature works, but also to discover how it reaches its defamiliarizing properties.

The Formalists were not interested in the referential function of literature but rather in its poetic one. What interested them is the autonomy of literature as a self-contained, self-sufficient entity whose textual artefact is accentuated through defamiliarization.

As already mentioned, the Formalists confined themselves to the concept of literariness. They wanted to establish the rules that can differentiate between a literary text and a non-literary one, say a newspaper economic article. Besides, they tried to establish the elements that are common to literary texts. Now, the Formalists' prime interest proved to be in poetry. They asserted that in poetry ordinary language is defamiliarized, while in other kinds of literature a common, ordinary language is employed. This linguistic[17] procedure, which consists of foregrounding language itself, helps refresh and renew the reader's perceptions of the world.

Thus, and in order to practically understand what is meant by defamiliarization, some explanations must be added to show how this process reaches its awaited effects. So, the Formalists claimed that defamiliarizing an ordinary language is made through a wide range of techniques they called *priem* or "devices". They claimed that "the device is the only hero of literature"(qtd in Culler 122). It is, by definition, the 'mechanism' or the 'technique' used for defamiliarizing habituated perception. Actually, *device* "designates

[17] P. Hühn asserted that "defamiliarization governs the literary use of language." (334)

an action carried out on the pre-aesthetic material available to the artist, while 'form' is the result of this transformation" (Logan 317).

Subsequently, the use of repetitions, meter, or the divisions within stanzas, figurative language (including metaphors, allusions, similes, symbols), and devices of sound (such as alliterations, assonance, rhyme, cadence, consonance and onomatopoeia) change the ordinary language to an unusual one. By doing so, it develops the notion of ambiguity. This is not the same with non-literary (informative/didactic) works since their aim is to avoid ambiguities and bring the subject close to the audience by ensuring its comprehensibility via clear arguments. Whereas, poetry makes use of all the elements that provide it with one or more meanings that are derived from the words used and their associations. Said differently, the poetic image, when defamiliarized, places language and by sequence then the readers' perception on an unaccustomed context.

These devices 'draw attention to themselves' which means that they do not care about the external real world. All that they have in common is the way they defamiliarize ordinary language and how they put themselves in a contradistinction with the non-literary language (the ordinary one). Following the Formalists, the process of defamiliarization highlights the artfulness of any poetic text. Actually, what makes us distinguish between ordinary language and the defamiliarized one is not a difference of language but the way they are presented. Thus, as Jakobson stated it in 1921, "poetry is simply an utterance oriented towards a mode of expression" (qtd in Makaryk 53). Consequently, if a text draws attention to its own form, this form becomes part of its content. In other words, form becomes a part of what the text is referring to, or communicating.

The concept of defamiliarization proved to be effective when applied to poetry, but, not unexpectedly, problems appear when the Formalists tried to apply these defamiliarizing devices on fiction. This is simply because devices, such as rhyme and meter, are not used in fiction, and even those which are found in both poetry and fiction are not found with the same degrees of intensity.

To that, Shklovsky provided an answer insisting on the dual nature of a narrative: the '*what'* and the '*how'*. The latter two aspects are commonly known as *fabula* and sy*uzhet*[18] respectively. The 'what' represents the 'story level' of narrative, while the 'how' represents its discourse level.

Fabula constitutes the basic material from which the text is composed. It designates the chronological succession of events[19]. It deals with the content (concerned with the events, setting, characters involved in the story, this content can be achieved in different and various ways at the level of syuzhet. The latter deals with the way this narrative is told. It represents the way a writer uses the various literary devices to "transform a story (fabula) into plot" (Bressler 50). It is worth noting that the use of the various literary devices changes the fabula and gives it the capacity to defamiliarize the language of the text. All in all, Tomachevski sums up the aforementioned statements by asserting that "*Fabula* appears as the set of motives in their chronological succession, and from cause to effect;

[18]

Russian	French	English
What	Fabula	histoire	Story
How	Syuzhet	discours	Discourse

[19] For the Russian Formalists, event(s) are called motif (ves) (Chatman, *Story & Discourse* 44)

the subject *[sjuiet]* appears as the set of these same motives, but according to the order which they respect in the work[20]" (qtd in Charman, *Story & Discourse* fn2 44).

To conclude, let us enumerate the most important contributions of Russian Formalism to literary theory and literature in general. First, as its name presupposes, formalism gives supremacy to form over content. The former is constituted of a large number of inherent devices which give to the text its literariness and artfulness. Thus, each and every device, as it were, possesses particular and distinctive traits and properties that can be objectively analysed since it is done on a scientific basis.

The originality of Russian Formalism resides in the fact that it established a "new science of literature" which does not only analyse the work's constituent parts, but also the techniques and strategies used by the author to create a given effect, mood, tone, and meaning. Moreover, the formalist interpretation of literature rejects the author's interference and intention. Generally speaking, because the formalists consider literature as being a "self-enclosed, and law governed system" (Bressler 50), the literary text is redefined to be equated to its constituent parts and internal mechanisms and devices, i.e., to its form: the analysis of content becomes secondary.

I.2.2. American New Criticism

Being a formalist literary movement, New Criticism dominated the American literary and academic scene from the 1920s to 1960s. Yet, it is with the publication of John Crowe Ransom's *The New Criticism* in 1941 that the movement gained its popularity.

[20] « La fable apparaît comme l'ensemble des motifs dans leur succession chronologique, et de cause à effet ; le sujet apparaît comme l'ensemble de ces mêmes motifs, mais selon la succession qu'ils respectent dans l'œuvre » (Todorov 269).

Actually, the emergence of this movement can be traced back to the 1920s when Ransom, along with other fellow professors and students at Vanderbilt University (Nashville, Tennessee), formed 'The Fugitives'. The latter adopted and popularized 'new' critical ideas for the interpretation of literary texts. Soon, another similar group, namely 'The Southern Agrarians[21]', was formed to put more emphasis on the nature of the poem as a "concrete entity" (Bressler 53). Said differently, the New Critics[22] insisted on the supremacy of the poem and considered it as the unique source of its own meaning. Accordingly, as their predecessors the Russian Formalists, they considered the poem as autonomous, self-contained and self-referential: independent of any external or extra-textual information. All the necessary elements and information are discussable and analyzable within the confines of the poem itself. No need to resort to external information, all what is needed is "the text and the text alone". The poem's meaning is neither concerned with the author's biography, intention, beliefs, philosophy, ideology, nor with any historical element. Otherwise, the interpretative process will be biased and deviated from the awaited purpose (i.e., the true meaning of the text).

Consequently, by refuting the *old* extrinsic[23] critical forms, the New Critics established *new* interpretative principles, methodology and terminology which contributed a lot to

[21] The Southern Agrarians were a group of twelve young men who joined, from 1929 to 1937, in a fascinating intellectual and political movement. Prominent among them were Robert Penn Warren, Allen Tate, John Crowe Ransom, and Donald Davidson. In the midst of the depression, these gifted writers tried, as did so many other intellectuals, to plot the best cultural and economic choices open to southerners and Americans as a whole. For more details see Paul K. Conkin's T*he Southern Agrarians,* 2001.

[22] The leading and most influential figures of New Criticism are: I.A. Richards, William Empson, John Crowe Ransom, René Wellek, William K. Wimsatt, Monroe Breadsley, R. P. Blackmur, Robert Penn Warren, and Cleanth Brooks.

[23] The New Critics rejected the established modes of criticism which were prevailing at the beginning of the 20th century. Whether Impressionistic, New Humanist, Naturalistic, Romantic, or Marxist, these modes were extrinsic by excellence: they were dominated by socio- historical and/or psycho-biographical approaches to literature and literary interpretation.

literary criticism. New Criticism proved to be teachable in literature classes: via *close reading* it succeeded to make complex texts become more accessible to readers.

Broadly speaking, "Close reading", "explication" or "practical criticism" is the "detailed, balanced and rigorous critical examination of a text to discover its meanings and to assess its effects" (Cuddon 142). Said differently, the uncovering of the text's meaning requires an intelligent reader granted with a critical sharp eye. The latter's task is to detect any structural patterns or poetic devices inherent in the text. Each and every word, phrase, clause and sentence should be analyzed both connotatively and denotatively. Special attention would be conducted towards symbols, figures of speech, allusions, tone, point of view, or any other device that may facilitate the determination of the poem's meaning. Besides, the critic/reader should examine carefully the relations that may exist between all the constituent parts of the text.

I.2.3. Structuralism

Generally speaking, "structuralism sees itself as a human science whose effort is to understand, in a systematic way, the fundamental structures that underlie all human experience and, therefore, all human behaviour and production" (Tyson 209-10). Analysing the above statement, one should not consider structuralism as "a field of study" but rather as "a method" whose aim is to systematize human experience in many fields of study such as psychology, anthropology, linguistics, sociology and (of course) literary studies and criticism (ibid).

Literary structuralism advocates the principle that a literary study or analysis is called structuralist only, and only if, it covers these two aspects:

1. The examination of a large number of literary works in order to highlight the fundamental inherent attributes governing their composition, such as characterization, narrative sequence (or plot order), narrator and point of view.
2. The analysis of a single individual literary work that would lead to the definition and determination of the basic features, rules and qualities characteristic of a whole structural system.

In other words, the analysis of an individual literary work is insignificant unless it helps, through its compositional individual items, inform about the underlying structures that systematize similar items in a whole structural system.

Historically speaking, the roots of the structuralist approach to literary texts can be traced back to the groundwork of the Russian formalists of the 20th century. The formalists' ideas, theories and concepts – as aforementioned – have been widely and exceptionally used and adapted by literary structuralists in order to elaborate a systematic approach to the study of narratives.

Now, it is highly agreed upon the fact that narratology is regarded as the offspring of the structuralist literary and cultural revolutions that took place in France during the 1960s. However, one should not be confused when referring to narratology: the term is a new modern appellation of a long-standing practice and activity on narrative. In consequence, structuralist narratology consists of a bunch of terms and concepts which constitute the foundations on which narrative studies rest.

Although it started to take shape in 1966 with the publication of a collective work entitled *Structural Analysis of Narrative*[24], it is only with T. Todorov's *Grammaire du*

[24] Original title in French is *L'Analyse Structurale du Récit* published in the French Journal *Communication* Issue 8

Décaméron in 1969 that the term '*narratologie*' was coined to refer to a "distinct subdiscipline of textual studies" (Ibid vi). Originally, the term 'narratologie' was invented in such a way that parallels other '-l*ogy-based'* disciplines, such as biology, or sociology to pinpoint its scientific nature. Put otherwise, with the publication of *Grammaire*, narratology turned to be the "science of narrative". Actually, from the mid-19th to the mid-20th century, literary scholars concentrated their work on "assembling and organizing every professionalized knowledge about narrative" (Kindt & Müller v). The accumulation of this knowledge was mainly generated from the novelist's practical knowledge, the critics' opinions and reflections, and the traces of 'normative rhetoric' and poetics. The latter includes all that is concerned with the systematic study of literature: its nature, function, form and context (Ibid).

Inspired by the development in structural anthropology and linguistics, and associated with such eminent figures such as Claude Lévi-Strauss, Roland Barthes, Tzvetan Todorov, Michel Foucault, Gérard Genette, Louis Althusser, and Algirdas J. Greimas, structuralism as an analytical method and literary theory witnessed its heyday from 1960s to the 1980s.

Broadly speaking, literary structuralism is a term which comprises those approaches to literature that are strongly supported by linguistics. The latter proved to be the most appropriate discipline that contributed to the growth of contemporary literary theory. After all, isn't literature already linguistic? So, what is the objective behind examining it using a linguistic approach? Well, it is true that literature and linguistics undertake a direct special relationship. However, it is not because literature uses language as its sole medium that they become identical. In fact, their structures are totally different.

It is worth noting that the structuralists directed their studies toward the treatment of cultural systems and expressions as ‘languages’ (Culler 26). Said differently, these cultural systems and expressions should be described, analysed and explained via the procedures used by linguistics because they are regarded as “rule-governed signifying practices” (Herman, Jahn & Ryan 571).

During this phase, narratology was not only marked by the Russo-Czech Formalist influence, but also by that of the structuralist linguistics. Yet, although it witnessed the publication and proliferation of many works by those ‘generative grammarians’ (such as early Barthes, Greimas, Todorov), narratology of this phase was, without contest, that of G. Genette. For methodological purposes, and in order to better comprehend what structuralist narratology means, let us first attentively consider the major theoretical and historical tenets of structuralism.

- **Structural Linguistics: Background to Literary French Structuralism**

Despite its close connection to Russian Formalism and Prague School, French structuralism was distinctive through its variety and interdisciplinary approaches. It aimed chiefly at describing and explaining the existing inner relations which operate on different levels in order to constitute language symbolically and/or discursively (Makaryk 199).

In general, ‘literary’ structuralism is a term related to those approaches to literature that are strongly supported by linguistics. The relationship between linguistics and literature has long been one of the most widely discussed issues in contemporary literary theory and criticism. Linguistics is, without contest, the most important discipline which has contributed to the growth of literary theory. This is partly due to the major development in literary practice and production and to the various studies and researches made on language.

In the French–language journal *Communications, Issue 8,* entitled *Recherches Sémiologiques: L'Analyse Structurale du Récit,* Roland Barthes stated that it becomes urgent to elaborate and supply a *pragmatic* theory – with its terms and principles – to categorize that infinite amount of universal narratives. He went on claiming that it would be more reasonable (but not imperative) to base any structural analysis of narrative on linguistic grounds. In other words, structuralism should adopt "linguistics itself as the founding model" for any analysis of narrative (Barthes, *Music* 82).

Now, the importance of linguistics for literary theory is not only found in the development of such and such discipline, but also in the invaluable works of the Swiss philologist and linguist Ferdinand de Saussure (1857-1913) who revolutionized the notion of language. This revolution is considered as the ground on which most contemporary structuralist thoughts rest.

In this section, I will tackle the importance of Saussure's work for the establishment of modern literary theory. My objective would be to shed some light on the various ways of approaching literature via its linguistic form, i.e., how can linguistic theory and the various methods of analysis be applied to literature in order to highlight the specific and special character of a given text?

Ferdinand de Saussure is included within structuralism simply because it is where his influence is particularly felt to be the strongest. Several studies have revealed that 20th century structuralism emerged after a series of lectures delivered by Ferdinand De Saussure (1857-1913) that were published posthumously by his students at the Geneva

School in 1916. This linguistic founding model is delivered in a book originally entitled *Cours de Linguistique Générale (*translated as *Course in General Linguistics*[25]*).*

It is worth noting that, nineteenth century linguistics was mainly concerned with the history of language(s). It was interested in showing its origins and evolution out of another older language (such as French deriving from Latin). Nineteenth century linguists were also preoccupied by the origins and evolution of individual words. Then, they tried to establish the rules that will control this process of linguistic transformation[26]. By applying their findings, they became able to reconstruct the historical development of any European language.

Unlike his predecessors, Saussure adopted a completely ahistorical method. This distinction between historical/ahistorical studies was introduced as the diachrony/synchrony dichotomy. He stated that it is good to know about the historical mutations of a given word or language (i.e., diachronically), but it would be better to know the mechanisms that make a language still work despite witnessing a series of transformations.

The diachronic study of language takes into consideration only the way languages change through time, neglecting by that the study of the distinguishing features of a language as a system. In fact, this is the role of the synchronic study. The latter scrutinizes how a language operates rather than how it evolves. It is mainly concerned with the functioning of a language as a system at a given moment in time through the analysis of the relationships that exist between its constituents. In other words, language should not be understood "as a collection of individual words with individual histories but as a

[25] This book was compiled from de Saussure's students' notes taken in a series of lectures in Geneva from 1906 to 1911, and published posthumously in 1916 under the title of *Cours de Linguistique Générale*.

[26] For instance: the mutation of the 's' in some French words to an 'accent circonflexe' as in *hôpital*, yet, it reappears in 'hospitaliser' ; similarly, linguists set a rule that the 'g' in some Old English words historically evolved to 'y' as in day and way (Bertens 55).

structural system of relationships among words as they are used at a given point in time" (Tyson 213). This is the structuralist focus. Actually, Saussure called for the recognition of both diachrony/synchrony studies, since each of them leads to a specific knowledge, and that the association of both allows for abetter understanding of language. That said, structuralism tries to establish the underlying rules that control the functioning of a given language: it rather cares about its structure than its origins and historical evolution.

Equally, Saussure introduced the concept of the linguistic unit called a 'sign'. He also insisted on the idea that words are not symbols corresponding to referents: words do not refer directly to things they represent; rather, words are signs composed of two parts:

a) - A sound-image (D. Robey), a mark (R. Selden), an acoustic element (J. Sturrock) or a form either written or spoken (J. Culler) a mental imprint of a linguistic sound (Tyson) called a **signifier.**
b) Any signifier refers to a concept. The latter represents the thought or the meaning evoked in the receiver's mind when this signifier is made. This is the ***signified.*** It is "not a thing but a notion of a thing"(Sturrock 6).

Thus, *Sign = Signifier +Signified*

In other words, signifier and signified are the two sides of the same coin in the sense that a sign (or a word) exists only when its sound-image is connected to its concept. In practice, signifiers and signifieds are inseparable. The association of these two elements is made by linguistic conventions of communication.

Moreover, and because of the non-existence of a natural relationship between the sign and the reality to which it refers (it is a rather constructed, non-referential relationship), the sign is *arbitrary*. In other words, the relationship between a signifier and the concept it refers to is "merely a matter of social convention: it's whatever the community using it says it is" (Tyson 214). A concept can be represented by an infinite number of sound-

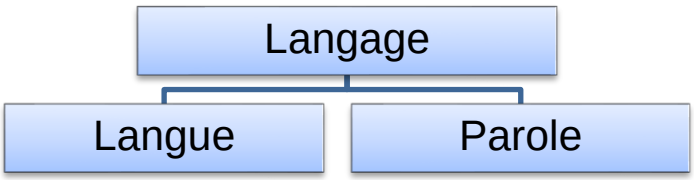
images according to the community that uses it. For instance, the concept of *pen* could be represented by *stylo*, *stift* or *penna* in, respectively, French, German or Italian communities. Saussure, and by large the structuralists, claims that the nature of every sign in any situation has no significance on its own, it is exclusively determined by its relationship, and more precisely by its difference from, other signs: "Arbitrary and differential are two correlative qualities" (Jefferson 41) Saussure would have said. In the same way the concept related to 'pen' is differentiated from other related concepts, say 'pencil', 'fountain pen' and so forth. In order to reach the objective of how a language functions, it is important to take into account the relationship that exists between the signs and avoid dealing with them in isolation. In other words, the function and the meaning of each element depend on its situation within a whole.

From this theory of language and meaning, Saussure introduces another binary pair consisting of making a distinction between what he called *langue/parole* (translated as language/speech or utterance). Broadly speaking, *langue* constitutes the language system used, either consciously or unconsciously by all the members of the same community; *parole*, on the other hand, represents individual speech acts and utterances. Saussure provided an in-depth analysis of language and demonstrated that what is imprecisely referred to as "language" is a compound of two distinct entities: langue and parole.

Saussure states that:

> L'étude du langage comporte donc deux parties : l'une, essentielle, a pour objet la langue, qui est sociale dans son essence est indépendante de l'individu ; cette étude est uniquement psychique ; l'autre, secondaire, a pour objet la partie individuelle du langage, c'est à dire la parole y compris la phonation : elle est psychophysique. (38)

Thus,



According to Saussure, these two concepts are closely related since *langue* is necessary to make *parole* comprehensible and clear. On the other hand, *parole* is of a great importance to the establishment of *langue:* historically, *parole* has always been the precursor of *langue*. Isn't it true that we learn our mother tongue by listening and hearing the others performing the act of *parole?* Thus, *langue* evolves through *parole.*

Saussure goes on arguing that *langue*, as a system, is shaped by society. It constitutes the sum of marks deposited in each individual's mind as "un dictionnaire dont tous les exemplaires identiques, seraient repartis entre les individus"(39). *Langue* is a collective fact. *Parole,* in contrast, exists within this community as the sum of what its members/users say or utter. Simply put, it is an individual actual act of speaking within the boundaries set by *langue.* In other words, *parole* is a "personal, dynamic, social activity which exists at a particular time and place and in a particular situation as opposed to *langue,* which exists apart from any particular manifestation in speech" (ibid). *Langue* and *parole* are two facets of the same coin. They are both used in communication: while *parole* generates a message, *langue* is here to interpret it and make it understandable.

In fact, Saussure insisted on the fact that the scope of linguistics is to carefully examine and analyze the system rather than the utterance. Similarly, the structuralist adopted the same credo: they carefully studied the underlying rules of a literary work and completely neglected its individual characteristics (i.e., its idiosyncrasies). Moreover, because it contains a special awareness of the communal aspect of all individual speech

/behaviour, the distinction between *langue/parole* became a basic element for French structuralist investigations.

To make this section fulfil the objective stated above, we have to link it to the core of our study: literature. So, what are the implications introduced by Saussurean linguistics for the study of literature and the establishment of the structuralist movement?

Indeed, literature, as a field of study, corresponds to that fertile ground on which structuralist approaches and analyses could be applied. The narrative aspect of literary texts constitutes the prime focus of structuralist analysis. These narrative-based texts may include any kind of texts whether oral or written such as myths, folk tales, fairy tales, histories, epics and so on. Put differently, any text possessing a narrative dimension is eligible for a structuralist analysis. Regardless of the great amount of forms, these narratives share some structural characteristics concerning, for instance, the setting, the plot, and characterization. It is worth noting that structuralism does not care about the interpretation of individual texts nor what a good or bad literature is, it rather emphasizes the analysis of "the structures" that help the elaboration of a text's meaning which is, to use Saussure's words, the domain of langue rather than parole. As the latter is what reveals the former, langue becomes the predominant object by which a structuralist analysis is undertaken.

The structures which are responsible for the making of meaning refer to a *grammar* which controls the "rules by which fundamental literary elements are identified […] and combined" (Tyson 220). Put otherwise, the structuralis interpretative t process is not concerned with what a narrative means as much as *how* it means what it means (ibid).

It goes without saying that with the emergence of Structuralist approaches to literature, some of the most valuable and important beliefs of the reader were defied and

thus had to be reconsidered. Said differently, both structuralism and reader-based theories admit the existence of a relationship between the text's structure and the reader's response to it. They all share the same credo which consists of investigating how a narrative means what it means.

One of these beliefs –which has to be reconsidered – consists in the fact that a literary work is first and foremost the author's own creative process and the expression of their essential self. The text is the space where a reader and an author can be in communion (the former may share the feelings, emotions, ideas and thoughts of the latter via the text). Another assumption is made by readers in their attempt to say that a good text is the one which depicts reality as it is and not as it should be. However, structuralist approaches tried to erase all these assumptions from the reader's mind stating that "a literary discourse has no truth function" (Selden 62) and obviously this will lead to the "death of the author". Roland Barthes strongly defended this structuralist view by providing a short essay entitled "The Death of the Author" in 1968. He states that authors cannot use writing to express themselves, but only to make use of, compose and reassemble from that immense dictionary of language and culture which is "always already written". According to him, writers have only the authority to mix already existing writings either by reassembling or redeploying them (ibid).

Any structuralist analysis aims at examining and analyzing, in full details, "the inner workings" of any narrative account in order to extract those underlying elements important in any structural interpretative process. By the same token, narratology which is a subdiscipline of structuralism aims at describing and analyzing the narrative operations inherent in any interpretation.

It is important to evoke some of the theories and approaches of some of the most prominent structuralist narratologists in order to better grasp the concepts, fields and workings of Structuralism.

Many narratologists such as T. Todorov, Roland Barthes and Gérard Genette, each on his own, developed a narrative theory according to a pilot study held on selected narratives.

The literary structuralist and semiotician T. Todorov (1939- 2017), for instance, contributed a lot to the development of structuralist narratology and poetics. He directed, along with Helen Cixous and Gérard Genette, a collection of some influential studies on poetics; published his doctoral thesis on Laclos' *Les Liaisons Dangereuses* under the supervision of Roland Barthes under *Littérature and Signification i*n 1967; and *The Fantastic: A Structural Approach to a Literary Genre* (1973), *Poetics of Prose* (1977) and *Introduction to Poetics* (1981). The aforementioned studies (to name only a few) contributed to make Todorov a leading theorist of the French Structuralist movement. Todorov's valuable contribution appears in his focus on the fact that poetics deals with "the essence of literariness" rather than "the significance of literary texts" (Makaryk 477). Said differently, interpretation and the search for a text's meaning has never been the purpose of poetics.

Narrative is simply there, like life itself.

R. Barthes

Chapter Two : Structuralist Narratology

II.1.The Study of Narrative

It is an axiom: narratives are everywhere. In fact, the ubiquitous nature of narratives in all aspects of life invites scholars to no longer restrict 'narrative' to the domain of literature. The past several decades have witnessed a sudden increase of interest in narrative study. This complex object of inquiry has become the central concern in a wide array of studies and researches.

Scholars were not concerned with the narrative itself; they rather investigated the generic functions of narratives such as drama, epic poetry or folktales. In other words, they were interested either in the study of individual narratives, narrative features, or the examination of the possible connections between them. Yet, the study of narrative for its own sake or as "an autonomous object of inquiry" (Ryan 344) is a quite recent phenomenon for it received considerable critical attention during the last six decades.

Today[27], the word *narrative* is unavoidably associated with the literary type of narrative: the novel. For instance, first modern novel outside Spain[28]originated in eighteenth century England. This was the time of Daniel Defoe's picaresque and adventure novels; Fielding's and Sterne's comic novels; Jonathan Swift's allegorical and satiric novels; Richardson's seductive romances. In France, as in England, the novelistic tradition was particularly marked by its penchant to the comic in the works of Denis Diderot, to the philosophical in those of Jean Jacques Rousseau, to the satiric in

[27] For more than two centuries, the novel was adopted as the representative genre, *par excellence*. On the question see Ian Watt (1957)
[28] Cervantes' *Don Quixote*

Voltaire's. In Germany, the Bildungsroman was predominant especially in Goethe's work.

During the 19th century, the novel, which is only one of a number of narrative possibilities, has become the dominant and most popular form of narrative literary genres in the Western tradition. As time passes, the novel proved to be more flexible than any other genre. Mancing states that since the novel a) is able to take any form; b) can include any kind of characters ; c) can integrate any other genre; d) can deal with one or many themes; e) can be produced in any accepted, plausible style (403), an incessant number of possibilities can be generated. In this case, the novel turned out to be synonymous with the concept of literature. Generally speaking, literature of the second-half of the 20th century is extremely novel-centred. The self-centricity of the novel has, inevitably, created a gap between past and future literary and cultural experiences (Scholes, Phelan, & Kellog 8). Thus, the death of the epic is pronounced; lyric poetry is now associated with an elite, and theatre is relegated to an inferior position by film production and television. (Mancing 403)

II.1.1. Definition of Narrative

"A story", or "the telling of stories" is the most simplistic and commonest reply whenever the question "what is narrative?" is asked. In *The Oxford English Dictionary*, narrative is defined as being "a spoken or written account of connected events," or "the practice or art of telling stories"(846).Yet, things turn to be more complicated to the extent that many influential narratologists evade the task of definition.

For a purpose of practicality, let us first go through some of the various definitions of narrative as expressed by some renowned literary scholars and narratologists.

Before all, **Gérard Genette** finds it easy to define narrative stipulating that it is "the representation of an event or a sequence of events." (*Figures* 127)

Susana Onega and J. A. Garcìa Landa define a narrative as "the semiotic representation of a series of events meaningfully connected in a temporal and causal way." (3)

Shlomith Rimmon-Kenan, on the other way, proposes a broader definition stating that narrative fiction represents "the narration of a succession of fictional events." (2)

Gerald Prince sees narrative as "the representation […] of one or more real or fictive EVENTS communicated by one, two or several (more or less overt) NARRATORS to one, two, or several (more or less overt) NARRATEES[29]." (*Dictionary* 58) He, moreover, points out to the fact that some narratologists, such as G. Genette, consider narrative as "a mode of verbal presentation" in which the events are rather linguistically told than enacted[30]. (ibid)

An impression of déjà vu is felt whenever **H. Porter Abbott's** definition is evoked: "*the representation of an event or a series of events*[31]." (*Cambridge Introduction* 12)

Monika Fludernik concluded the first chapter of her *An Introduction to Narratology* by formulating an overall definition stating that "a narrative […] is the representation of a possible world in a linguistic and/or visual medium."(6)

Terry V.F. Brogan defines narrative as "a verbal representation of a sequence of events or facts whose disposition in time implies causal connections." (814)

[29] "Events, narrators and narratees" are written in capital letters in the original text.
[30] This statement reminds us of Plato and Aristotle's distinction between diegesis and mimesis or 20th century distinction between telling and showing. (cf. chapter one)
[31] This statement is written in italics in the original text.

Mieke Bal provides a quasi reduplicative definition stating that "a narrative text is a text in which an agent relates a narrative."(*Narratology* 5) This kind of circular definition, generally, includes the word to be defined. Here, Bal is supposedly trying to set a distinction between narrative as a text and other text-types.

Now, this set of non-exhaustive definitions is established to shed some light on the commonalities, the differences and even the discrepancies which may facilitate, complicate or misapprehend what a narrative is, i.e., its definition.

The above definitions seem to be consensual as far as the use of some terms is concerned. These terms constitute, on their own, the foundational ground on which narratological studies and definitions are based. In order to comprehend what (written) narrative fiction is and how it works, one should –if not must– be familiar with the somehow vague and problematic terminology related to it (i.e., to narrative fiction).

II.1.1.a. Narrative and Events

First, differences of opinion arise among narratologists regarding the concept of *event (or action).* They all agree about its ubiquitous nature but they dispute over the number of events that are necessary for a narrative to be. By event, Rimmon–Kenan provides a basic definition stating that it "is something that happens, something that can be summed up by a verb or a name of action" (2). She goes on stating that "an event may be said to be a change from one state of affairs to another" (15). For Schmid, an event represents "a special occurrence" which does not belong to "everyday routine" (8). It is, to borrow Goethe's words, "an unprecedented incident." (qtd. Schmid 8)

Narratologists agree on the fact that event/events is/are crucial constituent(s) of any story to the extent that without event there will be no story. Bal joins Rimmon-Kenan's

definition postulating that an event represents and provokes "a transition from one state to another state caused or experienced by actors" (*Narratology* 182). For her an event represents "a process, an alteration" (ibid). This is generally known as causality or 'narrative transformation' which, as aforementioned, represents a causal (temporal-spatial) connection in which the actions of characters, incidents, or events of the story are organized in such a way that creates a coherent logical structure.

Back to the dispute.

For few narratologists, a single event is sufficient (although meagre) to compose a narrative. This kind of narrative is labelled "the minimal narrative" (Prince *Dictionary* 53) while Rimmon–Kenan confesses that "[…] single-event narratives are theoretically […] possible," (2-3) simply because whenever an event happens, it will inevitably bring change from one state to another. As a matter of fact, "a single event may be decomposed into a series of mini-events and intermediary states" (Rimmon-Kenan 15). In other words, a single-event narrative is possible and plausible, if and only if, an indication that change has taken place becomes perceptible.

For the other majority of narratologists, a narrative cannot deserve the appellation of narrative unless it contains, at least, two successive events. They all claim that the distinctive characteristic of narrative consists of "the linear organization of events into a story" (Cohan & Shires 53). They insist on the fact that events are only meaningful in series, constituting a sequential organization which aims at describing and tracing a process of change of one state to another. An event, by definition, indicates an activity (mental, physical, natural…), an action performed by an agent (or actant), or a state which requires time (thinking, …). Thus, the events of a story occur in a sequence (not in isolation) of at least two events "one to establish a narrative situation or proposition, and

one to alter […] that initial situation." (Cohan & Shires 54) That said, whether one or many, event is the crucial component of any story and the constitutive element of narrative.

II.1.1.b. Narrative and Other Text-Types

Kept to a minimum, "a narrative is a text." (Chatman *Reading* 7) As a text, narrative can be better understood and defined in contradistinction to other categories of texts which are not of the same nature. So, describing the properties of other types help us set boundaries and delineate the mechanisms and ways to advance the understanding of narrative.

Etymologically speaking, *text* is derived from the Latin word *textus* (cloth) or *texere* (weave). By analogy, and in the same way as tailors, authors, in the process of composition, combine (weave) words, sentences and paragraphs to construct texts of different kind.

Rimmon-Kenan adopted Genette's classification and distinction between *histoire, récit* and *narration*. According to her, a text (i.e., récit) is conceived as the "spoken or written discourse" which undertakes the telling of a succession of events, i.e., the story. (3) Abbott, in his turn, urges us to be aware of the crucial importance of event in the constitution of narrative. He states that without event we won't get a narrative, but a sort of descriptive, argumentative or expository text (*Cambridge Introduction* 12). Prince, on the other hand, invites us to distinguish a narrative from "a mere event description" (*Dictionary* 58). The traits and properties of narrative as a text are better understood when contrasted to other text-types. This contradistinction will provide us with necessary elements to build our discussion on.

The notion of text-type has been proposed as a principle of abstraction and classification, an analytical category that aims at capturing structural, functional and other conventionalized patterns of usage in narrative. In this sense, it sheds light on commonalities and differences amongst the wide range of texts that narrative can subsume. It can also be an effective means for setting outer boundaries between narrative and other (non-narrative) types of text. (Herman, Jahn, Ryan 594-5)

At this stage two questions are raised: what distinguishes a narrative from other types of texts? Why is it so important to set boundaries between these text-types?

Now, some of the theoretical implications of a text-type approach to the definition of narrative will be discussed. For practical ends, my purpose would be achieved through the use of another text-type: descriptive in contradistinction to narrative.

As already mentioned, defining narrative presupposes comparing and contrasting it to other text-types. In this case, is the distinction between text-types effective to set the narrative properties apart from other textual categories? If so, can these text-types serve (or subserve) narrative purposes? Said differently, are they serving each other or is narrative dominating the other text-types?

Many labels have been used to speak about these textual typologies: descriptive, argumentative, narrative, instructive, conversational, evaluative, expository, procedural, behavioural, and reflective discourses[32].

[32] For more details see Kinneavy, Cope and Campbell (1976); Werlich (1976); Kinneavy (1980), Longacre (1982, 1983); Chatman (1990); Virtanen (1992); Fludernik (2000)

- **Example: Narrative text-type vs. Descriptive text-type**

Description is a text-type which depicts, represents or identifies things, objects, persons, places and happenings highlighting their internal and/or external properties.

For G. Prince, description is "the representation of objects, beings, situations, or […] happenings in their spatial rather than temporal existence, their topological rather than chronological functioning, their simultaneity rather than succession"(*Dictionary* 19).

Chatman, on the other hand, roughly defines it as "a kind of text that renders the properties of things" (*Reading* 8). These properties are, thus, made visible, perceptible and imaginable by the senses. Consider the various bewildering definitions to the term 'describe' found in *The Penguin Dictionary of English Synonyms and Antonyms,* "delineate, portray, depict, picture, illustrate, characterize, detail, explain, ***tell***, ***narrate,*** ***relate***, ***recount***, define, specify." (121) It is not without purpose that describe is synonymous to narrate. However, if they were alike, nothing could have been added and all this considerable amount of studies would have been useless.

Still Genette once wrote

> It would appear… that description as a mode of literary representation, does not distinguish itself sufficiently clearly from narration, either by the autonomy of its ends, or by the originality of its means, for it to be necessary to break the narrative-descriptive (chiefly narrative) unity that Plato and Aristotle have called narrative. If description marks one of the frontiers of narrative, it is certainly an internal frontier, and really a rather vague one: it will do no harm, therefore, if we embrace within the notion of narrative all forms of literary representation and consider description

> not as one of its modes (which would imply a specificity of language), but, more modestly, as one of its aspects—if, from a certain point of view, the most attractive. (*Frontiers* 137)

Genette went on stating that narrative and description should be assimilated: descriptions are *diegetic* since they constitute "the spatio-temporal universe of the story and thus when we deal with them we are involved with the *narrative* discourse" (*Narrative Discourse* 94 n12). Genette's assimilation was, equally, adopted by Schmid who finds it "impossible to represent the initial and final states of change without employing a certain amount of description"(5). By the same token, Fludernik insisted on the centrality of description at the story level "since the fictional world through which the actants move is only created through and by it." (117)

Genette stated that describing an object and narrating an event are alike in the sense that they both make use of the resources of language, i.e., words (*Frontiers* 136). At this stage it becomes urgent to set limits between these two text-types. To 'describe' and to 'narrate' are two different operations although they both use language. Questions for representing both types are different: for description the question "what is it like?" is uttered, but for narrative generally "what happened?" is asked.

Other traditional critics consider description as an ornamental discourse aiming at embellishing without excess.

For classical theoreticians, description represents "a risky 'drift' from detail to detail" which is, inevitably, going to "threaten the homogeneity, the cohesion and the dignity of the [narrative] work" (Harmon 13). Thus, fusing narrative to description constitutes a real danger and it would be more appropriate to make description subordinate to narrative:

according to Hamon, description should never be the purpose of discourse, but should rather support it (13).

Now, classical narratologists consider description as a narrative pause slowing down "the forward movement of story time without coming to complete halt" (Herman *Cambridge Companion* 9). In other words, the descriptive passages cause the interruption in the flow of events presented in the narrative. Description, as opposed to narrative, represents a single moment in time: when narrative implies a change including dynamic elements (events/actions), description remains static. Said differently, in descriptions the story time stands still while in narrative it passes indicating change and alteration from one state to another. Very often descriptions serve to illustrate a character. Sentences like "she was ten," "he was an adventurous young man," or "they grew up in a village far from the city," are purely descriptive statements. As readers, we accept this 'descriptive pause' in order to satiate our desire to know who the character is and understand the motivations behind their deeds[33].

To be narrative presupposes a degree of narrativity. The latter represents all the traits and properties characterizing a narrative and distinguishing it from other non-narrative text types.

So, **what is Narrativity?**

The identification of the concept of narrativity within literary texts existed quite before the term *narratology* appeared. In fact, in classical narrative theory, narrative texts were characterized by the fact of "contain[ing] specific features of communication"

[33] Some erudite readers may skip long descriptive passages going forward to the next dialogues. They would consider them as either unnecessary or interrupting the chain of events. Yet, by doing so they may not only skip the "ornamental" aspect of the narrative but also miss some crucial information and details about events and characters. This is the case of 19th century novels (Victorian novels are one of the best examples).

(Schmid 1). In other words, although written, narrative literary works tend to emerge from an oral tradition bearing and maintaining many oral narrative characteristics. One of the most distinguishing features of narrativity in this classical phase was the existence of a 'mediating agent' or 'narrator[34]'. The narration process is, consequently, bound to the presentation of reality according to this narrator's view (not of the author's or as a dramatic illusion[35]).

Greimas, for instance, conceives narrativity as a "force" able to generate not only all narratives, but also all discourses. He stated that narrativity is, by excellence, "a force that can organize and disorganize orders: it can produce new orders or interrupt or alter old ones" (Greimas 104). Like Greimas, Sturgess considers narrativity as an "enabling force […] present at every point in the narrative" (28). He equally believes in that power operating over non-narrative passages such as description and argumentation. He states that narrativity does not only concern "the chronology of a novel's story, but equally every interruption of that chronology and every variation in the mode of representation of that story" (ibid 22).

More recently[36], many scholars proposed *extensional* definitions to narrativity. Suzanne Keen, for instance, defines it as "the set of qualities marking narrative and helping the reader perceive the difference between narrative and non-narrative texts" (121). Likewise, according to Prince, narrativity represents that "set of properties" which characterizes narrative and distinguishes it from nonnarrative (*Dictionary* 65). He goes on stating that

[34] The concept of 'narrator' will be tackled thoroughly in the following sections.
[35] For more details see chapter one: 17th Century to the Early 20th Century Narrative Studies.

[36] Narrativity, as a term constituted of diverse and conflicting concepts, developed only over the last four decades, i.e., with the emergence of classical narratology. (Hühn et al 309)

narrativity *must* deal with "the exploitation and the underlying features" that are the specificity of narrative in contradistinction to nonnarrative (*Form and Functioning* 146).

It happened, then, that these same scholars adopted an *intensional* definition to narrativity. The term intensional denotes that texts can be more or less narrative than others. Prince, for instance, declares that "different narratives have different degrees of narrativity" (ibid 145). It is, consequently, the role of readers to decide which text possesses higher or lower narrativity. Fludernik also admits that narrativity is something readers recognize or project out of the text (*Introduction* 109).

First, it has been agreed upon the fact that the representation of a sequence of events occurring at different times constitutes a narrative. Thus, this kind of narrative is supposed to have a higher degree of narrativity than those which happen at the same time.

Second, of higher narrativity would be a passage in which the recounting of events exceeds the discussion of their representation. Prince insisted on the fact that narrative represents "the recounting of events rather than the discussion of their representation" (ibid).

Third, a narrative in which a conflict between two opposing sets is displayed possesses a higher degree of narrativity than a narrative which does not.

What distinguishes a narrative from another is narrativity. Yet, it remains something hard to pinpoint. Narrativity is not only related to the various elements constituting a narrative, it is also closely related to the context in which this narrative is received and of the receiver himself. The latter statement shows a degree of relativity: reader X and reader Y would perceive a narrative in different ways because of their

different situations, interests, philosophies and conceptions. So what would be highly narrative for X would not necessarily be the same for Y.

II.1.1.c. Narrative and Narrative Fiction?

Considering the phenomenal number of narratives worldwide, the distinction between fiction and non-fiction turns to be very problematic and confusing.

"[N]ewspaper reports, history books, novels, films, comic strips, pantomime, dance, gossip, psychoanalytic sessions" (Rimmon-Kenan 1) in addition to diaries, biographies, jokes, autobiographies, etc… constitute a non-exhaustive list of possible narratives. But, why are some catalogued as being fictional[37] and others non fictional or factual? What differentiates a novel from a history book? A diary from a short story? A psychoanalytic session from an autobiography?

Traditionally, novels and short stories have subscribed to the belief that they belong to fiction. Although the terms fiction and narrative have become synonymous, critics still find it difficult to set up the characterizing elements that may facilitate both the identification and explanation of the fictional (or non-fictional) nature of a given work.

For this reason, literary critics have been urged to propose various theories susceptible of providing the necessary clarifications.

Generally speaking, the term fiction, colloquially, refers to "a statement that is false but that is held to be true" (Kristal 299). Astonishingly, this definition is equally comparable to that of a lie. Both of fiction and lie refer to a false statement that is held to be true; both of them are "willful distortions" of truth (ibid). Haven't we already heard Plato qualifying

[37] Fictional or fictive? Most often, these two adjectives are used interchangeably as synonyms. Yet, a slight difference exists between them: the text is fictional; the state of what is represented in it is fictive. (Schmid 21)

imitators (poets) being liars since all what they portray is a copy of a copy? Didn't he argue that the imitator is 'a long way of the truth' since he imitates things as they appear and not as they are?[38]

To avoid terminological vagueness, let us first consider the difference between fiction and lie. Chatman provides a rudimentary answer stating that it is behind "the intention of the text" (*Reading* 13) that the whole difference occurs. In the *Concise Oxford English Dictionary,* the word lie is defined as follows "lie: (n) an intentionally false statement; a situation involving deception or founded on a mistaken impression." Thus, a liar is intendedly deceptive for he presents something false as being true; whereas fiction is a "kind of intendedly but non-deceptively untrue discourse" (Gorman 163). In this way, nobody is going to be deceived for fiction has *never* pretended to be true or factual.

Currie went on stating that an author, when dealing with false statements, is not considered as a liar, simply because he is away from "making assertions" (*The Nature* 5). In other words, fictions convey a particular intention which is shared, understood, imagined and agreed upon by both tellers and listeners (writers and readers). Pretence and intention are two concepts which can, by no means, be dissociated: one cannot pretend to do something without having a priori the intention to pretend to do it (Searle 325).

When carefully examined, fictional discourses are not necessarily composed of untrue or invented statements. It happens that some fictional narratives contain some statements that turn to be *coincidentally* true (Chatman *Reading* 13; Gorman 163). So, in order to avoid any ambiguity between what is fictional and what is not (characters, events, places), authors immediately include a literary qualifier (such as 'novel' or 'short-story') to the front page of their book so that any resemblance would be accidental.

[38] This idea has been treated in greater details in Chapter One: Pre- Classical Narrative Theories

That said, and basing their studies on Kate Hamburger's researches during the 1950's, some critics (mainly Genette and Cohn) attempted to establish some characterizing *signposts* that may facilitate the identification and recognition of a fictional discourse. These signposts[39] are

> Omniscient narration or unrestricted focalization; *i.e.,Third person narrators only indicate the fictionality of a work because first person narrators have open access to their thoughts at any time and in every situation. We can add the* Extensive use of dialogue, free indirect discourse, or interior monologue; the Anaphoric use of pronouns lacking antecedents; Detemporalised use of verb tenses and temporal adverbs, to indicate internal chronology only. Use of deictics and spatial adverbs to indicate frame-internal reference only. Distinguishability of narrator from author;*i.e., if the author is not the narrator we'll end with fiction; if they are one, it is non-fiction (as in autobiographies).* Use of metalepsis; Paratextual markers (e.g. Novel) (Gorman 167)

To conclude, writers and readers alike, when dealing with fiction, acquire the possibility to distance themselves from reality by creating other possible realities, other fictional worlds. They show their creativity to invent a story world that "can draw loosely on facts and freely on the imagination" (Kristal 300). Some of these fictional worlds may, incredibly, resemble and be analogous to the real one; the others will inevitably be anew and unusual possessing their own "truth-value."(Abrams 94-5)

[39] More details and explanations will be provided in the following sections regarding omniscient narration, focalisation, distinction between the author and the narrator, free-indirect discourse, and so on.

To recognize a fictional work, one should not be stuck to the task of determining which of its statements are *fabrications* **(**i.e., falsity and deception), the reader's task would be to expect and accept that "characters, places, objects and events may be imagined than real" (ibid). Said differently, fiction should not be understood and explained as being an "as-if-structure[40]," but rather as a literary inner reality which is distinctly and autonomously represented (Schmid 22).

II.1.2. The Concept of Narrator

The definition of the concept of 'narrator' in the *Oxford Advanced Learner's Dictionary* is as follows: **narrator**: (noun) a person who tells a story especially in a book, play or film/movie. (846). Yet, this restricted definition seems to be far from encompassing all the situations in which a narrator can (or may) exist.

In fact, narrators are everywhere. Every time a story is being told, even in ordinary conversations, there should be 'someone' who narrates it (i.e., a narrator). Said differently, in any oral narrative situation, the narrator is simply that flesh-and-blood person whose task is to recount a given story. Now, things turn harder to be defined when this concept becomes textual. In this case, how can it be possible to identify and/or define *who* the narrator is, when all we have is merely "a print on paper"?

As far as literary researches and investigations are concerned, it has been acknowledged that the existence of a narrator in the literary work creates the borderline between fiction and nonfiction. The speaker, in nonfictional texts, makes use of his own voice: the communication process, in this case, is done directly without any *mediating voice*. However, in fictional discourses, the real author, in most cases, creates and uses a

[40] This statement originated in Hans Vaihinger's philosophy of 'As-If' in 1911 in which he conceives the As-if world (or the unreal one) as important as the real actual one. (Vaihinger xvii)

speaking voice to deliver his message. As a matter of fact, it is a widely held view that this speaking voice is called the narrator and has, firmly, to be distinguished from the real, historical author.

Accordingly, the concept of narrator has become central to the entire discipline of narratology. Michael J. Toolan, for instance, states that "narrative study should analyse two basic components: the tale and the teller." *(Narrative* 1)

At this point, and because the concept of narrator embodies a multitude of connotations, it becomes necessary- if not urgent- to provide some explications by drawing attention to the various uncertainties and the huge amount of literature around it.

The following represents a non-exhaustive list of definitions as provided and expressed by literary scholars and narratologists:

M. Toolan defines the narrator as "the individual or 'position' we judge to be the immediate source and authority for whatever words are used in the telling" (*Narrative* 76)

M. Bal prefers the use of the pronoun 'it' when she discusses the so-called *narrative agent*, or the narrator. She emphasizes the fact that "a narrative text is a text in which a narrative agent tells a story." And by narrative agent she means "the linguistic subject, a function and not a person." (*Narratology* 16)

Rimmon-Kenan defines the narrator as "the agent which at the very least narrates or engages in some activity serving the needs of narration."(91)

G. Prince considers it as "the one who narrates, as inscribed in the text. […] located in the same diegetic level as the narratee he or she is addressing." (2003 66)

In the *Routledge Encyclopedia of Narrative Theory***, J. Phelan and W.C. Booth** assume that despite the complexities that the concept of the narrator raises, it represents "the agent or, in less anthropomorphic terms, the agency or 'instance' that tells or transmits everything- the existents, states, and events- in a narrative to a narratee" (388)

M. Fludernik views the concept of the narrator as a function and states that "In verbal narratives of a traditional cast, the narrator functions as the mediator in the verbal medium of the representation." *(Introduction* 6)

While examining the above definitions, we notice that they all share a common characteristic: a narrative cannot do without a narrator. As opposed to S. Chatman who declares that *narrator* and *narratee* are optional constructs. He claims that 'just as there may or may not be a narrator, there may or may not be a narratee' (qtd. in Rimmon-Kenan *Narrative Fiction* 91).This was sharply criticized by Rimmon-Kenan who is a fervent defender of the concept of narrator.

Other scholars assert that the concept of the narrator seems to be unnecessary especially in those visual narratives, such as films and drama. Others may argue that the various developments in modern narrative studies, which almost excluded the concept of the narrator, led to the formulation of the argument that "the death of the narrator is the death of narrative." (Richardson, *Unnatural* 1)

Now, a narrative contains, whether in an overt or covert way, 'someone' who recounts the events of the story. This is the narrator.

The latter is the most important concept in the analysis of narratives. The text particularity depends on the narrator's identity and the extent to which that identity is showed or described in the text.

In fiction, we distinguish two elements serving the act of narration: the author and the narrator. As shall be shown below (author section), the author is the real person located in the real world and presenting his fiction to another real person: the reader. The narrator, on the other hand, is the textual *agent* located in a textual fictional world imparting his fiction to a textual entity: the narratee. This is the reason why, the concept of the narrator has been the source of many complexities. In fact, in some narratives, the distinction between narrator and author becomes very problematic, especially in autobiographical fiction. Such narratives create a close connection between the real author, the narrator and the protagonist himself.

II.1.2.a. Covert /Overt narrator

The narrator of a text can be at times overt, and at others covert. In the latter case, the narrator and the implied author seem to be one, and the narrative voice becomes objective. M. Jahn states that "a covert narrator must be an inconspicuous and indistinct narrator -- a narrator who fades into the background, perhaps, one who camouflages him- or herself, who goes into hiding".

That is, in order to be and remain covert, the narrator may avoid presenting "him/herself (one could almost say: itself) as the articulator of the story or does so almost imperceptibly" (Fludernik, *Introduction* 22).

Hiding or becoming invisible is the distinguishing feature of a covert narrator. S/he may avoid using the first-person pronoun (I / we); S/he "tries to avoid evaluative descriptions as much as possible" (Herman & Vervaek 87). S/he makes use of a great number of quotations, and avoids giving details about him/herself, As it is the case in E. Hemingway's *The Snows of Kilimanjaro.*

Another hiding strategy consists in avoiding the use of "any pragmatic or expressivity markers" (Jahn). These markers are indicators of the narrator's milieu, culture, beliefs, convictions, interests, ethics, political, philosophical and ideological attitudes towards all the events, characters, and actions in the narrative. As far as the pragmatic signals are concerned, M. Jahn states that these are related to all the expressions that signal "the narrator's awareness of an audience" (ibid). In other words, since there is a communication situation the narrator (the addresser) is generally aware and conscious of his/her addressee. All these features are avoided by the narrator to remain covert.

Covertness, as already stated above, brings the implied author into life, especially when the narrator is not perceptibly noticeable. In this case, the implied author is "transformed into a persona responsible for the 'speech act' of the narration" (Fludernik, *Introduction* 65).

Now, the overt narrator "*i*s one that can be clearly seen to be telling the story – though not necessarily a first-person narrator – and to be articulating her/his own views and making her/his presence felt stylistically as well as on the metanarrative level" (Fludernik, *Introduction* 22)

This is another version of what W. Booth called the *dramatized narrator*, or Stanzel's *personalized narrator*. This kind of narrator is generally referred to by the first-person pronoun 'I' and is depicted in detail. A description of his physical appearance, his gender, his life, his thoughts, desires, dreams and ideological affiliations are clearly and (almost) fully portrayed. Thus, and as opposed to the covert narrator, the overt narrator plays an active role in the story.

Referring to S. Chatman's *Story and Discourse* (1978), Rimmon-Kenan lists in her *Narrative Fiction,* the different signs of overtness according to their degree of

perceptibility. She contends that elements as the *Description of setting, Identification of characters, temporal summary, Definition of character, Reports of what characters did not think or say, Commentary,* highlight the overt nature of the narrator.

a) **The description of setting:** here, the narrator uses language in order to help the addressee draw the picture of the narrative setting, in contradistinction to other visual narratives in which the setting is revealed directly.

b) Identification of characters: this is done through the narrator's use of some statements and sentences to "show prior 'knowledge' of the character" (100) to the reader (or narratee), so that he can identify it from the outset. And this illustrates the role of the narrator as a "provider of information."

c) Temporal summary: according to Chatman**,** "Summary presupposes a desire to account for time-passage, to satisfy questions in a narratee's mind about what has happened in the interval. An account cannot but draw attention to the one who felt obliged to make such an account". (qdt in Rimmon-Kenan 100)

The narrator is needed to make such summaries in order to fill in the 'gaps' produced by the shift in time in the narratee's mind as well as in the reader's. He is here to explain what happened, what is happening and what will happen in details.

a) Definition of character: identification and definition of character seem to be alike. While identification is the prior knowledge of the character, definition implies "an abstraction, generalization or summing up on the part of the narrator as well as a desire to present such labelling as authoritative characterization." (Ibid 101)

d) Reports of what characters did not think or say: here the overt narrator speaks about things the characters are unconscious of or things they consciously hide.

e) Commentary: commentary concerns either the *story* or the *narration.*

- **Commentary on story** includes
- Interpretation: as when the narrator interprets the state of mind of a given character. That is, the information and its interpretation are provided by the narrator about (a) character(s), and even about himself (itself).
- Judgments: reveal the narrator's moral attitude and even opinions about such or such character or event.
- Generalization: this type of commentary does not confine itself to a distinctive character or event, it rather extends the significance of the individual to the general.

- **Commentary on narration: "**is concerned not with the represented world but with the problems of representing it." (102). This generally happens when the narrator provides the addressee with some information about his feeling in finding difficulties writing or expressing a given idea or situation.

Accordingly, the use of footnotes in a work of fiction seems to be odd, but it is a way to direct the addressee's attention to the existence of a narrator reflecting on his own narration. In fact, the use of footnotes stresses the artificiality of the text since it leads to the reconsideration of the textual and fictional elements in the literary work. This is extensively used in self-conscious narrations (André Gide's *les Faux-Monnayeurs* and *le Journal des Faux-Monnayeurs) illustrate with example (passage)*

Covert and overt narrators are concerned with the degrees of visibility in the text or what Rimmon-Kenan called "degrees of perceptibility".

II.1.2.b. The Functions of the Narrator

Covertness and overtness are traits that can be used to establish the functions of the narrator. First, the most important function of the narrator consists in the fact of being the speaking voice of the narrative. Second, the narrator does not only inform us about the characters, and the events of the story, but also provides comments, interpretations, and indications about a given event, as well as the characters' motivations and convictions, feelings and lives in general. The most adequate narrator to fulfil this function is an overt, first person narrator. This highly *descriptive* function of the narrator aims at provoking the reader's reception by making him react to characters in a given way (expressing sympathy, pity, sorrow…).

Now, since the narrator is a textual construct, it possesses *discursive functions.* These are related to the communicative model in which a sender addresses a receiver through a text, or when the narrator provides comments about his own story (metafictional statements).

- **Textual Representations for the Narrator**

In mediated narratives, the representation of the narrator may be conveyed in two ways: either explicitly or implicitly.

a)- The representation of the narrator is said to be explicit when the narrator becomes its own identifier. In other words, it may introduce and describe itself directly to the audience by, for instance, giving its name, age, gender, physical description, origins, social status, philosophy, convictions, and so on.

Of course, this description may not be complete or fully comprehensive: sometimes the use of the first-person pronoun "I" is a sufficient means of identification. This is what makes of it an optional representation. (Schmid 57-8)

b)- The implicit representation of the narrator, on the other hand, is a must since it exceedingly depends on the text's indexes and signs. In his *Narratology: an Introduction,* Schmid asserted that "all the actions that constitute narration participate in the indexical representation of the narrator." (58)

Said differently, by "all actions", Schmid referred to those indexical signs which *significantly* contribute to the implicit representation of the narrator. Particularly important are those signs created in these ways:

> (1) Selection of elements (characters, situations, plots, also speech, thoughts, consciousnesses) from the "happenings" as the narrative material for the creation of a story.
>
> (2) Concretizing and detailing of the selected elements with definite properties.
>
> (3) Composition of the narrative text, i.e. juxtaposition and the placing of the selected elements in a certain order.
>
> (4) Presentation of the narrative in more or less lexically, syntactically and grammatically marked language.
>
> (5) Evaluation of the selected elements (this can be implicit in the four actions mentioned above, or provided explicitly).
>
> (6) All kinds of "intrusions" by the narrator, i.e. reflections, comments, generalizations directed at the narrated story, the narration or at the narrator him or herself. (Schmid 58)

In other words, elements such as characters, plots, speeches, thoughts have to be selected from the happenings.

II.1.2.c. Types of Narrators

a)-The First-Person Narrator also called the participating narrator or *character-bound narrator* generally refers to a narrator *who* is also a character in the world of the story. It can be either a major character (the protagonist, for example), or minor (an observer of other character's narrative).

Now, since the I-narrator is telling the story from one character's point of view, the pronouns 'I' and 'we' are used interchangeably to make the reader see and live the story through the character-narrator's eyes. The observer narrator exists with other characters in the story. S/he, it, can see, describe and report what they are doing and saying. This kind of narrator cannot depict the character's thoughts and feelings, i.e. he is limited narrator. (e.g., *Heart of Darkness; Wuthering Heights.)*

b)-The Third-Person Narrator is not a character in the story. Obviously, third person pronouns are used in this case. Three types of third-person narrator can be distinguished depending on the degree the narrative focuses on.

The objective third-person narrator, also called dramatic narrator, does not permit the reader to get into any character's consciousness. It only reports what happens and what is said. The thoughts and feelings of characters are out of reach. It is detached from what is recounted. Rather, it acts very much as a camera which presents the scene as it really is. The limited third-person narrator permits the reader to enter a single character's consciousness. Thus, we are told the thoughts and feelings of only one character. In this case, the author is using the so-called '*selective'* or '*limited' omniscient narrator.* The omniscient narrator either allows the reader to enter the consciousness of more than one character, or focuses on more than one character. This type knows and tells everything about the story, including the feelings and thoughts of all the characters. Sometimes, it

can penetrate the author's mind and provide information that no character in the story knows. A self-conscious narrator is the one which seems to be aware of itself as being a writer (Booth 155). In other words, the self-conscious narrator is aware of itself as the composer and producer of a work of fiction. It is very related to the Russian Formalist devices of *Defamiliarization* and *foregrounding.* As it has already been said, to defamiliarize is to make what has become usual (because of over-exposition), appear strange, unusual, and new. The writer, through defamiliarization, alters the readers' habitual perceptions and at the same time draws their attention to the fact that what is represented in the literary work is just a matter of imagination and textual creation: something that has nothing to do with reality. In self-conscious narratives (also called self-reflexive or metafictional), the author utilizes many devices to highlight the differences between reality and fiction (*Cervantes'* Don Quixote and Gide's *The Counterfeiters* are best examples of this type).

The concept of narrator as a narrative voice (who speaks?) will be analyzed thoroughly in chapter two under the heading: Narrative Situation.

II- 2 Communication and Narration Levels

II-2-1- Levels of Communication

It is acknowledged that a narrative deals with the recounting of a succession of events. And for a narrative to exist, "someone" has to perform this recounting, i.e. the narrator. In his *Rhetoric of Fiction*, Booth asserted that, in addition to the narrator, there are other participants in the narrative communication process:

For practical reasons, and in order to shed light on the role and the responsibility of each participant in this process, the analysis of each concept will be tackled individually or in association (or even in contradistinction) to another related vexed concept.

II.2.1.a. The Actual Author

The author represents the real, concrete flesh-and-blood person; the one who can be seen, identified, or simply spoken to; the one whose picture generally appears in the back cover of his/her book. The past eight decades (from 1940's) have witnessed intense researches and studies concerning the concept of author. Scholars reported that the latter is used to determine who is "the maker[41] or composer of a narrative" (Prince *Dictionary*

[41] In fact the word "maker" comes from the Greek tradition of calling the author a Poet. The latter is derived from "*Poiein"* which means "to make". For the Romans, the Poet is called *vate* which means "the diviner, the foreseer, the prophet" (qtd in A. Bennett 3).

8). For M. Woodmansee, the author, in its contemporary usage, denotes “an individual who is solely responsible- and thus exclusively deserving of credits- for the production of a unique, original work” (35). Derrida would have defined the author as the one possessing “sovereignty” expressed in “solitude” (*Writing* 226) Besides, this concept is used to find out the meaning of a text, to relate texts composed by the same author to each other, or to their historical contexts which enable them set up distinctive traits related to ethics and values, style, and theme patterns (Herman, Jahn & Ryan 33)

Now, this concept gained more ground when it was related to some theories. For some theorists and narratologists the author is described in terms of a genius (creativity). Besides genius, other critics would consider the author as a crossing point where two or more texts would meet (textuality); some others would claim that a text is the expression of its author’s feelings and thoughts (communication). Narratologically speaking, “the real author is held responsible for the communicative intention and form of a narratively organized work” (Schönert 2). Indeed, communication is assigned to the author.

Moreover, the concept of author is employed as a determiner of the creator’s stylistic and thematic individuality and distinctiveness. Again, this concept possesses a historical importance in establishing a complete historical interpretation of the text. This is due to the fact that the author is the central tie between a narrative and its historical, linguistic and cultural contexts (Herman, Jahn & Ryan 33).

Nevertheless, the *author* has witnessed a longitudinal critical attention due to the various conceptual and historical complexities.

According to early hermeneutists, the interpretation of a narrative is closely related to the intention of its creator. This provoked a bunch of attacks starting with W.K. Wimsatt and Monroe C. Beardsley’s prominent essays entitled “*The Intentional Fallacy*” and “*The*

Affective Fallacy"[42]. The former deals with the author's intention while the latter with the reader's response. In the 1946 essay, the writers argued that "a literary text is self-contained and that its meaning is solely determined by textual clues"(ibid). This corresponds to what had once been said by D.H. Lawrence 'Never trust the artist. Trust the tale"(qtd. in Lodge, *20th Century* 123). Thus, it is misleading to interpret a given text by considering the author's intentions and trying to evaluate whether s/he has reached her/his objective or not. Rather, it is advisable to focus on the text *per se.* In this case, the text has become a detached object: it has no particular owner, it belongs neither to the critic/reader nor the author. Thus, the literary work becomes a freestanding object "independent[43] of its creator and answerable only to itself" (Burke 20).

It is noteworthy that "intentions refer to private mental acts that precede, and are the originating cause of human action" (Gibbs 247). By the same token, authors are mentally motivated by some ideas and acts while creating their narrative. To use Wimsatt and Beardsley's words verbatim, "Intention is design or plan in the author's mind. Intention has obvious affinities for the author's attitude toward his work, the way he felt, what made him write" (334). Now as far as narratology is concerned, the intention of the author is vigorously debated and questioned: what has/have the author's intention(s) to do with the interpretations of narratives? Are readers obliged to consider the author's intention(s) when tackling the interpretative process? Wimsatt and Beardsley assert that the intentional fallacy is more about intentions than about authors. Their answers to the above questions were obvious and intended: nothing and no. They were committed to the idea that the readers' conception and interpretation of the text should, in any case, be

[42]The first essay was published in 1946 and was reprinted in Wimsatt's *The Verbal Icon* in 1954. The second was published in 1949.

[43] Tracing the narrative to its author became a virtual heresy within modernist aestheticism and New Criticism (Burke 20)

determined by the author's intentions. They claimed that the Intentional Fallacy is that the 'design or intention of the author is neither available nor desirable as a standard for judging the success of a work of literary art' (334). In any case, Wimsatt and Beardsley have never denied the existence of authorial intentions. Yes, authors do have intentions, but the latter have to be understood by the critic "*as the text expresses them*" (A. Bennett 77). All in all, Wimsatt and Beardsley's essay has become one of the most vexed and misleading contributions to literary critical scene. A whole generation of scholars and critics have avoided, as much as possible, to refer to authorial intention despite the fact that some texts were composed around certain and specific incidents and happenings in the author's life. The aforementioned essay solely declares that intentions, although problematic, exist and are expressed in the text *per se*, and that the task of the critic is to pay attention to "the evidence of the text without regard to 'extrinsic' matters such as the *extra-textual* thoughts, wishes, desires, experiences, life or indeed the imagined or separately documented 'intentions' of the author". (ibid)

Another equally important attack emerged with the publication of Roland Barthes's essay entitled 'The Death of the Author*'* in 1968. In this essay, Barthes emphasizes on the fact that the author is no longer that omniscient, godlike presence who influences and determines the meaning of the text. This implies that texts should be interpreted without any reference to their historical generator nor to his intentions. The text's meaning results from the interaction of the text itself with other pretexts (intertextuality) (Herman, Jahn & Ryan 34). It is the reader's role to construct meaning(s). Thus, 'the death of the author' engenders 'the birth of the reader'. In other words, "the reader becomes the producer rather than the consumer of the text" (Burke 20). Thus, the literary 'pure work' (as proposed by Mallarmé) incites "the disappearance of the poet's voice." (qtd. in A. Bennett 12). In the same vein, Barthes, through his essay, eliminates

each and every authorial voice (as being the originator, the source, the identity and unity of the text). Traditionally, the author of a text was at the centre of every interpretational act. But with the publication of Barthes's essay, the author has been deprived of this privilege because, as he declares, "it is language which speaks, not the author" (qtd in Bennett 12)

Michel Foucault, on the other hand, stated that the author's specific individuality is suggested by the text or what he labelled *écriture*. This is simply because the author is considered as a *function* of language.

In the humanist view, the concepts of author, reader and text were thought to be evident, distinct and interconnected: the author is the one who produces the text which is then read by the reader. The author's creativity is distinctive and specific to him. Yet, the post-structuralists replaced this three-dimensional relation by another one which considers language as a structure. According to Foucault, *author* or *reader* is a term given to a position of a subject in the text, i.e., structure.

Historically speaking, authors were considered as being the originators and designers of texts. This took place before R. Barthes' statement that the *author is dead.* Since then, the idea that the author is at the origin of something unique has been deconstructed. This has been substituted by the idea that the author exists only as the product or function of the text. What this function generates is, according to Foucault, a "work". Foucault goes on stating that "the name of the author" is used as a function in supplying socio-literary relations. He asserts that the name of the author is a proper, a signifier which designates the historical individual as well as all the thoughts, values, methods, style related to this human being. Thus, the author's name designates two things: the identity (person), and the description associated with the name (the thoughts, ideology, philosophy, etc…).

Once again, we know about the author either by referring to his biography or to his works. In this respect, Foucault listed four (4) text features which help determine the *author-function*.

First, "*discourses are objects of appropriation*"(Foucault 148) verifier la page. Thus, speeches and books are attributed to their real creators especially when they become subjects of punishment for what is said in the book. He goes on farther exemplifying that in a case of heresy, the one who is punished is the author since we cannot punish words, utterances, and ideas. From this point arises the idea of authorship and ownership.

Second, "*the author-function does not affect all discourses in a universal and constant way*" (ibid 149). Some texts do not possess or at least have unknown authors such as fairy tales, myths, legends, epics.... These '*literary'* narratives used to be anonymous, but their "ancientness" was the guarantee of their status. Scientific discourses used to take their credibility from the author's name. But in the seventeenth and eighteenth centuries the situation metamorphosed to make these scientific texts their own mouthpieces, holding a certain degree of objectivity and being evaluated on the basis of the argument presented, rather than on the authority of the author.

Third, "*the author-function does not develop spontaneously as the attribution of a discourse to an individual. It is rather a complex operation which constructs a certain rational being that we call* author."(ibid 150) The author-function is not a spontaneous formation through the attribution of a text to a given person. It rather emerges and evolves around various cultural configurations from which we choose certain authorial attributes and get rid of others.

Finally, the author-function is created by signs which include personal pronouns, modifiers of time and place, and verb inflections. The latter do not perform the same role in texts supplied with the author-function as in those missing it.

The most obvious sign is the "I" personal pronoun. On this issue, Foucault contends that "*the text always contains a certain number of signs referring to the author*". In this respect the use of such signs differentiate between the author-function and the writer's individual traits in the text. If one reads only a single text of a given writer, the image they get from the text is not that of the historical author, but rather that of the implied author. Thus, a clear distinction between author and implied author should be made at this stage.

II.2.1.b. The Implied Author Vs The Actual Author and Narrator

In his most influential work, *The Rhetoric of Fiction*, Wayne C. Booth introduced the concept of the implied author. This concept has endorsed various labels such as "the official scribe", the author-in-the-text, or the author's "second self".

According to him, the implied author is a 'second-self' derived from the actual, historical, biographical person who has composed the text in question. He states that the implied author is "an ideal, created version of the real man" (75). This implies that the implied author is not the flesh-and-blood author, the one who can be seen, touched, or spoken to. It (the implied author) is rather a 'hypothetical' figure or presence that includes "not only the extractable meanings but also the moral and emotional content of each bit of action and suffering of all the characters"(73). In this case, the implied author is a sort of construct inspired and suggested by the text itself.

Although the nature of the implied author is still unknown and somehow problematic, critics are always trying to define it as precisely as possible. Booth, for example, claims that the implied author is the source from which the text's ethos emerges. By ethos he means those norms and values that seem to be expressed in the text. Yet, these norms and values cannot be ascribed to the narrator of the text, and should by no means be attributed to the actual author. Thus, a sharp distinction should be established between the implied author and the actual one. Indeed, the text may imply a set of beliefs, norms, values and, in some cases, a personality which is not the possession of the historical author.

Another reason that permits the establishment of this distinction is that different texts of the same author often imply different norms and values, i.e. different and various implied authors. The most important function attributed to the implied author is that it is used to indicate and make the reader of a given work of fiction not only and simply perceive a speaking voice within the text, but also feel, in a way or another, a human presence. To put this differently, the implied author is that indivisible part of the fictional narrative which plays the role of creating the effect of the work on the reader himself.

Now, according to Booth and his proponents, the notion of the implied author is directly and strongly linked to what is called "the unreliable narration". For Booth, the reliable narrator is the one 'who' "speaks for and acts in accordance with the norms of the work" (158) (i.e., the implied author's norms); the unreliable narrator, as it were, is the one who does not. Unreliable narration, therefore, depends largely on the "distance" that exists between "the fallible or the unreliable narrator and the implied author who carries the reader with him in judging the narrator"(Booth 158). Now, if ever this narrator shows some inadequacies, and proves his untrustworthiness, the 'total effect' of the narrative he

communicates to us is 'transformed'. On the other hand, if it happens that neither the author nor the narrator succeeds in creating the text's intended effect and its true understanding on the reader, it is, in this case, the implied author who takes the responsibility to create that 'total effect'.

Seymour Chatman, in his *Story and Discourse*, claims that the implied author is "reconstructed by the reader from the narrative. He is not the narrator, but rather the principle that invented the narrator[44]". He, then, goes on saying that "unlike the narrator, the implied author can tell us nothing. He, or better, **it** has no voice, no direct means of communicating."(149).

If we consider that the implied author is the principle that "invented" the narrator, and that the implied author is the reconstruction of the reader, the first and primary question to be posed is this: if the reader reconstructs the implied author, then, does he also create the narrator and thus the narrative itself?

Shlomith Rimmon-Kenan accepts the notion of the implied author and adopts the idea that it should be "de-personified". She states that the implied author is a "construct inferred and assembled by the reader from all the components of the text". Unlike the early Chatman who suggested that the existence of a narrator in a text could be optional but that of the implied author is a must, Rimmon-Kenan argues that though "the implied author cannot literary be a participant in the narrative communication situation" (87), there must be a narrator who is a participant in the narrative. It happens, then, that Chatman endorses this view because it permits the distinction between the narrator and the implied author. He would later write that "The implied author…is a silent source of

[44] Chatman's definition was questioned many times especially when considering the contradiction that appears in the notion of the implied author.

information. The implied author says nothing. Insofar as the implied author (the text itself) communicates something different from what the narrator says, that meaning must occur between the lines. (*Coming* 85)

He would also claim that "the implied author only empowers others to speak" (ibid). The narrator of the text is the immediate and primary speaker, even when it is silent. That narrator is the one which presents the elements that enable the reader reconstruct the implied author.

Gerard Genette, on the other hand, is one among many others who have dismissed the usefulness of the implied author. He argues that "a narrative of fiction is produced fictively by its narrator and actually by its author. No one is toiling away between them, and every type of textual performance can be attributed only to one or the other, depending on the level chosen (139-40). However, he admits that while reading, an "image of the author in the text" is created in the reader's mind. He insists on the fact that this image has nothing to do with the 'real' creator of the work, i.e. the author. Consequently, the notion of the implied author "deserves no special mention" (141). He claims that since there is no exact distinction between the real author and the implied author, we do not need the latter.

However, Genette acknowledges one positive use of the implied author. He writes that the "implied author is everything the text lets us know about the author, and the literary theorist, like every other reader, must not disregard it" (148). It is for this purpose that the implied author is widely used in biography and literary history.

II.2.1.c. Author-Narrator Distinction

There is a consensus among narratologists that any narratological analysis of fiction should not only encompass the analysis of the tale, but also include the analysis of its constituents. In fact, a number of study analyses have examined the connections that may exist between the tale and its teller and concluded that they should be done simultaneously.

The Structuralist narrative theorists' main objective was to find a way out in order to provide a plausible answer to one of the most predominant and controversial questions: "who speaks?" (to borrow Genette's words)

Through their answers, they valued the role of the fictional narrator by making "*him"* responsible for the creation of the text. A generation of narratologists adopted this answer to ground their studies on. In other words, they concerned themselves with the analysis of "what is on the page" neglecting, by that, the effective role of the real author.

Yet, by the 1990s, the author is finally brought to life. This resurrection had a great impact on narratological studies. This impact resulted in an unwitnessed raising interest in the analysis of text production and reception and thus, highlighting respectively the roles of both author and reader.

Unsurprisingly, the thorough analysis of the concept of narrator became a moot point since it raises a considerable amount of questions and debates especially those concerned with the existence, conceptualization, reliability and nature of the narrator.

In the present section, a special emphasis will be provided to answer the following question : to what extent is the narrator important and necessary to the interpretation of a narrative?

Having examined each of the components in question, we need now to introduce some of the various distinctive features that may set apart the author from the narrator of a given text.

This distinction will, obviously, set up a background for further discussions.

Being “the maker and composer of narrative” (Prince 8), the author becomes responsible for his work in many ways. First, (responsibility 1) as he created the narrative and brought it into existence, the author becomes the unique person to decide about its content and limitations. Second, (responsibility 2) after deciding about the narrative content, he becomes morally and socially responsible for all and every speech acts (falsehoods and lies, religious and political convictions, filthy language and insults, sexual identity and orientation…) he is going to utter and perform in his text. Finally, (responsibility 3) the author’s intention gives rise to disagreements among literary scholars (Birke & Köppe 3). This issue was one of the most disputed and debated topics in literary studies. Although heavily contested, the author is responsible for his narrative’s meaning. His interpretation is said to be authoritative when, and only when, he can end an interpretative conflict between two or more parts by providing his own. (ibid 4)

Now, as creators and composers, authors engage in a fictional activity: they create stories, characters, settings, events, conflicts and actions. From the outset of their creation process, authors classify their work within a category, be it a novel, a short story, a poem or a play. As a consequence of this classification, no one can blame them of being immoral (see responsibility 2) for by definition, the novel, for instance, is a work of fiction based solely on imagination, creativity and inventiveness. As we know, in fiction everything is possible and never contested. As a matter of fact, the audience (readers) makes a sort of agreement or convention with the author of fiction in which they engage

to accept everything they are told as being true (even if they know that writers of fiction are *liars*).

Roughly speaking, a narrator is the one made responsible for the recounting of the story they belong to (i.e., the fictional one and not the real one). Consequently, authors and narrators need to be separated for

a) Ontologically speaking, authors and narrators belong to two different and distinct world categories. It is impossible, for instance, to meet Marlow (the narrator of *Heart of Darkness*) walking in the street. It is only "a print on paper."
b) Fictional narrators are not always persons, authors are. Narrators may be persons, or any anthropomorphized entity such as animals in fables. In this case, fictional narrators' power is limitless while that of the author is restricted to human capacities where excess is not permitted. (Birke & Köppe 5).
c) Unlike the author, the narrator holds no responsibility:
    1) In the creation and elaboration of the narrative, not even a part of it.
    2) In providing readers with an authoritative interpretation.
    3) In taking or sharing publication duties and rights with the author.

To recap, combining the author and the narrator into one category would be inaccurate and misleading. Actually, the disputes over the author/narrator association are not concentrated on the necessity to differentiate between them, but, rather, on the necessity to determine "the scope of the author/narrator distinction, its consequences, and some of its details" (Birke & Köppe 6).

II.2.1.d. Narrator- Narratee Relation

The concept of narratee has been first proposed by Gerard Genette and then developed by Gerald Prince in his "Introduction to the Study of the Narratee" in *Reader-Response Criticism* (1980). A narratee is the communicative associate of the narrator, the one which occupies the receptive position in a narrative. The narratee is the one to whom the narrator speaks, the one to whom s/he tells the story. The narratee is not the reader or the implied reader, who lies outside the text.

Like narrators, narratees are real and actual individuals in non-fictional narratives but textual constructs in fiction. While the construction of the narrator's personae is based on the question "who speaks?", that of the narrate is based on the question "who hears?" (Genette 42). That is to say, the one to whom the narrator is addressing his tale. Both of them are determined by explicit or implicit signs projected in the text. Such signs, to name a few of them, are the use of second person pronoun, rhetorical questions and allusion to common knowledge.

Since the narrative is addressed to either a specific addressee as the case of letters or to a general public such as published texts and articles, narratees may be either individuals or collective entities. Individual narratees participate in the plot in the same way as individual narrators do, by being not involved in the narrative. When the text is addressed to a collectivity, the narratee is constructed as a set of beliefs projected by the text. In this case, the beliefs of the collective narratee tend to overlap those of the implied reader.

In a work of fiction, what is told by the narrator is shaped by the narratee. That is the narratee is always shaping how the story gets told. The narratee, according to Gerald Prince, is the one inscribed or implied in the text, to whom the narrator tells the story. The narratee, as the narrator, can be represented as a character playing a role in the text

(*Dictionary* 57). A narrator may have one or more narratees as in J. Conrad's *Heart of Darkness.* Since both the narrator and the narratee belong to the same diegetic level, what is applicable to the former is valid for the latter.

II.2.1.e. Implied Reader- Actual Reader Distinction

Wolfgang Iser was the first to use and develop the term "the implied reader". He first used it in his books *The Implied Reader* (1972), and *The Act of Reading: A Theory of Aesthetic Response* (1976). This term has been employed to describe the interaction that exists between the text and the reader. It is an adaptation of the concept of the implied author developed by Booth. As it has been already said, the implied author, according to Booth, is a second-self, a created version of the real author, a construct. Iser's concepts of the implied reader is exactly and similarly the same. The implied reader is also a construct which designates the active participation of the reader in the reading process.

For Iser, the implied reader belongs neither to text nor to the reader, but rather to both. On the one hand, it incorporates the "pre-structuring" of the text which facilitates the production of meaning, and the reader's establishment of a meaning during the reading process. By that, Iser is trying to make a distinction between the different and various types of readers employed by the reader-response theory. On the other hand, the implied reader is thought to be a particular role offered to any reader of a text. This role is composed of three basic components: the different perspectives of the text, the standpoint from which the reader links these perspectives, and the meeting place where the perspectives converge. Now, according to Iser, during the reading process, readers are placed out of their habitual "vantage point" and are, in a way or another, pushed to assume a point or a perspective from which they can invent a meaning to the text. The

reader follows the various perspectives defined by characters and narrative voices, and accordingly he must fit these perspectives as the narrative evolves.

Another way of thinking of the implied reader is to consider it as "the structured acts accomplished by the reader" (Makaryk 562). Readers, in Iser's theory, are here to fill in "blanks' or gaps, and there by avoid and eliminate what he called indeterminacy,, i.e. when the reader finds it impossible to determine precisely and exactly the attribute of a particular object. Because the literary work has no objective reference outside itself, it must create its own object by providing various perspectives of that object. However, these perspectives are incomplete, leaving gaps that are to be filled during the act of reading. It has been agreed upon the fact that the literary work is a dynamic entity, that is to say, that the reader selects and relates the text's perspectives in order to form a viewpoint which is itself shifting. This shifting point of view of the reader is both free to choose between the different possible meanings of the text and bound to the possible interpretations imposed by the text itself. Therefore, while the textual perspectives are given, the place where these perspectives finally meet has to be imagined. This task of producing meaning is what Iser called consistency building. Moreover, this process of creative, mental action is the other aspect of the implied reader. Iser asserts that no two readers will imagine or fill in blanks in exactly the same way.

The reader, the author's counterpart in the real world, is considered as an important component in the interpretative process. Prince, for instance, states that to be decoded or interpreted a written narrative needs a reader (*Dictionary* 81). Thus, the latter becomes the one who deciphers the narrative code to make it meaningful and understood.

Like the real author, the reader is the flesh-and-blood person who reads the text. Any text, whatever its genre is, has no palpable value or real existence without a reader. In short, for a text to exist, it must be read. A reader is here to detect and complete the text's meaning. The act of reading actualizes potential meaning as the reader-response theorists would say. This is why the traditional belief that the reader has a passive role is utterly erroneous. On the contrary, he is an active element in the creation of meaning[45]. In fact, the reader applies codes and techniques in order to decode the text. On this, Stanley Fish states that "meaning is an event, something that happens not on the page, where we are accustomed to look for it, but in the interaction between the flow of print and the active mediating of the reader" (qtd. in Lee Ai Ling 1-9).

The reader, in fact, is continuously responding to a given text. It is the reader's mental activity that permits the elaboration and understanding of the actual meaning of the text. Umberto Eco, in his book *The Role of the Reader* (1979), distinguishes between two kinds of texts, open and closed. An open text requires the reader's close and active collaboration in the creation of meaning, whereas a closed text determines more or less the reader's response. It is thus important to know that no two readers are the same and that each reader may provide a different response to the same text.

A text is viewed as a structure composed of elements or 'codes' of signification. In other words, and following De Saussure's terminology, we say that a text is a "system of signs". Consequently, authors and readers are considered and referred to as being respectively the encoders and the decoders of a given code. Code is one of the basic concepts of structuralism and semiotics. Semiotic codes are systems based on conventions

[45] Michael Rifaterre, for instance, states that "readers make the literary event", qtd in Groden and Kreiswirth 606).

that connect ‘signifiers’ and ‘signifieds’ together in order to provide a framework within which signs make sense. However, semioticians do not restrict themselves to the communicative aspect of codes, they go farther by stating that any signifying system is a code, including by that animal tracks and medical items such as the DNA.

For the structuralists, the concept of code has several applications. Greimas and Todorov saw the text as the ‘parole’ of a ‘langue’ constituted of ‘transformational rules’ which can generate an infinite number of texts. In fact, they were primarily interested in the ‘grammar’ that generates texts. Roland Barthes claimed that the text is not the “accomplishment of a code” but is, rather, “traversed” by various codes (Grode & Kreiswirth 70). In S/Z (1970), he identified five codes which he named as follows: hermeneutic, semic, symbolic, proairetic, and cultural.

The hermeneutic code comprises “All the units whose function is to articulate in various ways a question, its response and the variety of chance events which can either formulate the question or delay its answer; or even constitute an enigma and lead to its solution” (Cuddon 144). To put it in other words, it is the code which gathers the semantic units that permit both the formulation and solution of a problem. This hermeneutic code is the story-telling code which poses questions, leads to suspense and mystery by means of the narrative.

The semic code or the connotative code consists of the semantic features, or ‘semes’, which are implied (or ‘’connoted’) rather than signified in the text. This code allows the identification of characters by gathering the various features that are linked to proper names. By symbolic code, Barthes means the organization of signifieds into ‘rhetorical’ figures and ‘spatial’ patterns, such as antithesis and symmetry. He went on saying that these ‘groupings’ are repeated by various modes and means in the text. The proairetic

code or code of action organizes the actions of characters into narrative sequences. This code describes the way a code of actions is constructed for the reader, as Barthes put it "the proairetic sequence is never more than the result of the artifice of the reading" (ibid). Thus, this code governs the way and the manner the reader constructs a plot. Finally, the cultural or referential code is brought into existence when the text invites the reader to use his/her knowledge of the actual world in the formation of meaning. This knowledge is what Barthes considers as an already codified image derived from textual sources (Makaryk 525).

Despite the fact that the division of these codes has been considered as vague and not applicable to all texts, it, however, implies that it is the reader, rather than the text, who is the product of codes. This, consequently, marks an important step for the structuralists and, then, the reader-response critics in their study of the role and the function of the reader in the text.

II-2-2- Levels of Narration

Theorists of narratives, mainly Formalists[46] and narratologists[47], agreed upon the fact that any narrative text is constituted of two levels[48]: the first level deals with the "WHAT" of the narrative (what happens? or what is told?), while the second one is related to the way the first level is recounted, to the telling i.e., the "HOW." Although these levels were labeled in various ways, the famous structuralist Story and Discourse dichotomy remains the most influential and used one. So to say, Story is the WHAT of the narrative and Discourse is its HOW. Thus,

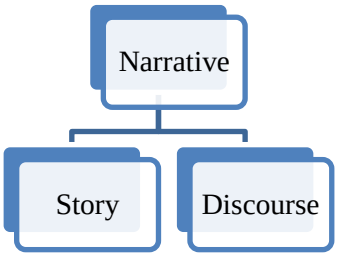


Diagram 1

The story, as it were, consists of the existents (the characters), the setting (space) and, of course of all the events of the narrative. Events may happen coincidentally (e.g. someone disappears in the sea), or actively. When actively brought about these events are called actions (for instance, someone kidnapped and tortured a boy to death in order to take revenge).

The discourse, on the other hand, consists of all the elements by which and through which the story is transmitted. The reader's perception of the story is determined via the

[46] Story and discourse reminds us of the Formalists' distinction between Fabula and Sjuzet. Cf. Chapter One Russian Formalism .
[47] Roland Barthes, Gérard Genette and Tzvetan Todorov and Seymour Chatman among others
[48]Prior to the Formalists and narrative theorists, Aristotle distinguished between logos (also called "praxis" (Prince, *Dictionary* 53))– "the imitation of a real action," or the story itself – and mythos – the "selection and possible rearrangement of the units constituting logos" (Prince, *Dictionary* 56)

elements of discourse. The analysis of the discourse tries to answer the question how is what happened transmitted? Differently, how is the story transmitted? And how are certain effects achieved? When one decides to embark in the analysis of the discourse, they face questions that need to be answered in order to reach the expected effect (s). Questions such as what is the narrative sequence of the story? What is the narrative situation? The narrative modes? From which point of view is the story recounted? How is the character's consciousness represented? How is the style used? … . Answering these questions will not only lead to a full comprehension of the story's mechanisms, but they will undoubtedly manipulate our (we, readers) perception and reception of the story.

The following diagram will, hopefully, shed some light on the various elements related to each level of narration: Story and Discourse.

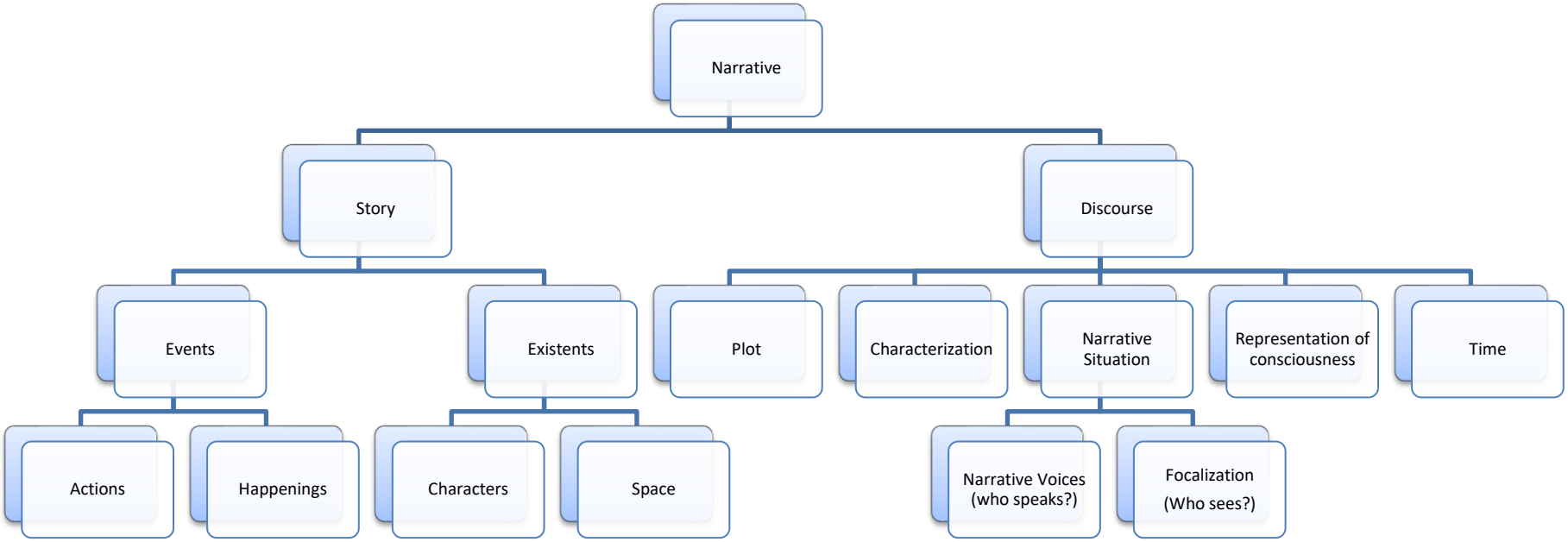

Narrative
Story
Discourse
Events
Existents
Plot
Characterization
Narrative Situation
Representation of consciousness
Time
Actions
Happenings
Characters
Space
Narrative Voices (who speaks?)
Focalization (Who sees?)

Diagram 2

II.2.2.a. Plot

The distinction between story and discourse (the terms belong to the structuralist tradition) proved to be somehow controversial. In fact, since Aristotle's division of logos and mythos, many theorists have embarked in setting different, sometimes overlapping accounts about the "what is told" and "how it is being told". As already mentioned, the Formalists distinguish between Fabula which constitutes the "set of narrated situations and events in their chronological sequence" (Prince, *Dictionary* 29), and Sjuzet: the "set of narrated situations and events in the order of their presentation to the receiver" (Ibid 89). For E.M. Forster, the story is a "narrative of events with an emphasis on chronology"; the plot is a "narrative of events with an emphasis on causality" (Ibid 73). Other accounts and distinctions are provided so as to show the difference between the told and the telling levels of a narrative.

At this point, we notice that the terms story and plot overlap with story and discourse.

Following Forster's distinction, one can define story as being a temporal sequence of events and the plot as that structure which logically (or causally) assembles the events together. Bortolussi & Dixon, explain that "the most salient and obvious characteristic of a narrative [may be] its plot, that is, the temporal, causal, or logical sequence of events that provide the basis of the story" (97).

Thus, to be a story, an event (at least one) must happen in order to indicate that something has changed, or evolved from one state to another. Statements like "the red car parking outside is a Mercedes" or "it was a long street full of coloured houses" are descriptions rather than stories because there is no event, no action, no change.

But if I say, "the owner of the red Mercedes is a serial killer" or "in the long street, the coloured houses were haunted," here, the statements are stories because we can, *a priori,* predict that something is evolving or changing with the succession of events.

Now, if I say " the serial killer who owned the red Mercedes was found

Actually, a story is, in the majority of cases, a sequential composite of events. M. Jahn for instance, defines a story as "a sequence of events and actions involving characters. 'Events' generally include natural and nonnatural happenings like floods or car accidents; 'action' more specifically refers to willful acts by characters (Jahn N1).

Regarding the plot, G. Prince asserts that plot is constituted of (a) "the main incidents of a narrative," and (b) "[their] arrangement;" (c) it is "the global dynamic organization of narrative constituents." (*Dictionary* 73). Statements (a) and (b) imply that plot is the plan in which the situations and the events of the story are organized to constitute a distinctive structure, such as the most famous plot pyramid, or Freytag's pyramid. The organization of the narrative constituents (statement (c)) proves its efficiency in determining not only the emotional effect of the story, but also its theme. Now, since the plot is concerned with HOW the story is causally delivered to the receiver, it becomes a part of the discourse, hence the overlapping nature of plot with discourse.

- **Plot Typology**

  Plot classification relies principally on the thematic or formal similarities

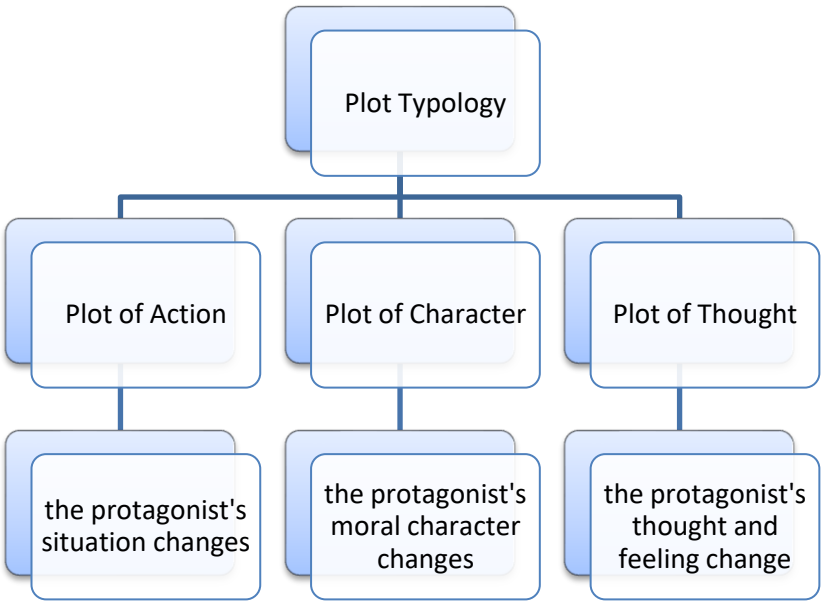


Diagram 3 Crane and Friedman's Plot Typology

To be more practical and feasible, what follows will be diagrammed so that it would become easier for literature learners[49] to understand and to grasp plot categorization[50].

[49] As mentioned in the general introduction the aim behind this study is purely pedagogical and didactic.

[50] The plot typology represented in graphic forms is summarized from G. Prince's *Dictionary of Narratology* pp. 73-4

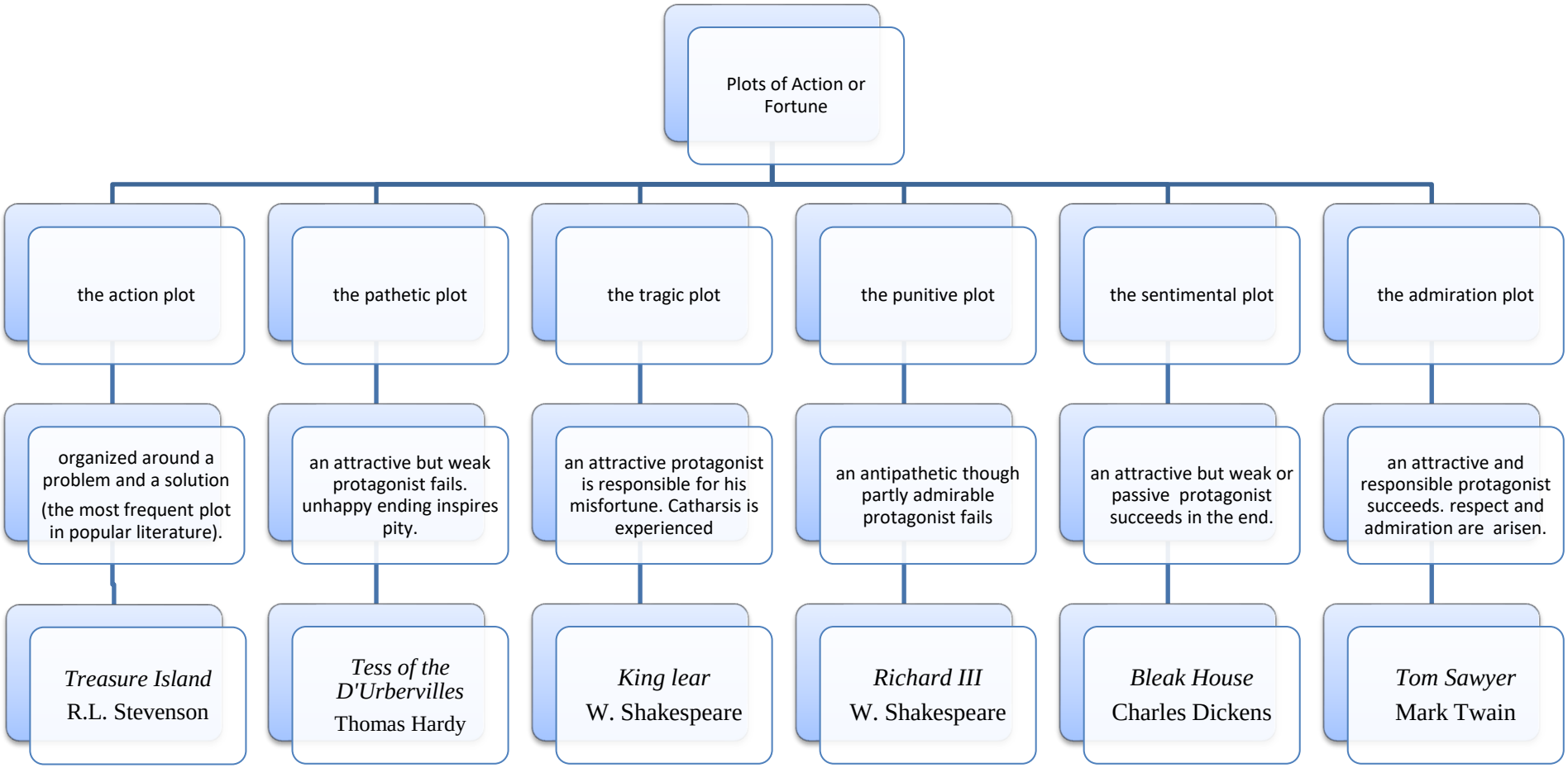

Plots of Action or Fortune
the action plot
the pathetic plot
the tragic plot
the punitive plot
the sentimental plot
the admiration plot
organized around a problem and a solution (the most frequent plot in popular literature).
an attractive but weak protagonist fails. unhappy ending inspires pity.
an attractive protagonist is responsible for his misfortune. Catharsis is experienced
an antipathetic though partly admirable protagonist fails
an attractive but weak or passive protagonist succeeds in the end.
an attractive and responsible protagonist succeeds. respect and admiration are arisen.
Treasure Island R.L. Stevenson
Tess of the D'Urbervilles Thomas Hardy
King lear W. Shakespeare
Richard III W. Shakespeare
Bleak House Charles Dickens
Tom Sawyer Mark Twain

Diagram 4

Diagram 5

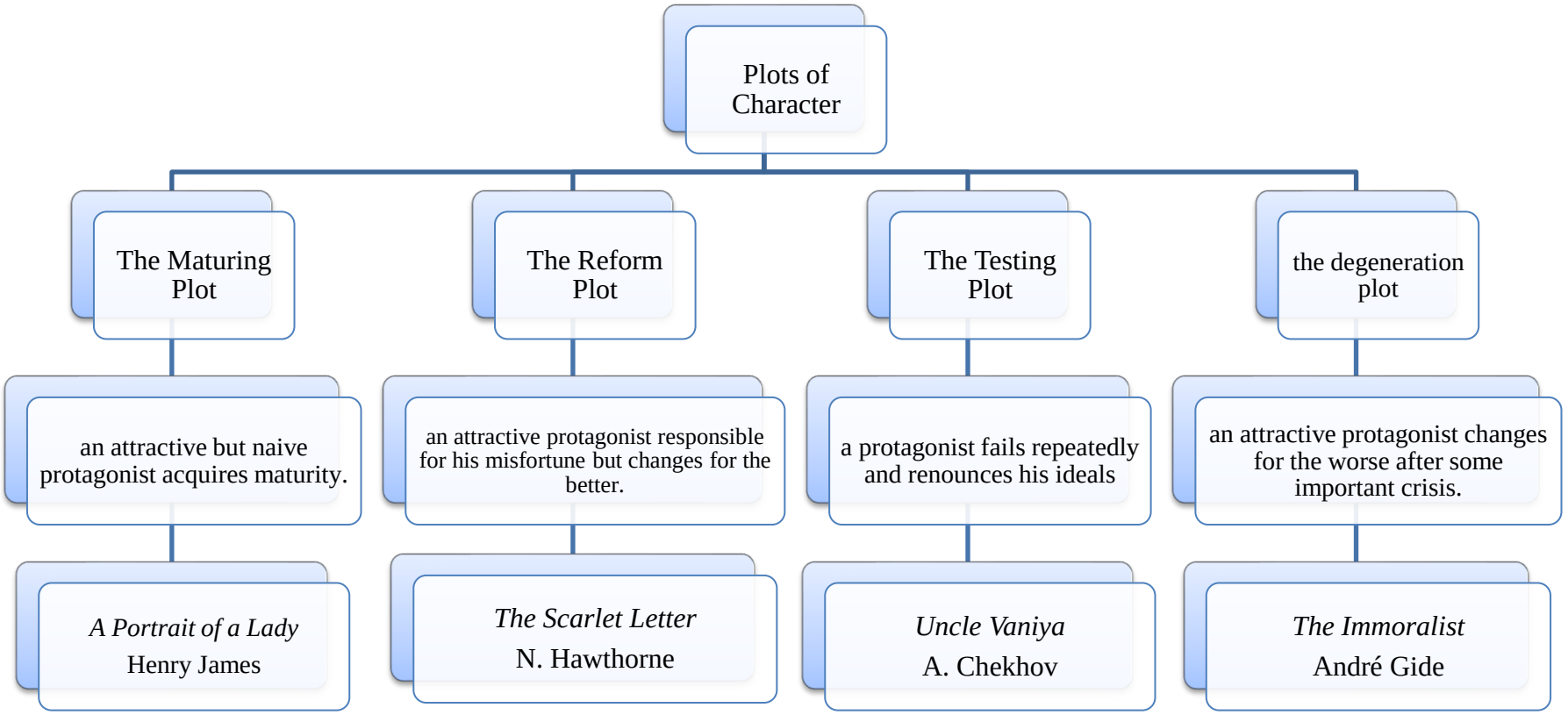
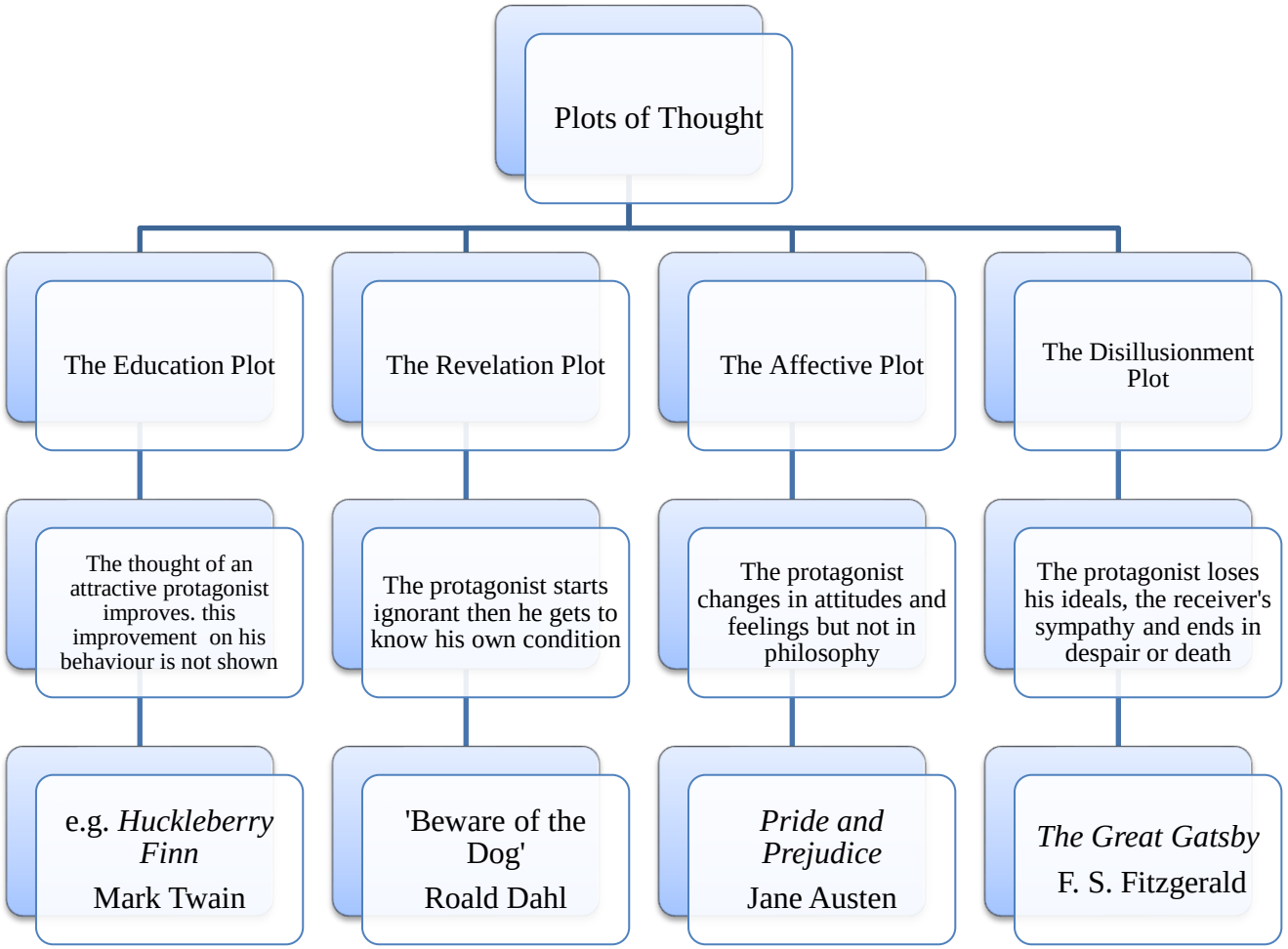

Plots of Character
The Maturing Plot
The Reform Plot
The Testing Plot
the degeneration plot
an attractive but naive protagonist acquires maturity.
an attractive protagonist responsible for his misfortune but changes for the better.
a protagonist fails repeatedly and renounces his ideals
an attractive protagonist changes for the worse after some important crisis.
A Portrait of a Lady
Henry James
The Scarlet Letter
N. Hawthorne
Uncle Vaniya
A. Chekhov
The Immoralist
André Gide

Diagram 6


Plots of Thought
The Education Plot
The Revelation Plot
The Affective Plot
The Disillusionment Plot
The thought of an attractive protagonist improves. this improvement on his behaviour is not shown
The protagonist starts ignorant then he gets to know his own condition
The protagonist changes in attitudes and feelings but not in philosophy
The protagonist loses his ideals, the receiver's sympathy and ends in despair or death
e.g. *Huckleberry Finn* Mark Twain
'Beware of the Dog' Roald Dahl
Pride and Prejudice Jane Austen
The Great Gatsby F. S. Fitzgerald

The succession of events and the impression that everything in the narrative happens for a reason or purpose are the main traits of tightly plotted narratives. Oppositely, narratives which put less emphasis on causality between events, as to link episodes by a common character or a common theme (Charles Dickens' *Pickwick Papers* is a good example) are loosely plotted narratives or episodic narratives. Generally speaking, tight plots increase suspense and tension in a narrative.

When a plot ends in a satisfactory way (for instance, the end of a torturer and the restoration of peace; the marriage of the protagonist after a long struggle to find his beloved; and so on), here, we speak of a closed plot.. The open plot, on the opposite, is not brought to final conclusions.

Modernist and postmodernist critics and writers have become more interested in the relationship between plot and characters. They, intentionally, try to avoid and even get rid of the event dominance. They insist on the fact that no plot, no story can exist without characters and vice versa.

II.2.2.b. Characterization

> What is character but the determination of incident?
> What is incident but the illustration of character?'
> Henry James' in 'The Art of Fiction' (1884)

> Superstitions littéraires – j'appelle ainsi toutes croyances qui ont de commun l'oubli de la condition verbale de la littérature. Ainsi, existence et psychologie des personnages, ces vivants sans entrailles. Paul Valéry (qtd. in Phillipe Hamon's *Pour un Statut Sémiologique du Personnage* 86)

In any narrative account, an event or an action does not occur without *somebody*'s contribution. Indeed, the story's plot cannot do without the existence of narrative *agents* or *story-participants,* commonly known as characters, *who* make it happen.

Now, when questions about the nature, the definition and/or the identification of fictional character are raised, the strong indivisible relation which links together plot and characters is emphasized. Actually, plot and character constitute the overriding concerns of a story, simply because "characters create the plot" (Bortolussi & Dixon 133). Plot, as it were, consists of all the utterances, actions, reactions and interactions said, experienced, performed and witnessed by fictional characters. In this case, plot becomes the matrix where those "people who populate story-worlds" (Keen 55) grow, act, develop and evolve. It is, thus, inappropriate and inadmissible to study the one without referring to the other: characters are the prerequisite for the plot to be; the existence of a plot[51] is conditioned by that of characters.

As it is the tradition in literary criticism, this duality has generated a long-standing dispute by raising such questions as what is more important: character or plot? Which one of these should be acknowledged superiority and primacy?

[51] Despite the fact that they can be distinguished in theory, plot and character are never separated in practice (Chatman, Reading 59)

1- On the one hand, there are those who support the primacy of plot over characters. Aristotle, for instance, insisted on the fact that plot is the overriding element. According to him, everything resides in "the arrangement of incidents" (i.e., the plot) characters are here as *agents* or *performers* of action:

> The most important of these is the arrangement of the incidents, for tragedy is not a representation of men but of a piece of action, of life, of happiness and unhappiness, which come under the head of action, and the end aimed at is the representation not of qualities of character but of some action; and while character makes men what they are, it is their actions and experiences that make them happy or the opposite. They do not therefore act to represent character, but character-study is included for the sake of the action. It follows that the incidents and the plot are the end at which tragedy aims, and in everything the end aimed at is of prime importance. [52]

Long after it knew a period of stasis[53], Aristotle's view came to be noticeably shared by both the Russian Formalists and the Structuralists during the twentieth century.

As far as the character-plot dichotomy is concerned, the formalists and structuralists support the idea that "characters are products of plot" (Chatman, *Story* 111). Said differently, characters are considered just as "participants", "actants", "functionaries", or "performers" whose function is to perform or accomplish specific roles in the story. That said, their role is, thus, functional: any textual analysis will focus on the characters as "doers" not as "beings". What interests them (Formalists and Structuralists) is to shed

[52] Aristotle, *Poetics* 6.12–13. The translation is from: *The Poetics* (trans. W. Hamilton Fyfe; rev. ed.; LCL; Cambridge: Harvard University Press, 1932).

[53] Aristotle's view, which was very influential in ancient times, left room to another view which postulates that character is more important than plot until the early 20th century, mainly with the emergence of the Russian Formalist and Structuralist movements.

light on what a character *does* rather than on what he *is* in the story. The state of being invites, as it were, a psychological and moral investigation and analysis of characters, the thing that was firmly rejected. Any kind of psychologism was avoided and even banned for the simple reason that characters cannot – must not – be considered as human beings: they are functions.

Early Vladimir Propp[54], for instance, tries to establish a common underlying structure by identifying, defining and extracting the recurrent constant elements in every tale (*Morphology* 21). These constant elements are labelled *functions.* He calls attention to the fact that while the names of dramatis personae may change (variables), their actions and functions in the story remain unchangeable (constant) (*Morphology* 20). Thus, "a tale attributes identical actions to various personages" (ibid). Consequently, it depends on the functions of the tale's dramatis personae that the study of a tale is likely to be possible and achievable.

For Propp, *function* represents "an act of a character defined from the point of view of its significance for the course of the action" (*Morphology* 21). Said differently, a function must be defined independently of both "who" does it and "how" it was fulfilled simply because a function is constant while the personage and the means of realization are variables.

As a Formalist, Propp was not interested in the particular details or meaning of the story as much as he wanted to investigate its structure. He proceeded like a grammarian: he, first, started his study by dissecting and analyzing the minute units composing the tale and, then, he established a 'morphology' of a tale in which the description of the narrative

[54] V. Propp (1896-1970) is an outstanding member of the Formalist group. His *Morphology of the Folktale* (1928) is a pioneering analysis of a big corpus of Russian folktales (more than 250). Twenty years after the publication of this book, Propp abandoned the strict orthodox study of form and structure to a more flexible one in which he combined the analysis of fairy tales to religion (myth and ritual), history and social institutions.

components and their relationship to each other are provided. As it were, in his paramount *Morphology of the Folktale,* Propp devoted almost forty (40) pages to summarize, define, and illustrate the thirty-one (31) functions of the dramatis personae. The latter were grouped into seven (7) categories labelled *spheres of actions*[55] which correspond to the character(s)'s performance and participation in the plot structure (Rimmon-Kenan 34; Prince *Dictionary* 92; Chatman *Story* 111). At this stage, one should know that one sphere of action may be fulfilled by one or more characters; on the opposite, one character may be involved in one or several spheres of actions.

2- On the other hand, some other theoreticians, although they confirm the importance of both in any piece of fiction, come to acknowledge the superiority of characters over plot. They firmly support the idea that characters are more essential than plot.

In her *Characters Make Your Story,* Maren Elwood insisted on the fact that plots develop from characters. Actually, the plot arises from characters in conflict.

For her, characters should not –must not –be relegated to inferior position compared to plots. She emphasized on the importance of plot, but stated that character is more important since it gives meaning and significance and life to plot.

Because characters are more important than plot, the latter turns to be

> *secondary to characterization*[56]. Events and action, *in themselves,* have no significance and consequently no interest. It is only as events and action *affect* people that they become really interesting. Even then, interest is slight until we know something about the people—that is, until they are characterized and, therefore, become for us *alive*. (1-2)

[55] 1-The Villain. 2- The donor (the transmission of a magical agent). 3- The helper. 4-The princess (or the sought-for-person) and her father. 5- The dispatcher. 6- The hero. 7- The false-hero

[56] Italics in the original text.

Said differently, if one can create living characters to act out the plot by providing the reader with the illusion of life and reality, then, the plot will be a perfect one.

As already mentioned, the separation of plot from characters is practically impossible. However, this separation could be theoretically assumed for one purpose: to help and invite readers set a consistent plausible image of these characters through the descriptions, the illustrations or other details provided by the author himself during his composition process. Said differently, during the reading process, readers face a great amount of data concerning the participants, the events, the actions included in the story. These details are cognitively assembled by the reader in order to construct a credible image of the character(s).

Although it witnessed a rapid and remarkable progress[57] during the last four decades, narratology, through its practitioners, acknowledged its failure in establishing a fully comprehensive theory of character. This incapacity is justified by the various ambiguities surrounding the concept of character itself. Nevertheless, some narratologists, linguists and psychoanalysts actively engaged in trying to sketch out an effective, practical theory or theories of character through their various studies and contributions. They agree upon the fact that what makes the concept of character equivocal is not only its relation to human beings, but also, its relation to the text. In other words, the concept of character revolves around two theoretical models: the mimetic and the non-mimetic ones.

On the one hand, the mimetic (or the representational) model, as it were, considers literature as the imitation of reality and the character as the imitation of human being: it is

[57] This progress concerns mainly the establishment and elaboration of theories of narration and communication (including events, participants, plot structures, focalization, representation,….); narrative interpretation and the theories related to it; the nature of narrative; historical development of narrative theories; and so on and so forth.

a human-like entity. The non-mimetic model, on the other hand, reduces the character to a mere "text-grammatical, lexical, thematic, or compositional unit" (Herman, Jahn, & Ryan 52)

Indeed, the concept of character and its nature has generated a bunch of different – yet complementary views and criticisms ranging from traditional to more deconstructivist ones. Unlike the former which consider character as "very person-like" (Rimmon-Kenan 33), the latter treat it as "an aggregate of textual signs" (Bortolussi & Dixon 134).

Before going further, it is important to bear in mind that characters are textual constructs. They constitute, exclusively, the author's creation: they are created out of words[58] and can exist only in the story-world[59] (diegesis).

Traditionally speaking, fictional characters are claimed to be analogous to human beings. Since they are created in the image of Man, they would be granted personality traits, human-like properties and capacities (physical, social, mental, actantial, behavioural), knowledge, feelings, emotions, thoughts, motivations, desires which are usually attributed to human beings. Besides, inside the diegetic world, these *individuals* are located in time and space.

Now, as opposed to human beings, these characters may possess "incompatible properties" (Herman, Jahn, & Ryan 53). They can be assigned super powers which make them able to handle any situation, even impossible and irrational one. They can be of any other kind bearing, of course, human traits and attributes. Thus, when applying this definition, it occurs that the animals featuring in Jean de la Fontaine's *fables*, the wooden puppet in Carlo Collodi's *The Adventures of Pinnochio,* Robbie the robot in Isaac Asimov's robot series *I,Robot,* and Grandma Willow, the tree, in Susan Donnell's

[58] "Stories and the people in them are made of words." William H. Gass
[59] For Herman, Jahn and Ryan, a character is generally defined as "a storyworld participant" (52).

Pocahontas are, undoubtedly, characters. These anthropomorphized entities contribute to the establishment of the large repertoire of characters' possibilities.

Unlike real people, the characters' existence is amenable to the text they populate. All the information and details concerning characters are found within the confines of the text: they exist only within it. Characters may exist in the story-world which can be relevant and compatible with the actual one. They may also be a "mental construct" in the mind, wish, belief or imagination of another participant (Herman, Jahn, & Ryan 53). Moreover, it is simply and easily possible to access a character's inner side or to make a character access another story-world participant to obtain a needed knowledge in order to provide the reader with the necessary data for comprehension.

As far as character is concerned, many definitions have been provided: **Mary Doyle Springer,** for instance, defines literary character as "an artificial construct drawn from, and relatively imitative of, people in the real world." (14)

For **Martin Price** a character is an "invention" which refers "to persons as we know them in the world outside the text."(62)

Thomas Leitch declares that "character is a trope for human identity."(148)

Mieke Bal describes characters as "anthropomorphic figures" which are "provided with distinctive human characteristics."(114)

Construct, invention, trope and anthropomorphism refer to the resemblance, yet distinction, between characters and human beings: actually, characters are not human beings, they resemble human beings. For that reason, Bal declares that a character "has no real psyche, personality, ideology, or competence to act, but it does possess characteristics which make psychological and ideological descriptions possible" (*Narratology* 115).

- **Techniques of Characterization**

As already stated, the existents in any narrative are called characters because they are not people but representations of people. Being the writer's construct, they are created to serve a purpose, to fulfil a function in a pre-established context.

At this point, a question is raised: how can we (as readers) form a mental construct of characters? Differently, how can words help us construct an image of the character in the text?

First of all, as far as the creative process of a narrative is concerned, the techniques used by the author to develop and present literary characters are various:

a) An exhaustive description of the character is elaborately provided from the outset. The rest of the narrative will consolidate the initial portrait (the character is the same from the beginning to the end of the story).
b) An initial portrayal of the character is provided, but will not remain valid by the end of the narrative: the character will evolve and, thus, change along the story, as is the case in a Bildungsroman.
c) No portrayal of the character is supplied: the character's distinguishing traits and details emerge as the story proceeds. Here, no one can pretend obtaining a complete and comprehensive portrait of the character until the end of the story[60].

Taking stock of the author's techniques of characterization, readers become able to construct a mental image of the character(s) in question. But, **how is the character described?**

A character can be described either implicitly or explicitly

[60] For more details see David Daiches (1960) pp 12-13 & 21; Sh. Rimmon-Kenan (2002 [1983] 61.

a) A character can be described implicitly: readers try to construct the character's image through the various traits that are **implicitly** provided. These can be the character's actions, his thoughts, other characters' depictions and attitudes towards him, etc…. This technique is also called indirect presentation.

b) The most frequent and recurrent technique of characterization is when *'someone'* **explicitly** provides us with all the need-to-know information and data that may facilitate the process of the construction of a valid and plausible portrait of the character. This technique is also called direct presentation or "direct definition" (Rimmon-Kennan 62). The latter can be achieved by considering the following:

> (1) Names; (2) titles; (3) age; (4) gender; (5) physical appearance; (6) habitual posture; (7) habitual expression; (8) clothing; (9) possessions; (10) surroundings or environment; (11) socio-economic status; (12) ethnicity or nationality; (13) occupation or profession; and (14) educational background. (Elwood 30-1)

The name of the character is the first datum readers may be introduced to. In the fictional world (as well as in the real one), a name is given to distinguish between one character (person) and another: it indicates the 'individuality' of each character in contradistinction to another in the story. Said differently, a name bestows identity to a character.

Actually,"the name is a *locus*[61] around which characterization actually takes place—traits and qualities are ascribed to a proper name, and thus a named character is made" (Docherty 74). Rimmon-Kenan, Chatman and Bal approach character's naming in four different ways:

[61] Italics in the original.

- A name may have literary or mythological allusions (Rimmon-Kenan 70-1). For instance, Stephen Deadalus[62], the protagonist of J. Joyce's *A Portrait of the Artist as a Young Man.*
- Names may be suggestive bearing symbolic significance (Chatman, *Story* 142). Ebenezer Scrooge[63], the greedy miser protagonist in Charles Dickens *Christmas Carol.*
- Sometimes, a contrast between the name and the trait of the character is created in order to reach an ironic effect (Rimmon-Kenan 71). In J. Joyce's 'Eveline', Eveline lover's name is Frank, but his trait has nothing to do with frankness.
- Names may also be indicators of various things such as gender, geographical origin, or social status (Bal 123). Miss Marple, Agatha Christies' famous detective: to Marple is added the title Miss to indicate that she is a woman, an unmarried woman.

Sometimes a character may be given different names or titles during the course of the story: in *Mrs Dalloway*, the protagonist is sometimes named Mrs Dalloway and Clarrissa in others. This may indicate the author's attitude towards the character, or it may refer to the points of view of various characters in the story.

In some other times, characters are not named at all. Actually, anonymity is also a way to present a character. Sometimes, anonymity indicates that the character's name is not important for the understanding of the character who bears it. In other times, it

[62] Daedalus is a mythological figure, who constructed a pair of wings made of wax for himself and his son Icarus as a means of escaping the island of Crete, where they had been imprisoned by King Minos.
[63] The word Scrooge is now used in dictionaries after the name of Dickens' protagonist :(noun) "person who is mean with money" (Oxford Dictionary)

highlights the character's traits that are related to insignificance, marginalization and/or loss of position. In E. A. Poe's 'The Black Cat', for instance, the unnamed character lost his docility and tenderness (especially towards animals) to become an obnoxious alcoholic, a pet torturer and a murderer. Besides, a nameless character permits and facilitates the reader identification with the character in question.

Also important for characterization are the character's age, gender and physical appearance.

> People in different age-groups react differently to situations and emotional impacts. Men, generally speaking, will act in a different manner from women, and girls from boys. For this reason, it is important that the writer let the reader know as soon as possible the approximate age of his character and whether his character is a boy or girl, or man or a woman. (Elwood 30)

Both age and gender help construct a quite exhaustive image of the character. They contribute a lot in the delineation of the character's role in the narrative. The character's roles become readily distinguishable when the reader notices that the character is getting older. Thus, the roles of a boy (or girl) are totally different from those of a man (or woman). The Bildungsroman is one of the best examples such as, Ch. Dickens *David Copperfield, Oliver Twist,* and J. Joyce's *The Portrait of the Artist as a Young Man.*

By the same token, physical appearance, including gestures, facial expressions, body size, posture and so on. Here, literary characterization makes appeal to physiognomy. Actually, physiognomy contributes a lot to the elaboration of a detailed study of literary character. Mikeal Parsons provides the following definition: "physiognomy is the study of the relationship between the physical and moral" (11). Said differently, physical and inner

characteristics are interrelated: a grumpy face reveals the moroseness and the bad-temper of the character. Any physical appearance corresponds to an emotion. Even posture, the way a character holds their body, may be used to impress or mislead others.

To provide a more effective description of the character, some indicators are added to the physical appearances:

- Clothes may inform the reader about the character's dress manners (such as neat or dirty; well-mannered or indecent…) and/or their socio-economic status.
- Possessions: lands, houses, cars, horses, ….
- Profession/occupation and the educational background.

Nationality/ ethnicity/ cultural heritage …

A "character's physical surrounding (room, house, street, town) as well as his human environment (family, social class) are also often used as trait-connoting metonymies" (Rimmon-Kenan 68). Such indicators contribute and facilitate the reconstruction and the interpretation of literary character (s).

Nevertheless, readers should know that physical appearances and objects are not a reliable source for a character to be. As discussed above, the relation between plot and character is indivisible

> Actually, plot and character constitute the overriding concerns of a story, simply because "characters create the plot" (Bortolussi & Dixon 133). Plot, as it were, consists of all the utterances, actions, reactions and interactions said, experienced, performed and witnessed by fictional characters. In this case, plot becomes the matrix where those "people who populate story-worlds" (Keen 55) grow, act, develop and evolve. It is, thus, inappropriate and inadmissible to study the one without referring to the other: characters are the prerequisite for the plot to be; the existence of a plot is conditioned by that of characters. (This passage is taken from this thesis. It is used here to bring evidence in support of the following.)

Thus, actions and speech, which fall under the category of implicit characterization (=indirect presentation), reveal the character's traits and personality. Generally speaking, the motives behind the character's actions (why such action(s) is/are performed by a character) are often kept hidden or even secret. It is, thus, the reader's role to infer the character's personality through his actions. The latter may occur as a one-time action or habitual actions.

Actually, frequency answers the question of how often an event (or an action) takes place within the story. Within frequency, the relationship between the event, its occurrence and its narration is displayed. In other words, frequency deals with the number of time (an) event(s) occur(s) and the number of times this (these) event(s) is/are narrated, i.e., how often it/they occur in the text. Three types of frequency may be displayed: the singulative narrates once what happened once; the repetitive tells many times what occurred once; and the iterative recounts once what happened many times (Genette *Narrative Discourse* 113-16; Prince *Dictionary* 36; Fludernik *Narratology* 101; Rimmon-Kenan 59-60).

Throughout this categorization, Genette et al aimed at establishing the grounds by which the relationship between story time and discourse time[64] will be examined.

According to Rimmon-Kenan, the distinction between these two modes of narration tells the readers a lot about characters:

> One-time actions tend to evoke the dynamic aspect of the character, often playing a part in a turning point in the narrative. By contrast, habitual actions tend to reveal the character's unchanging or static aspect, often having a comic or ironic effect, as when a character clings to old habits in a situation which renders them inadequate. (*Narrative Fiction* 63)

[64] cf. introduction Part Two

Thus, the frequency with which the action is referred to may be importantly indicative for an exhaustive understanding of the character. For that reason, Rimmon-Kenan suggests three types of action (whether one-time or habitual) that help the reader visualize and construct the character:

- Acts of commission: Actions performed by the character.
- Acts of omission: Actions the character should have performed, but has not.
- Contemplated act: an unrealized plan or intention of the character.

It is worth noting that the character's action and/or inaction bear significant evidence as to understand, to variegate and define the character. Most often, the character's abstinence from performing an action results either from (his) weakness, passivity, hesitation, doubt…; or from his deliberate decision or choice to do or not to do.

Now, what have decisions and choices to do with characterization?

The decision or choice a character may make is in itself an action for he has to consider a variety of options. The struggle, the anxiety, the distress and the urge he displays when choosing are valuable indicators of the character's personality. Differently and authoritatively expressed

> [q]uite apart from physical action, the most important actions are decisions; these are deeds on the level of highest importance, for almost all action that affects the human condition proceeds from decisions. Decisions are revealed in words, but they occur only in a life-situation that requires a choice; in fiction such a situation comes in a plotted action and requires a context of significant social values. That is, the decision has to be about something

> socially, morally, ethically *important* or it will not take us far into a character. (Walcutt 20)

For Springer, the bare minimum a fictional character *must* do in order to be considered as a character is to make a choice (32). She asserts that since choice "involves reason and thought about what is good or not," it is a "highly reliable indicator of character" (ibid).

In addition to action, the personality of a character is determined by what he says. Speech (and dialogue) reveals the character for it provides the reader with the needed and essential information especially those related to the inner side. Actually, the character's thoughts, emotions, plans and motives are uncovered to the reader who must not only be attentive to each and every utterance, but also to "[the] rhythms, locutions, idiosyncrasies, brevity or long-windedness, and syntactical structure" (Macauley and Lanning 64). A character's speech can indicate class, age, intellect, temperament, origin, profession, and so forth.

As far as speech and dialogues are concerned, many factors should be analyzed:

- Public speeches, for instance, are different from private ones (a character may show a disgust publically towards something yet cherishing it in himself; he may lie when threatened, to avoid humiliation, or to express empathy to someone else). Here the character's reliability is highly questioned.
- Addressing a child is much more different from addressing an adult; addressing an authority (such as a president or a king …) requires a much more polite style and address manners.
- To measure the consistency of the character, one may compare their speech to their actions.

Now, **to what extent can "the penetration of the character's inner life" inform us about the character in question?**

Actually, entering and exploring the character's inner life proved to be more accurate than any other means of characterization (such as speech and action): the reader becomes directly involved in the character's inner life by being able to ~~see~~ his thoughts, emotions and motives. Actually, the character's portrait becomes complete only, and only when all the facets of characterization are assembled.

Yet, some scholars believe in the importance of the inward life. They demonstrate that the more readers are exposed to the character's thoughts and consciousness, the more complex the character will be. They propose some means for presenting the character's consciousness, i.e., the representation of thought which is considered, by many, as a "silent speech". (For more details see the following section entitled Speech and Thought Representation)

Now, another question is to be raised: by whom is the character described?

A character may be depicted, explicitly and/ or implicitly, in three ways:

Characterization	By the narrator	Authorial Characterization
	By another character	Figural Characterization
	By the character himself	Self- Characterization

Whether authorial, figural or self-characterization, the necessary information and description of a character is given to the reader in two ways:

- **Block characterization:** the information concerning the character is given all at once especially when the character is first introduced.
- **Gradual characterization**: the information is delivered bit by bit to the reader along the narrative.

Concerning the information provided about the character, one can question its (or their) reliability. Differently, **to what extent is the information provided reliable?** To answer this question, one should distinguish between characterization by narrator and characterization by character. The latter should be handled with care especially when it is a self-characterization: the character can provide the reader with information about himself that can be distorted or misleading. One of the best examples is Uriah Heep (a character in Charles Dickens *David Copperfield*) who continually proclaims that he is "humble" to discover that he is a hypocrite and a villain. Again, if a characterization provided by a character is questioned by the reader, this characterization becomes unreliable: it cannot be accepted at face value.

In contrast, authorial characterization tends to be more reliable. The reader tends to believe and accept for granted and without hesitation the narrator's depiction of the character.

II.2.2.c. Narrative Situation

It is true that elements such as characterization, plot and setting are useful for the analysis of a narrative, but that of the narrator[65] is more important than anything else for it constitutes the nucleus of any narratological study.

[65] For more details see Chapter II : The Concept of the Narrator.

When dealing with the concept of narrator, two narratorial aspects are considered: the narrative voice related to Genette's question "who speaks?", and Focalisation concerned with "who sees?" Joined together, these two aspect form a narrative situation.

Thus,

That said, and as aforementioned in Diagram 2, narrative situation belongs to the domain of discourse for it scrutinizes *how* the narrative is told. A narrative, as it were, is *always*[66] mediated by an agent through a voice.

- **Narrative Voice**

When the question "Who speaks?" is asked, one should directly think of the text's narrative voice. The narrator will be examined even when reporting other characters' speeches, and thoughts: he is the one and only who speaks for the whole narrative.

G. Genette provides us with a categorization of the narrators according to their belonging or exclusion from the diegesis. In any narrative, the narrator comes in two forms: internal and external. The internal narrator is the equivalent part of the first-person narrator. This means that it is a character in the fictional world, i.e. diegesis. In this case, it is called the *intradiegetic narrator.* The external one, on the other hand, is not a character in the

[66]Except for some critics who adhere to the No-narrator Theory.

diegesis and has no physical traits: it is just a voice. It appears as a third-person narrator called the *extradiegetic narrator*. The latter is to be thought as being an impersonal narrator which cannot be always identified.

In addition to the intradiegetic and extradiegetic narrators, Genette designates the following types of narrators according to their presence or absence in the diegesis they present:

- The heterodiegetic[67] narrator belongs to the fictional world but does not participate in the events of the story. A narrative consisting of this kind is called heterodiegetic narrative such as Henry Fielding's, and Charles Dickens' *Tom Jones* and *Tale of Two Citie.*
- The homodiegetic narrator is also a character in the narrative. Said differently, "a narrator who is a character in the situations and events s/he recounts" (Prince *Dictionary* 40). Aphra Behn's *Oroonoko,* is in this respect, an homodiegetic narrative.
- The autodiegetic narrator generally occurs as a first-person narrator playing, at the same time, the role of the protagonist of the story. Daniel Defoe's *Robinson Crusoe* is a good example of this type.

- **Focalization**

Another aspect related to the narrator is that of focalization. As it has been already said, the systematic study of narrative includes matters of tense, voice, and mood. Mood analyses "the selection of narrative information" (Genette 74), including both modes of presenting the action, speech and thought, and those of selection and restriction. The latter

[67] Using F. Stanzel's terminology, heterodiegetic narrator is equivalent to authorial narrative situation. Homodiegetic narrator corresponds to First person narrative situation.

are what Genette has called focalization. In order to establish a definition of focalization, Genette first based his study on the question of "who sees?" and detailed three types of focalization: zero, external, and internal focalization following Jean Pouillon's *Temps et Roman* (1946) where he gave a model containing three types: vision avec (vision through the characters eyes); Vision par derrière (vision from an omniscient point of view); and vision du dehors (vision from outside). Genette's theory, however, has been largely criticized by Mieke Bal (1983) where she introduced new terms and definitions.

First, she argues that a confusion of subject and object, i.e. confusion of "who sees?" and "what is seen?", leads to the rejection of Genette's external focalization. Moreover, she adds the concepts of external and internal focalizers. Consequently, Genette acknowledges that his own statement of "who sees?" was "purely visual and hence overly narrow" and hence changes it first by "who perceives ?" and finally by "where is the focus of perception?" (ibid 64). As a result, Genette based his theory of focalization on the selection of information "with respect to omniscience", that is "restriction of field" (ibid 74).

It has now been agreed that focalization has two components: subject and object. The subject is the focalizer whose perception guides the presentation. And the object is the focalized which is what the focalizer perceives. According to Bal's view – as reported by Genette –when the focalized is at the same time the focalizer, the result is an internal focalization. But in external focalization, the focalized character remains focalized because, "he does not see, he is seen" (ibid 72).

To sum up, focalization is a means of selecting and restricting narrative information, of seeing the events and action from somebody's point of view, of foregrounding the

focalizer and creating an image of him. The focalizer is the one whose point of view guides and directs the narrative process. We say that a text is bound to a focalizer's point of view when it espouses the focalizer's thoughts, knowledge, perceptions (either real or imaginary), and in some cases, his or her beliefs or orientations (religious, ideological, cultural).

Disagreeing with Genette who restricts focalization to focal characters only, most narratologists affirm that a focalizer can be either external (representing the narrator) or internal (representing a character within the story). The former is called the narrator-focalizer while the latter has been given several names: focal character, character-focalizer, reflector, or filter-character.

They, then, distinguish between four types of focalization:

1. Fixed focalization occurs when the events of aa narrative are presented from the permanent point of view of a single focalizer. Take the example of Joyce's *A Portrait of the Artist as a young Man* (1916) where things are seen through the eyes of Stephen Deadalus only.
2. Variable focalization occurs when the different events and fact of the story are presented by several focalizers. Each one of them presents the events as he/she perceives them. One can take the example of Woolf's *Mrs Dalloway* (1925).
3. Multiple focalization: this type is based on the idea that different people perceive, interpret, and evaluate the same event in different ways. A multiple focalization aims at presenting an event many times and each time this event is seen through the eyes of a different internal focalizer (character). If the text is told by more than one narrator, it creates multiple focalizations but based on external focalizers.

4. Collective focalization happens when the event is seen either through the eyes of multiple narrator such as in we-narratives (eg. *Mrs Dalloway*) or through the eyes of a group of characters often called collective reflectors (the case of André Gide's *The Counterfeiters*).

II.2.2.d. Time

From the outset, time is basically and thoroughly related to human experience. Everything seems to be bound to it. The movement of time helps us distinguish the different parts of day (morning, afternoon, evening), the seasons, time for school, for work, time to leave, …: time is everywhere. It seems that everything is regulated by time.

Now, following the well known proverbs "time lost cannot be recalled," or "time is, time was, time is past," one can easily deduce that time goes through a one-way passage. Said differently, time is linear, unidirectional, and irreversible. Time can be repetitive (days and nights, seasons…) but not reversible. Time is "an intersubjective, public, social convention" (Rimmon-Kenan 45) that regulates and facilitates social interactions.

Actually, the relationship between narrative and time (temporality) constitutes one of the initial researches in narratology. When the question of time is evoked, the first perspective that comes to the forefront is the distinction between the story and discourse levels of narration.

First of all, when considering narrative fiction, one has to be aware of a binary opposition related to time: the narrating time (also called text time or discourse time) and the narrated time (also called the story time). Rimmon-Kenan, for instance, conceives the notion of text time as being "a spatial dimension" rather than "temporal" (45). As a consequence, "text

time has no temporality only the one derived from the process of its reading" (ibid). With Fludernik, discourse time is made measurable by the number of words, pages, chapters or by the hours of reading time (*Narratology* 32). Story time, on the other hand, is considered as a "linear succession of events" (45) or what Fludernik qualifies as "the temporal duration and chronology of the underlying plot" (Fludernik in Herman, Jahn & Ryan 608).

Drawing on Genette's model, time can be subcategorized in three ways: order, duration and frequency.

- **Order**, or temporal ordering, is related to the relationship (or 'between set of relations', to use Prince's words) between "the chronological sequence" and "discourse sequence" (Phelan & Booth 370; Phelan 550; Fludernik 101). In other words, order involves not only how the events are related to each other within the represented world (diegesis) but also how they are arranged within the discourse. For Fludernik, order is related to the various 'temporal devices' which are used on the discourse level to "reorder events in the story" (*Narratology* 101).

  The events may be recounted either chronologically or anachronologically. The former happens when the events are told in the order of their occurrence; the latter happens when the order deviates from chronology and takes other forms such as starting the story from the end to go back to the beginning. Here, techniques such as prolepsis and analepsis are used.

- **Duration.** Analogous to Bergson's notion of *durée,* duration remains somehow problematic. Duration deals with how long an event would take and how much space could be devoted to it within the text (a novel, for instance). In other words, duration represents the relationship "between the length of story time and the length of

discourse time" (Phelan & Booth 372). Yet, this relationship is not proportional because the amount of text which will be devoted to narrate an event of a considerable length (of many years, for instance) may be expressed in a single simple sentence, and vice versa, a shorter event may be expressed in few pages or chapters. Temporal devices, to use Fludernik's terms, may shorten or lengthen the events constituting the story. One should be careful and aware when dealing with the notion of duration: they must distinguish between the story duration and the text duration. The latter is immeasurable: the only genuine way of measuring text duration is through the time a reader spent when reading it. And this differs from one reader to another.

At this level a question is to be raised: must everything be recounted in a story? In fact, not all what happened in a story is recounted, only the most important details are to be considered and told in details. The other less important ones will be either summarized or deduced.

Then, the relationship between story time and text time is palpable in five ways regarding the narrative speed or tempo (or what Genette called (Vitesse Narrative)

- Real time (scene): in which story time an discourse time are equal such as in a dialogue or conversation.
- Summary: in which story time is longer than discourse time. For example, they walked for 20 hours nonstop.
- Stretch: here discourse time is longer than story time as in the case of a man waiting for the train for 15 minutes recalling a day long souvenir with her beloved father.

- Ellipsis: discourse time skips to a later part in the story. The skipping of (an) event(s) will provoke a break in the temporal continuity of the story. For example, X meets Y five years later after a dispute; we are not told what happened during these 5 years.
- Pause: story time comes temporarily to a stop while the discourse time goes on. This mainly happens when the narrator embarks in a series of descriptions and comments.

- **Frequency**

  All in all, frequency is "the relationship between the number of times an event happens and that number of times it is recounted" (Prince *Dictionary* 36). That said, frequency includes repetition and repetition, as Rimmon-Kenan would assert, is "a mental construct" (*Narrative Fiction* 59).

  As a mental construct, frequency can be either singulative, repetitive or iterative.

  This third element in time analysis has already been treated thoroughly under the heading of Characterization.

II.2.2.e. Speech and Thought Representation

As aforementioned, narratives plot cannot exist without characters who, in their role play, speak and think. It has been acknowledged that most of the words constituting a narrative consist of the characters' speeches and/or the representation of their thoughts. The character's utterances and thought representations are significant – even essential- for the comprehension and interpretation of a given narrative. Via speech and thought, readers are provided with the necessary data and information about not only the speaking/thinking

character, but the other characters too. They may convey the narrator's judgements and attitudes towards a character, an event or even himself. Thematic concerns are discernible through speech and thought as well.

When regarding **speech presentation,** one speaks of narrative modes. The latter represent the "types of utterances" used to convey a narrative. Originally, the mimesis and diegesis[68] are the precursors of narrative modes. Plato, for instance, introduces the distinction between "the direct presentation of speech and action" i.e., mimesis, and "the verbal presentation of events" i.e., diegesis. Drama and film, for instance, is a more mimetic genre, speech and action are presented directly to the audience who watches directly, without mediation, people speaking and acting. Yet, narrative prose is principally diegetic in the sense that it consists primarily of verbal representation. Now, when considering the mimetic and diegetic degrees in a given narrative, four narrative modes are displayed:

a) **Speech**: Speech may be Direct or indirect.

   Direct speech is highly mimetic, direct, unmediated representation. Here, some indications inform the reader that characters are speaking directly to each other. Such indicators consist of the use of quotation marks, dashes, punctuation; the use of characters' names when addressing each other; the use of reporting formulas such as "she said", "she replied", "she shouted"…; the use of the present tense; the use of the second person pronoun when a character addresses another character in the story; the use of a character dialect or idiolect (or roughly, spoken language).

[68] Cf. Chapter one: Classical Greece.

The indirect (or reported) speech, on the other hand, is more apparent when mediated, i.e., when speech and thought are indirectly transmitted the presence of narrator is felt.

Like direct speech, the indirect one makes use of speech formulas but without quotation marks; tense may vary from past (if the original statement was in the present in the original) to the past perfect (if the original was in the past); the speech is rendered using the third person pronoun. Indirect speech is, as it were, lacks immediacy and creates a distancing between what is said and how it is going to be perceived.

b) Report is the narrative mode that aims at informing the reader about the happenings of the story (actions, events, character). A report requires the use of verbs of action.

c) Description rhetorically, includes the description of the story's setting (time and place) and that of characters. All in all, description deals with the description of the existents of the story. It is worth noting that descriptions often times overlap with the narrator's comments.

d) **Comment.** It is in this narrative mode that the narrator is most felt. The characters and the events are, here, evaluated, commented, and judged. A comment can be more or less explicit: the use of adverbials (such as unluckily, regrettably, fortunately, happily), the use of irony, and the use of negative or positive diction are comments.

Now, since **thought representation** is considered as silent speech, it is, thus, possible to represent thought using direct or indirect discourses. Firstly, the simplest way of representation is the "direct narrative statement" (Scholes, Phelan & Kellogg 177). Here, the

role of the narrator is to simply inform readers about the character's inwardness using direct or indirect discourse.

Then, the use of the interior monologue which is "a direct, immediate presentation of the unspoken thoughts of a character without any intervening narrator" (ibid). Interior monologue, may be, as with speech, either direct or indirect.

In direct monologue, the inner speech is often portrayed as first-person speech. In indirect monologue the narrator is more prominent: the character's name is used, along with third person personal pronouns. The monologue may be supported by the narrator's commentary or description.

Narrative prose differs from other genres, such as drama and film, for it has the capacity to get into the character's consciousness and tell the reader about the inner speech process as if he/she is hearing it by him/herself. The reader is granted the power to go into the character's head to hear his thoughts without making him (the character) utter a word. Here, the reader feels that he is in the forefront receiving direct fresh information. Although the process seems to be unrealistic, but a realistic effect is achieved.

It is worth noting that interior monologue is always confused with the stream of consciousness technique. The concept of stream of consciousness was first developed by William James in his *Principles of Psychology*. He defined it as the rendering of a character's consciousness by representing the hidden, inner flow of thoughts and emotions. Similar to a sort of interior monologue, it helps reveal a character's personality without the narrator's interference. Scholes, Phelan & Kellogg define it as "any presentation in literature of the illogical, ungrammatical, mainly associative patterns of human thought." (177)

Another technique for the uncovering of consciousness is the **Free Indirect Discourse,** or the narrated monologue. Actually in FID the reader is faced to "a dual voice": while the character's thoughts are directly presented by the narrator, the latter goes on speaking of the character using third person narration.

In this narrative technique, "the *narrator's* voice is used to convey the actual vocabulary and sentence structure of a character's speech without attribution tags, quotation marks, or other typographical cues." (Bortolussi & Dixon 205)

In other words, sentences become incomplete, language is less formal and syntax is less respected. Both the narrator and the character's voices are, at given moments, overlapping to make the reader, sometimes, feel lost because misguided. This technique of duality may in some cases create a ironic effect.

Part Two
Narratology Applied: Analyzing British Modernist Prose Narratives by Joseph Conrad, James Joyce and Virginia Woolf.

Introduction: Modernist Literature

In this part, we will try to read British modernist narratives narratologically. Before dealing with this narratological analysis, a brief account on modernism will be necessary to help pave the way for a better comprehension of this part.

This will be followed by a narratological application/reading of some renowned modernist narratives (including a novella, short stories, and a novel) by Joseph Conrad, James Joyce, and Virginia Woolf.

It is widely acknowledged that the origins of modernist literature can be traced back to the turn of the 20th century. It originally started with the works of those "Avant-gardist" authors before and after the turn of the twentieth century, or what is generally labeled the "*fin de siècle*". Indeed, the publication of Conrad's *The Nigger of the Narcissus* in 1897 and *Heart of Darkness* (1899/1902) can be conisidered as precursors of a "new" era in fiction. Thus, the realist tradition which dominated the fiction of most of the nineteenth century came to an end for it could no longer fit, as T.S. Eliot wrote, "the immense panorama of futility and anarchy which [characterizes] contemporary history". Virginia Woolf, on the other hand, affirms that "on or about December 1910, human nature changed". This is, in fact, the era of modernism heralded by a sharp sense of historical consciousness rooted in the ordeal of change that befell humanity with the turn of the century, the repercussions of which were later captured and registered most sensitively and in complex form and content in Modernist Literature.

By the end of WWI, writers found themselves confronting a moral and physical exhaustion. Thus, they attempted to generate a literature with "new and appropriate values

for modern culture, and a style appropriate to those values" (qtd. in Gillies & Mahood 9). Modernist writers' objective was to produce texts that could fit the post-war atmosphere in which every hope in old certainties and beliefs vanished. Their attempts could be interpreted as venues to grapple with a sharply fractured reality and to try to establish some sense, or accept the lack of it thereof, in their lives.

Modernist artists, in general, felt alienated, isolated and less valued within what they considered as a highly materialistic and hypocritical society. The alienation of the artist, be it ideological, political, aesthetic, formal or even sexual, has become one of the most important themes of modernist works. This is what explains the proliferation of a huge number of künstlerromans[69] which speak out the urgent and pressing need for the modernist writer to find an exile of any kind: either in the literal meaning (i.e., looking for another country) or the figurative one (emotional) in order to avoid and to escape hostility and indifference. This is what explains, again, their continuous movement looking for better places devoid of philistines where they could express whatever they wanted in whatever way they wanted or saw most expressive of their lived condition. The existence of that great number of Americans living in Paris and London during 1920s is a good instance of this phenomenon of mobility and of movement. It is, thus, worth noting that these displacements and exiles gave to Modernism (as a movement) an international status to the extent that made, for example, an Irish writer (Joyce) be more appreciated in Paris than in Dublin; or an American (Eliot or Pound) have more consideration in London than in the US. Indeed, the very notion of

[69] A künstlerroman is "a novel which has an artist as the central character and which shows the development of the artist from childhood to maturity and later. […] the artist (whatever his *métier*) was held in high esteem, and the man of genius became an exalted figure" (Cuddon 446).

reception underwent an unprecedented revision in that the writers' reception and readership was defined less in terms of the place of origin than in this cross-cultural international sense.

Actually, modernist writers were exceptionally preoccupied with issues of "religious skepticism, deep introspection, technical and formal experimentation, linguistic innovation, self-referentiality, misanthropic despair overlaid with humour, philosophical speculation, loss of faith and cultural exhaustion" (Childs 6), all of which were the dire hallmark of an age first plagued by the most decisive historical incident of all, then with the difficult to process set of realities that the writers found themselves confronting and wanting to fathom and to reflect form their vantage points of dispersed, skeptic, and experimentalists selves. They strove to express and capture the essence and the distinguishing features of the post-war era. The 1920s witnessed an unprecedented literary production associated with the inner self.

In other words, one of the primary characteristics of modernist narratives is the examination and exploration of the characters' interior lives. This introspection, nowadays most characteristic of Modernist fiction, was taken on by a number of writers, who, each in his own idiosyncratic way came to terms with in experimental and provocatively innovative ways.

Two decades after the publication of Conrad's *Heart of Darkness* (1902), Virginia Woolf urged both readers and writers to examine "an ordinary mind on an ordinary day" and handle it from "within" (Woolf, *Common Reader* 85), encapsulating her modernist aesthetic and manifesto in such a simply-formulated endeavour yet not so simplistically-realized task. To do so, writers became immediately aware that the old traditional writing techniques of the

Victorian and Edwardian periods no longer fit and are no longer compatible in light of the unnerving new reality, which urged them to adopt new strategies and to adapt their writings to the aesthetic requirements of the era, which had to be devised anew and to be experimented at full, and this gave rise to the plethora of the writing and thematic techniques and themes respectively that are inextricably linked to Modernist literature at large. When discussing the *new* fiction with V. Woolf, Thomas Hardy succinctly stated that "They've changed everything now […] we used to think there was a beginning and a middle and an end" (qtd. in Herman, Jahn & Ryan 316). That being said, it is in the narrative structure and the innovative techniques brought to bear upon it that the modernists are said to be most revolutionary. Put differently, it is the narrative form which was more affected than the subject-matter. In fact, modernist narratives revolve around such subjects as the loss of faith, "exile, the ethics of empire, the anonymity of urban life, shifting gender relations and attitudes to sex, along with other new areas of twentieth century experience" (Ibid). Yet, to express these themes, the modernists declared 'a conscious break' with the past to adopt "fresh ways of looking at men's position and function in the universe and many experiments in form and style. It is particularly concerned with language and how to use it […] and with writing itself" (Cuddon 516).

Having taken stock of previous writing experiments and practices, modernist writers would now suggest investing the universe of language with its infinite combinations that will, undoubtedly, widen the scope of literary expression and release it from any linguistic limitations or contraints. They would now focus on form rather than on content for they construct or rather "fabricate" their texts using language bearing in mind that reality is always already there. Language, being the central medium, is now questioned, manipulated

and deconstructed in unparalleled ways. The literary creation resides in the author's ability to manipulate language and 'combine' (to use Barthes's term in *Critique et Vérité*) words together in order to compose their works.

As far as form and style are concerned, many modernist works –we now consider as masterpieces –were regarded as flawed, formless and even chaotic simply because they were composed by those writers who did not care about the conventional ways of writing and who sought, to summon Ezra Pound's famous slogan, "to make it new". In fact, these modernist writers exerted a huge control over the form and structure of their works than previously acknowledged, neglecting by that conventions and insisting more on the inner lives of the characters. Doing this, they widened the gap between themselves and their conventionalist readers who not only felt exacerbation but manipulation too. Consequently, their audience and readership gradually decreased, creating a conspicuous stance of detachment due to the aesthetics they adopted, and this led many commentators to duly label and categorize their literary productions as 'high brow' literature. Otherwise said, Modernist writers were more artists than entertainers.

The aim of the modernist writer is to explore each and every formal possibility to the extent that his sole concern became the work's construction rather than its content or reference to a given reality. Thus, the modernist period witnessed a proliferation of personal unusual forms and styles. Modernist writers (such as J. Joyce, V. Woolf, A. Gide, G. Stein, E. Hemingway, W. Faulkner, F. Kafka, Th. Mann, …) presented and exposed readers to some vague, unreadable, unconventional, ornate, indirect, winding, and ambiguous texts. Samuel Beckett once declared that Joyce "was not writing *about* something" but rather

"*writing something*[70]" (qtd. in Schellinger 858). Indeed, Joyce, as well as the majority of modernist writers, displayed an unprecedented excellence when they explored the multitude of styles, forms, and structures. The modernist text, undoubtedly, has become highly self-referential referring to its own world and reality.

As a consequence, revolutionary literary innovations characterized the novel especially the European one in the time span between 1900 and 1930. These innovations included, as already mentioned, new techniques, subject-matters, styles and led critics and writers to think over the relationship that could exist between fiction and reality. Modernist writers introduced some techniques and devices that have become the major features which characterizes the modernist work. Self-reflexivity, or what has become to be known as metafiction; an emphasis on the inner and psychological states of the human being; representation is no longer two-dimensional: things are seen from multiple perspectives which produces ambiguity; a *new* consideration for form, by rejecting the distinction between genres, (e.g. prose poem and poetic prose); Fragmentation in form and representation; and the use of parody and irony in artistic creation (which creates difficulty for the masses to understand), all these constitute the key features of modernist literature.

All in all, Modernism offered novels much wider techniques, and strategies: the use of the stream of consciousness technique, the interior monologue, and the free indirect speech and thought representation to uncover the character's unconscious and inner self; multiple-perspective narration, shift in time and focalization, narratorial and authorial presence, reliability and intrusion, and, of course, the aesthetic value of the text representing just a few samples of this variety.

[70] Italics in the original text.

It is worth noting that Proust's *A la Recherche du Temps Perdu* (1913-27) and Joyce's *Ulysses* (1922) represent the two prominent novels that have influenced to a great extent the development of the novel as a genre[71] during the 20th century. James Joyce, the 'spiritual innovator' as V. Woolf used to call him, showed a great interest and fascination with the complexity and the workings of the mind. Regarding this point, modernist literature turned to be more subjective. This subjectivity, inevitably, led to a shift from the description of external action to a more exclusive exploration of the 'life of the mind' (using Knut Hamsun's words).

This shift became noticeable when one examines the extended passages where the stream of consciousness technique is displayed. Along with this technique, Joyce, as well as many other writers such as V. Woolf, excelled in manipulating time as experienced within the narrative. This 'time' refers to what Henri Bergson called "l*a durée*" in contradistinction to the external clock-time which displays seconds, minutes and hours in a linear unidirectional way.

Joyce, for instance, wrote long narratives which take place during a single day (or even a part of a day) in which the mind's workings and movements are explored, described, and mnutely rendered through description. During this experienced internal time, the character's consciousness moves back to the past or forward to the future without any restrictions, just like a time-machine. Joyce, in the majority of his oeuvre, describes the movements of the character's mind by making him recollect past memories related to a motif, be it, a taste, a smell, a vision and so on.

[71] Short fiction and poetry were also considered as important modernist literary genres. James Joyce's *Dubliners* (1916) and T.S. Eliot's *The Wastte Land* (1922) are among the best examples.

This technique, he called epiphany, that "mysterious emotional and spiritual insight" (Schellinger 856), is widely developed in his novels such as *Ulysses* or *A Portrait of the Artist as a Young Man.* Woolf's *Mrs Dalloway* and William Faulkner's *The Sound and the Fury* are considered as equally considered as the most illustrative examples of this technique. At this stage, the nature and type of the narrator is questioned. What type of narrator could handle the task of going back and forth? A first person? May be. A third one? Why not. The conclusion consists in choosing a narrator that fits the aims of narration: no narrator, or point of view, is privileged.

Besides Proust and Joyce, many remarkable novelists[72] emerged. For instance, Joseph Conrad introduced us with a remarkable condensed embedded novella, *Heart of Darkness* (1902). In the latter, he did not only reveal aspects of intertextuality[73], but also played with the different levels of diegesis displaying many types of narrators. Virginia Woolf would be considered as the master of the stream of consciousness technique, insisting on 'the characters' interiority'. She argues that the modern novelist's aim is to present "the intricacies of human relationships, of accenting the elements of the unseen and unexpressed in the affairs of life" (qtd. in Drew 246). According to her, the novelist's concern should include both "the world of action" and the inner world: telling what is going on "inside the human being himself" (Ibid). In other words, Woolf favoured those modernist writings in which the characters seem to be "more living and more real" (qtd. in Gillies and Mahood

[72] It is worth noting that the richness and uniqueness of English modernist literature is partly due to the diverse origins of most of its representative writers: Joseph Conrad was Polish; W.B. Yeats and James Joyce were Irish; Ezra Pound, T.S. Eliot and H.D were American.

[73] The relationship between *Heart of Darkness* and *Youth* is noticeable as the former seems to be the continuity of the latter. (see below chapter on HD)

101) whose interiority is revealed to the reader by illustrating the 'dynamics of the spirit' (Drew 246). These aspects of interiority are extremely and widely developed in her fiction.

Virginia Woolf along with D.H. Lawrence, E.M. Forster, T.S. Eliot and J. Joyce contributed a lot to set the foundations on which the modernist literary production (esp. prose and poetry) rests. They find themselves committed against the 19th century forms and themes. They, to a great extent, succeeded to invalidate and discredit 'traditional narrative structures' (Mancing 402) and instituted new ones in which "grammar is violated; syntax disintegrated in an effort to offer fresh perspective and insight into the lives and thoughts of ordinary men and women" (qtd. in Gillies and Mahood 102).

Again, Modernist writings require an active implication of the reader: they are no longer passive consumers. A close relationship between the writer and the reader is maintained in order to reach a mutual understanding and appreciation. Modern readers have duties and responsibilities: they are asked, in Woolf's words, "to tolerate the spasmodic, the obscure, the fragmentary, the failure. [Your] help is invoked in a good cause". This good cause, undoubtedly, resulted in Modernism and the new espoused role of the modernist reader as a functional and integral component in the transaction of reading and making meaning.

That said, the interpretation of modernist narratives requires a careful attention and expertise. Interpreting a modernist prose text necessitates an attention which is normally reserved to poetry or philosophy. This is largely due to the fact that it is written in a very condensed way where each word alludes, denotes and means something specific as expressed by Childs "Brief lines allude to complex ideas" (7). It is, as Conrad stated, "by the power of

the word" that the world, with its constraints and anxieties, is constructed and realities shaped.

Having taken stock of what modernism is, we shall, now, narratologically read and analyse the aforementioned modernist texts through a structuralist narratological lens. The narratological reading of the selected narratives will draw mainly on Gérard Genette's model, allotting special attention to time, narration and narrators, characterization, focalisation, in addition to the speech and thought representations.

Chapter III: Narratological Reading of J. Conrad's *Heart of Darkness*

In *The Encyclopedia of British Writers*, it is stated that Joseph Conrad's[74] life can be divided into three distinct parts:

a) his birth and childhood in Poland (1857–73);

b) his life at sea (1874–94); and

c) his life as a writer (1895–1924).

Born in Berdichev, Poland[75], Conrad was the only son of Apollo Korzeniowski, a poet, translator and patriot, and Evelina Bobrowska, a housekeeper. The family got exiled to northern Russia when Joseph was Five. At the age of eleven, he was orphaned. His maternal uncle legally became responsible for him. He guaranteed a good education for Joseph, first by a tutor and then in Polish and Swiss schools.

Joseph was a fervent reader of nautical, seafaring novels, particularly those by Frederick Marryat (1792-1848). Very soon, "the spirit of the nomad awoke in him" (Clifford 844). Thus, Joseph was greatly determined to go to sea and on making seamanship his profession. Three years later, he went to Marseilles, France and joined the French navy and sailed on various French ships to the West Indies.

Joseph, who spoke fluently Russian and French, but little English[76], joined England "the mistress of the sea" (ibid) in 1878. He firmly believed that the English merchant marine was *The One* for a wanderer like him. It was a great opportunity for him to reach the farthest places on earth such as India, Australia, South Africa, and Malaysia.

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[74] Joseph Conrad was born Josef Teodor Konrad Nalecz Korzeniowski

[75] The actual Ukraine. Poland of that time was divided and shared between the great powers of the time: Russia, Germany, and Austria.

[76] In his autobiography *A Personal Record* (1912), Conrad declared that he had been reading in English since childhood.

In 1888, Joseph became the captain of his first ship after receiving his Master's certificate in 1886.

One of the most decisive voyages in Conrad's career and life was the one that brought him to Africa where he spent less than six months in 1890. In fact, Conrad's fateful experience in the Congo left him with an unforgettable feeling of disgust and horror which ruined his health. Due to that, Conrad decided to leave the sea and live ashore; he promised himself a six-month period of rest on firm ground. Very soon he discovered that rest and idleness were unbearable for someone like him who spent twenty years of good and loyal maritime services.

At this moment, Conrad was pushed by an internal and empowering impulse which commanded him to write. Actually, everything was predicting his new vocation: the abundant data he acquired from innumerable voyages (the adventures, experiences, and memories) constitute a genuine material for a successful written production in addition to the mastery of many languages which facilitates his entrance to the literary scene.

Now, since Conrad was a polyglot, the choice of the language in which he should write became problematic: Which language should he choose? Which language would be more significant and reflective? First, Conrad was attracted by the French language. It goes without saying that Conrad was intensely fascinated by those French realist (naturalist) writers such as G. Flaubert and G. de Maupassant to the extent that he considers them as his "literary fathers". In French, he admired the delicacy, the fineness, and the sublimity of the word and expression. However,

> […] his sympathies were with the men of English race whom he had found scattered through the crannies of the world. Men of British breed … would

> perhaps understand the things of which he had to tell as no other men could do. In the end, therefore he decided upon the use of English; but admiration of the French stylists, of French illusiveness and allusiveness, remained strong in him, and to this influence he owes not a little of the force, the vividness, the distinction of his prose. (Clifford 848)

Indeed, Conrad deliberately decided to write in English not only because he found it an "exceedingly arduous" (Krueger 2:89) task, but he wanted to pay allegiance to the Red Ensign and to his fellow seamen as well.

Thus, Conrad's novels could not but be remarkable, intense, vivid and narratively unique, that should be –if not must be- read from cover to cover. It is a fact that, any Conrad's reader would, undoubtedly, witness an unprecedented stimulation of his senses "by the power of the written word". Didn't Conrad once declare in the preface to *The Nigger of the Narcissus* (1897) that "my task which I am trying to achieve is, by the power of the word, to make you hear, to make you feel – it is, before all to make you *see*. That-and no more, and it is everything." (x). This statement would undoubtedly lead us (Conrad's readers) to realize and recognize the individuality and originality of Conrad's literary genius.

Regarding his oeuvre, Conrad's major works were composed between 1897 and 1911: *The Nigger of the Narcissus* (1897), *Lord Jim* (1900), *Heart of Darkness* (1902), *Typhoon* (1903), *Nostromo* (1904), *The Secret Agent* (1907), *The Secret Sharer* (1910), and *Under Western Eyes* (1911).

Literary scholars agree upon the fact that Conrad shaped his works with an extreme care as a chiseller carving glasses. Like the latter, Conrad handled every word, every expression carefully and creatively as if he is handling a fragile glass of crystal.

All in all, Clifford maintains, “Mr. Conrad’s books, I say it without fear of contradiction, have no counterparts in the entire range of English literature. They are peculiarly, arrestingly original. That is their key-note, their greatest distinction, alike in their thought and in their manner” (843) Indeed, Conrad’s style is unique and widely distinct from other great figures of English literature. His works, intensely and specially, highlight the power of the word, the genius of the creator and his instinctive intelligence. They reveal a profound outlook on life, a smart understanding of the psychological aspect of human beings and a vivid creative imagination. All these aspects provide Conrad’s readers with an unprecedented account about the author’s deepest thoughts, feelings, and expressions, and invite them to dig deeper in order to reach a satisfactory and plausible interpretation.

In *The World, the Text and the Critic,* Edward Said claims that the greatness of *Heart of Darkness* resides in its “representation” just as equally as it does in its “presentation” (90). The text, as it were, calls attention not only to its thematics but also to its narrative techniques and structure. In fact, earlier criticism was concerned only with thematic studies. Yet, since the 1980s, when narratology was introduced to the English-speaking literary world, Conrad’s works (in general) became the favourite subject for narratological readings and interpretations. Conrad is, thus, very famous for his complex, ambiguous narrative structures which invite narratological analysis. It is a fact that Conradian narrative, with its techniques and strategies, manipulates our reading and directs our attention toward the theoretical and structural issues as exposed in the text. The following chapter will revolve around the application of narratological concepts on the novella as viewed by narratologists.

Why ***Heart of Darkness?***

It is true that Conrad's works have been studied extensively for each and every work has received its large share of criticism. *Heart of Darkness*, in particular, is viewed as "one of the greatest works in the tradition of modern literature" (Watt, *Conrad Nineteenth* 135). Furthermore, *Heart of Darkness* is not only considered as a postcolonial account, nor only as a cultural document, but, above all, as a pioneering work of modernist literary technique.

The choice of *Heart of Darkness* lies in the fact that it is a cornerstone in British modernist fiction. Indeed, *Heart of Darkness* is, gained the acclaim of many scholars and literary authorities and is the novel with most academic clout,

> a rich, vivid, layered, paradoxical, and problematic novella or long tale; a mixture of oblique autobiography, traveler's yarn, adventure story, psychological odyssey, political satire, symbolic prose poem, black comedy, spiritual melodrama, and sceptical meditation. It has proved to be 'ahead of its times': an exceptionally proleptic text. (Watts 19)

As already mentioned, the voyage to Africa, especially to the Congo in 1890, was one of the most decisive and fateful voyages undertaken by Conrad. In fact, during that voyage, Conrad held a diary in which he inscribed each and every event and encounter (Krueger 89). This diary supplied Conrad with the necessary data and material to elaborate his famous *Heart of Darkness*[77].

Although it became extensively influential and reached the top of critical acclaim, especially during the period from 1950 to 1975, *Heart of Darkness* was not really considered as a literary success when it first appeared in 1899 as a serial. Actually, compared to other

[77] *Heart of Darkness* was first published in 1899 as a serial of three settlements in the *Blackwood's Edinburgh Magazine*. The novella was then published in a volume entitled *Youth: a Narrative and Two Other Stories* in 1902.

texts such as *Youth*, *Heart of Darkness* received the least attention from the reviewers of the time. It is only in 1948 that Conrad's academic and literary reputation was recognized. Indeed F.R. Leavis, the famous British critic, declared the admission of Conrad and his works to "the great tradition of English literature" (Moore 5). Leavis went on stating that this literary "greatness" was only achieved by four English writers Jane Austen, George Eliot (two women), Henry James and Joseph Conrad (two immigrants) (Ibid). Now, *Heart of Darkness* is regarded as a classic of 20th century literature.

In this novella, Conrad explores what has become the major concern and theme of the twentieth century English novel: the experiences of the European individual in other continents, mainly Africa and Asia. The work explores some characterizing features of modernist fiction: "the need to confront violence, nihilism and despair; the fascination with, but fear of, the unconscious; the centrality of a dramatized narrator who is not omniscient but searching for understanding; the symbolic richness which invites multiple interpretations" (Williams 32).

Yet, it is in his narrative technique that Conrad is most revolutionary. While other writers continued to write in the established realist mode using an omniscient narrator, a sequential (chronological) narration and the accumulation of details of social and public life, modernists were searching and trying to redefine the "real". One redefinition of the real consists in the fact that, since each individual perceives and conceives reality through his own consciousness, what constitutes each consciousness represents the only acceptable reality, i.e., reality is described in terms of the individual's own experience (ibid).

Broadly speaking, the novella opens with an unnamed narrator's account one evening on the Nellie, a cruising yawl. The central story in *Heart of Darkness* is narrated by Charlie

Marlow. Sitting on board of a ship anchored in River Thames, Marlow tells the story of his journey up the Congo River in Africa to a group of friends, all ex-seamen. Marlow, an officer in the Merchant Navy of a Belgian trading company, was shocked and disgusted by the atrocities and brutalities he saw on his arrival to Africa. This company which was supposed to be a benevolent organization works, in fact, at enslaving the primitive native Africans in the business of ivory trading.

When he reaches the Company's central station, Marlow hears a lot about Kurtz who seems to be admired for being the company's successful agent. Marlow knew that Kurtz is lying ill in the Inner station and attempts to reach him, but the machinations of the manager and other agents prevent him from getting to him. These men were jealous of Kurtz and his success.

After the steamer captained by Marlow was finally repaired, Marlow experiences a powerful sense of fear and anxiety as the boat was carrying them deeper to the primitive world of the jungle, to the "heart of darkness". But this feeling was blurred by the great desire to meet Kurtz. They finally and safely reach the Inner Station after being attacked by the natives. There, Marlow meets the young Russian who seems to idolize Kurtz to a great extent. He informs Marlow about Kurtz's power and authority over the local inhabitants. Kurtz seems to be addicted to barbaric practices and human killing and sacrifices over the native Africans. Marlow attempted to repatriate Kurtz, but the latter dies, painfully uttering his last words: "The horror! The horror!"(100). Once in London, Marlow tells his fiancée that Kurtz's last words were her name.

Heart of Darkness: Narratological Reading

It has been acknowledged that *Heart of Darkness* has engendered a considerable amount of debates and critical discussions. Indeed, this work has been subject to many interpretative attempts. Various theories including, Marxism and sociological theories, Archetype, colonialism and post-colonialism, psychoanalysis were used to interpret this text regarding its plot and themes. With the advent of structuralism and narratological studies, scholars approached the text from a more structural perspective i.e., its narrative structure and techniques.

- **Setting and characterization**

Immediately at the outset of the novella, an anonymous frame narrator becomes our host: he introduces the setting, characters and Charlie Marlow:

a) The reader knows exactly where and when the story is taking place.

> The *Nellie*, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest. The flood had made, the wind was nearly calm, and being bound down the river, the only thing for it was to come to and wait for the turn of the tide.
>
> The sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing of the sea and the sky […] the air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and greatest, town on earth. (5)
>
> […]the day was ending in a serenity of still an exquisite brilliance.

[…] And at last, in its curved and imperceptible fall, the sun sank low, and from glowing white changed to a dull red without rays and without heat. […] Forthwith a change came over the waters, and the serenity became less brilliant. (6)[…]

The sun set; the dusk fell on the stream, and lights began to appear along the shore […] a lurid glare under the stars. (7)

b) He is also observing and delivering a critical account about the other characters to the reader.

The Director of Companies was our captain and our host. We four affectionately watched his back as he stood in the bows looking to seaward […] He resembled a pilot, which to a seaman is trustworthiness personified. (5)

The Lawyer –the best of old fellows – had […] the only cushion on deck, and was lying on the only rug. (5)

The Accountant had brought already a box of dominoes and he was toying architecturally with the bones. (6)

Marlow sat cross-legged right aft …. He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and, with his arms dropped, the palms of hands outwards, resembled an idol. (6)

He was the only man of us who still ‘followed the sea’. The worst that could be said of him was that he did not represent his class. He was a seaman, but he was a wanderer too. (8)

Notice that there is no description of the frame narrator. The only things we know about him are referred to by the use of the first personal pronouns 'I' and 'we' and their derivatives ('me', 'my/mine', 'us' and 'our/ours'):

> The Director of Companies was **our** captain and our host. **We** four affectionately watched his back ....
>
> Between **us** there was, as **I** have already said somewhere, the bond of the sea. Besides holding **our** hearts together through the long periods of separation, it had the effect of making **us** tolerant of each other's yarns – and even convictions. (5)
>
> […]**We** exchanged few words lazily. [...] for some reason or another **we** did not begin that game of dominoes. **We** felt meditative. […] **We** looked at the venerable stream… (6)
>
> The others might have been asleep, but **I** was awake. **I** listened; **I** listened on the watch for the sentence, for the word that would give me the clue to the faint uneasiness inspired by this narrative that seemed to shape itself without human lips in the heavy night-air of the river. (39)
>
> 'Try to be civil, Marlow', growled a voice, and **I** knew there was at least one listener awake besides myself (49).
>
> **I** raised my head. The offing was barred […] under an overcast sky… (End page)

The latter is the protagonist-narrator, who along the course of the story will perform a narrative turn-play with the frame narrator:

Actually, from the beginning of the novella, Marlow is introduced and described to the reader by an anonymous, unnamed narrator. The latter seems to know much about Marlow since he talks and comments on Marlow's character and physical appearance, past life and career without restriction or hesitation: we, readers, succeeded to picture Marlow with his 'sunken cheeks', 'yellow complexion', and 'straight back'. We are also informed about his perfect use of language and his linguistic prowess and how knowledgeable he is:

> The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical […] and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine.(8)

The frame narrator compares Marlow's stories to other seamen's stories. He confirms that Marlow, with his linguistic and symbolist mastery, tells stories which are very didactic and usually help his fellow seamen grasp the meaning which is obviously outside (the shell) and not inside of it .

Later, the frame narrator goes on stating that "[Marlow] was the only man of us who still 'followed the sea'"(7). It is, now, worth noting that the other characters on the yawl are not named but referred to by their profession titles spelt with capital letters: Accountant, Lawyer, Director preceded by the definite article "the[78]". The use of the latter indicates that readers have already encountered these men elsewhere, "between us there was, as I have already said somewhere, the bond of the sea" (5). This statement represents a clear evidence

[78] In *Youth*, these men were referred to by their professions but preceded by an indefinite article: ***a*** director, ***an*** accountant, ***a*** lawyer and Marlow spelt without capital letters. *Heart of Darkness* seems to be the continuity of *Youth*. For more details see, Cedric Watts (2012).

of intertextuality. It is a kind of reminder about the continuity and connection between Conrad's tales. Moreover, and in order to emphasize this continuity, these men are introduced as being known to the reader. The Lawyer, for instance, is represented as being "the best of old fellows" (5).

- **Framing**

Admittedly, various narrative techniques have been used by Conrad when producing *Heart of Darkness*. As far as the structure of the novella is concerned, the "tale-within-tale[79]" mode is fully developed. This mode is prior to Conrad's novella: it can be found in ancient works such as *The Arabian Nights, The Canterbury Tales, The Decameron, The Odyssey* and *The Illiad*. Yet, while all these works contain multiple tales, *Heart of Darkness* contains only one. By doing this, Conrad defamiliarized the usual traditional framework.

In fact, *Heart of Darkness* is structured as an embedded narrative: the central story, narrated by Marlow is embedded in a frame narrative where an unnamed, undefined frame narrator (himself a former sailor) introduces Marlow and presents his story as a direct quotation from him (Marlow). Actually, "Narrative framing relates to the concept of diegetic levels. As each narrating act contains another narrating act, the diegetic level shifts from the initial extradiegetic level to an intradiegetic level of narration" (Herman, Jahn and Ryan 187).

In *Heart of Darkness,* the narrator who recounts most of the story is Marlow. He is, thus, both a narrator and a character in the story. Using narratological terminology, Marlow is both extradiegetic and intradiegetic. These two aspects of one consciousness are therefore not similar since they represent Marlow at different points of his life. Marlow, the narrator,

[79] The following are equivalent terms: "story-within-story", "frame narrative", "embedded narrative", "matrix narrative", "Chinese box narrative", "mise en abyme".

represents that middle-aged person sitting on the deck of a boat anchored somewhere in the Thames reflecting and recounting the experiences of Marlow the focal character, the young man in the Congo. This structure leads us to distinguish between two temporal levels in which past and present settings intersect. Focal characters view events through their eyes and we readers share the limits of their knowledge and the distortions of their point of view. In other words, we neither have all the facts nor do we have access to the thoughts of others. In *Heart of Darkness*, our knowledge is provided and guided by what Marlow imparts to us.

On the other hand, the unnamed narrator in *Heart of Darkness* is extradiegetic because he is not the object of another narrative. He is homodiegetic because he is considered as one of the four persons listening and reacting to Marlow's story. For his part, Marlow is both intradiegetic in his own story and homodiegetic because it acts as the one who tells its own narrative to its four intradiegetic narratees. In fact, there is no heterodiegetic narrator in *Heart of Darkness.* And since Marlow is the central character in the story, it is referred to as being an autodiegetic narrator.

As already mentioned, Marlow's listeners are identified in the text by their profession but their presence becomes important when it dialogisms[80] in an explicit way Marlow's narrative. Bakhtin propose a meaning to dialogism or what is also called double-voicing. This occurs when "the speaker wants the hearer to hear the words as if they were spoken with 'quotation marks'" (Makaryk 537). *Heart of Darkness* is constructed almost entirely with this kind of internal dialogized language. In other words, language which contains two voices within a single grammatical construction. Bakhtin, in his *Problems of Dostoevsky's*

[80] "the use of different tones or viewpoints whose interactions or contradictions are important to the text's interpretation" (Concise Oxford English Dictionary)

Poetics, distinguishes between monologic or single-voiced utterances: utterances spoken without quotation marks, and dialogic or double-voiced ones: those uttered within quotation marks (185). In the first case, the speaker says directly his utterances which are perceived without any mediation. Double-voicing, on the other hand includes a pre-existing frame of another voice which allows it to be a part of it. In this sense, *Heart of Darkness* seems to be a dialogic rather than a monologic text.

In *Heart of Darkness*, Conrad makes use of some aspects related to Genette's categories of voice, tense, and mood. It is thus agreed upon te fact that the most important fact in the construction of *Heart of Darkness* starts with the embedding of Marlow in the narrative. For Genette, embedding corresponds to the case where a narrator of a second narrative is already a character in a first one. If we apply his terminology to *Heart of Darkness*, we find that the narrator (the unnamed one) is both intradiegetic and homodiegetic. Marlow, for his part, appears to be intradiegetic, homodiegetic and autodiegetic.

It is both important and relevant to note that for Genette diegesis comprises both the story and different components of the world of that story, including time and space. In the case of *Heart of Darkness*, we are faced with two diegeses. For this, Genette proposes the term metadiegesis. Extra and intra aspects of a diegesis concern the level at which a narrator is situated in a story as a narrator, i.e., his position in relation to the story. "Extra" means being outside the story and "intra" inside it. While homo and hetero are concerned with the narrator and whether it takes part in the narrative.

			Frame Narrator	Marlow
Embedded Narrator		Intradiegetic	_	+
		Extradiegetic	+	+
Narrative Voice		Autodiegetic	_	+
		Homodiegetic	+	+
		Heterodiegetic	_	_

The frame narrative technique aims at distancing the real author (Conrad) from his creation. It creates a kind of ambiguity within the reader: most of the time readers can not clearly distinguish between the author's voice and that of the narrator's. This is likely to create an atmosphere of uncertainty and uneasiness which undoubtedly established a sense of unreliability.

Marlow is created by Conrad to take over the portrayal, the narration and the representation of the events he himself witnessed during his voyages as a seaman. Indeed, although imaginary, Marlow is a clear representation of that passionate, adventurous explorer who experienced a great deal of amalgamated feelings and their consequences. For this reason, and because Conrad understood that no one could report, describe or simply (re)tell his own experiences better than himself, he chose the first person narration for Marlow.

In *Heart of Darkness,* as aforementioned, the frame narrator uses the first person plural 'we', 'us' (more often than the 'I') on behalf of the other four companions on board of

the *Nellie*. The frame narrator not only appears at the beginning of the novella, but also intervenes simultaneously whenever Marlow pauses, to provide the reader with the description of the setting and the characters' state of mind.

Having paved the way for Marlow to take on the rest (and the bulk) of the telling, the unnamed narrator becomes a listener like the other members of the crew. He remains at a 'short distance', intruding and commenting whenever necessary, attentive to Marlow who takes over the narration:

> He paused.
>
> 'Mind', he began again, lifting one arm from the elbow, the palm of the hand outwards, so that, with his legs folded before him, he has the pose of a Buddha preaching in European clothes and without a lotus-flower…
>
> He broke off. Flames glided in the river, small green flames, red flames, white flames, pursuing, overtaking, joining, crossing each other-then separating slowly or hastily… We looked on, waiting patiently – there was nothing else to do till the end of the flood; but it was after a long silence, when he said, in a hesitating voice, 'I suppose you fellows remember I did one turn fresh-water sailor for a bit,' that we knwe we were fated, before the ebb began to run, to hear about one of Marlow's inconclusive experiences.
>
> 'I don't want to bother you much with what happened to me personally,' he began, showing in this remark the weakness of many tellers of tales who seem so often unaware of what their audience would best like to hear…(9-11).
>
> He was silent for a while (39).
>
> He paused again as if reflecting, then added – (39).

> There was a pause of profound stillness, then a match flared, and Marlow's lean face appeared, worn, hollow, with downward folds and dropped eyelids, with an aspect of concentrated attention; and as he took vigorous draws at his pipe, it seemed to retreat and advance out of the night in the regular flicker of the tiny flame. The match went out.
>
> 'Absurd!' he cried…
>
> He was silent for a long time (68-9).

- **Reliability**

Actually, the juxtaposition of the two narrators renders the narration a complex and vexing matter for readers. Things happen to be more complicated when it comes to consider the author himself, i.e., Joseph Conrad. Each and every Conrad's reader knows that *Heart of Darkness* is the personal record of Conrad's own experiences in the Congo. The author's experimentation in *Heart of Darkness "*results from his own personal experience, a personal experience of travel, exile and solitude that was a radical premonition of the conditions of modernity" *(*Longman Anthology 2136).

As a matter of fact, Conrad is reflected in the character of Marlow: both of them are seamen who narrate the story of their journey along the Congo River. Yes, Conrad's experiences and reminiscence of that journey are faithfully reflected in Heart of Darkness. Marlow, Conrad's spokesman, is granted an exceptional narrative power: he can easily go backward and forward to skilfully convey his past experiences and relate them to the present. He narrates the story in the first person describing only what he witnesses during his journey and providing his own commentaries on the events.

Now, because a first person narrator is a character in the diegesis, s/he recounts it from her/his own subjective individualistic perspective. For this reason, the narrator may be unreliable. The reader, in this case, will not be able to trust all that s/he says. Critical readers always think over the various elements that push them whether to trust or not the narrative voice, as opposed to the third person narrator who can describe, comment on, and narrate the story without being in the middle of it. Readers, typically, trust third person narrators more than the first person ones.

Now, the statement uttered by the frame narrator "between us there was as I have already said somewhere, the bond of the sea" requires more attention. Since this narrator is extradiegetic, he is not supposed to be heard by the other men on the yawl. In this case, the aforementioned statement is addressed to a narratee from the same diegetic level, i.e., extradiegetic narratee. On the other hand, Marlow, the intradiegetic narrator, is addressing the four passengers (including the frame narrator) who represent his intradiegetic narratees. The extradiegetic narratee can by no means be considered as a character, it is only a textual construct. It has to be differentiated and distinguished from the real and the implied reader. By the same vein, the extradiegetic narrator must be distinguished from the real and the implied author. The narrator is, by definition, "the narrative voice" that has to be distinguished from the implied author who has no voice and remains silent along the storytelling process.

Again the extradiegetic narrator cannot be heard by Marlow and his listeners. However, the following case shows a quite contradictory situation. The frame narrator describes the "men of whom the nation is proud from Sir Francis Drake to Sir John Franklin" as being "**Knights** all, titled and untitled" (7). Later, when Marlow took over the narration he

said “Light came out of this river since – you say **Knights**? Yes; but it is like a running blaze on a plain…” so, is Marlow becoming the frame narrator’s narratee?

Generally speaking, a narratee, as it has already been discussed in part I, represents the implied listener to whom the narrator addresses his account. The narratee is important not only to highlight the narrator’s identity and character, but also to reveal his degree of reliability.

Now, the fact that Marlow’s listeners are numerous implies that, each time, he has to adjust or even change his narrative regarding his audience, which decreases his reliability. Marlow, for instance, tells his fellow seamen that Kurtz’s last words were “the Horror, the Horror”, but when he addressed the intended he stated that Kurtz’s last words were her name. In fact, the privileged social position of these men obliges Marlow to say the truth, but the Intended is disconnected from the outer world and can, by no means, confirm his saying. That said, how can readers trust Marlow who solemnly declared that “You know I hate, detest, and can’t bear a lie, not because I am straighter than the rest of us, but simply because it appeals me…you understand.[…] It seems to me I am trying to tell you a dream” (38-9)? Besides, the technique of a framing narrative brings up questions of memory: how reliable is a story when related by someone many years later? All along the narration, the four intradiegetic listeners seem to be passive since they do not react much to the tale. *Heart of Darkness* is closely similar to the skaz narrative (Russian word for speech) which represents an oral story-telling situation. In this genre, a speaker tells a story to a present audience. A skaz narrator does not only possess a distinct oral diction, he also uses some elements which signal the presence of an audience. This is the case of Marlow who is telling a story to his four listeners and addressing them from time to time.

"You have no idea how effective such a…a…faculty can be."(31)

"He, don't you see, had been planning to assistant-manager…"(37)

Also borrowed from the skaz tradition, Marlow seems to be recounting a tale, using his memory, hic et nunc. Of course, the task is enormous and no one can possibly give so many minute precise details - colours, smells, hens, trees, objects, etc. –without resorting to "writing". For only writing enables the writer to pause and consult his memory and imagination for such a task, given the enormous freedom of language choice, characterization, setting details writers have. Yet the strategy is quite fruitful, for the reader listens to the story while it is being "written", for gradually moving from 'tellability' to 'writability'.

> 'I don't want to bother you much with what happened to me personally', he began, showing in this remark of many tellers of tales who seem so often unaware of their audience would best like to hear; 'yet to understand the effect of it on me you ought to know how I got out there, what I saw, how I went up the river to the place where I first met the poor chap. It was the farthest point of navigation and the culminating point of my experience.
>
> '[…] I have been in some of them, and…well, we won't talk about that. But there was one yet – the biggest, the most blank, so to speak – that I had a hankering after' (10-1)
>
> 'Absurd!' he cried. 'This is the worst of trying to tell…here, you all are, each moored with two good addresses, like a hulk with two anchors, a butcher

round one corner, a policeman round another, excellent appetites, and temperature normal – you hear – normal from year's end to year's end (68).

- **Anachronies : Analepsis and Prolepsis**

The relationship between the order of events (how they are supposed to happen) may or may not correspond or match the order in which these events are recounted. Whenever order is displayed, the question "when?" is asked and terms such as first, second, last; before, after, etc. are used (Rimmon-Kenan 48).

If the events are told in the order of their occurrence, the discourse sequence corresponds to the chronological sequence and the result is a chronological order. If, on the other hand, the chronological and discourse sequences deviate from each other, different temporal orderings may happen on the discourse level. These differences and deviations constitute what Genette labelled: anachronies.

According to Genette, anachronies may be divided into two categories: 'analepsis' and 'prolepsis.' Commonly known as flashback, analepsis represents "the narration of a story-event at a point in the text after later events have been told" (Rimmon-Kenan 48). The narration goes back to the past in order to evoke (an) event(s) that happened before the present. Thus the recounting is interrupted. Analepsis may be homodiegetic involving the same character, or heterodiegetic involving another character in the story. On the contrary, prolepsis, traditionally known as flashforward, indicates a motion forward.

With respect to the present, the recounting of the events is interrupted to give room to (an) event(s) that will happen after the present moment (Prince *Dictionary* 79). A flashforward "serves to indicate how one incident leads to another, or to underline future relevance" (Ireland 591). Actually, with prolepsis the narration is suddenly propelled beyond

the story's temporal limits alluding to future *possible* events. It is, thus, worth noting that both analepsis and prolepsis temporally occupy the second level narrative in relation to the first level narrative from which they are engendered or embedded.

As already mentioned, Conrad granted Marlow with a super power, that of going backward to the past and forward to the present. Actually, the events in *Heart of Darkness as narrated by Marlow are causally constructed but not in the strict sense of the term: the shift from the past to the present invites the use of analepsis and prolepsis (flashback and flashforward) alternatively. This is commonly known as "the multilinear narrative."*

Marlow's account starts by warming his listeners up to what is to come:

> 'I don't want to bother you much with what happened to me personally'.
>
> 'yet, to understand the effect of it on me you ought to know how I got out there, what I saw, how I went up that river to the place where I first met the poor chap. It was the farthest point of navigation and the culminating point of my experience. It seemed somehow to throw a kind of light on everything about me – and into my thoughts" (10-1)

Here, the use of past tense is a clear indication that what follows will be based on Marlow's past life and experience.

'When I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration' (11). In this utterance, Marlow is relating his childhood to the sailors using analepsis.

This statement is followed by a long account in which Marlow describes and says out loud, his thoughts and remembrances. In the course of narration, Marlow thinks a lot about Kurtz whom he will meet later (in the future) in the story.

> ‘For the moment that was the dominant thought. There was a sense of extreme disappointment, as though I had found out I had been striving after something altogether without a substance. I couldn’t have been more disgusted if I had travelled all this way for the sole purpose of talking with Mr. Kurtz. Talking with … I flung one shoe overboard, and became aware that that was exactly what I had been looking forward to— a talk with Kurtz. I made the strange discovery that I had never imagined him as doing, you know, but as discoursing. I didn’t say to myself, ‘Now I will never see him,’ or ‘Now I will never shake him by the hand,’ but, ‘Now I will never hear him.’
>
> The man presented himself as a voice. Not of course that I did not connect him with some sort of action. Hadn’t I been told in all the tones of jealousy and admiration that he had collected, bartered, swindled, or stolen more ivory than all the other agents together? That was not the point The point was in his being a gifted creature, and that of all his gifts the one that stood out preeminently, that carried with it a sense of real presence, was his ability to talk, his words— the gift of expression, the bewildering, the illuminating, the most exalted and the most contemptible, the pulsating stream of light, or the deceitful flow from the heart of an impenetrable darkness.’ (67-8)

Besides, his meeting with Kurtz’s lover by the end of the story was preceded by his previous talks about her:

> ‘And I heard—him—it—this voice—other voices— all of them were so little more than voices—and the memory of that time itself lingers around me, impalpable, like a dying vibration of one immense jabber, silly, atrocious,

> sordid, savage, or simply mean, without any kind of sense. Voices, voices— even the girl herself— now'. (69)

Marlow is gifted with a freedom of movement. Here, he easily jumped out from his memories back to ask his fellows to give him some tobacco.

> "I couldn't have felt more of lonely desolation somehow, had I been robbed of a belief or had missed my destiny in life… Why do you sigh in this beastly way, somebody? Absurd? Well, absurd. Good lord! Mustn't a man ever- Here, give me some tobacco…" (68)

This statement is an instance of time shift between past and present.

The novella has a circular structure: the frame narrator starts and ends his storytelling in the same evening and same location: on a cruising yawl on River Thames. Marlow decided to keep silent and to cease telling his story which could have been gone for quite some time, leaving us with that frustrating feeling of the unfinished:

> '[…]The heavens do not fall for such a trifle. Would they have fallen, I wonder, if I had rendered Kurtz that justice which was his due? Hadn't he said he wanted only justice? But I couldn't, I could not tell her. It would have been too dark –too dark altogether…'
>
> Marlow ceased, and sat apart, indistinct and silent, in a pose of a mediating Buddha. Nobody moved for a time 'We have lost the first of the ebb' said the Director, suddenly. (End page)

It is only at this exact moment that we realize that nobody left the yawl anchored on the River Thames.

Beginning as it does with “as I have already said somewhere” the narrative ends almost as it has begun. Yet, the endings have no definite closure. On the contrary, this is the case of a text that leaves room for the reader/ listener to “carry on” his own possible version of the way Marlow could pursue the rest of the tale. Returning to London to pay a visit to the Intended is by no means an end in itself, but rather only a way of slopping the tale: ‘It would have been too dark – too dark altogether…’ (End page).

For, as we can see, the tale could have gone on for quite some time. The reason is that Marlow ceases to speak without ending his tale (he does say so), and it is at this moment that we are reminded of not having left the yawl at all. Such are the techniques used by Conrad in *Heart of Darkness*.

Chapter IV: James Joyce's 'Araby', 'Eveline' and 'The Dead' (*Dubliners*): Narratological Application

After more than one century, James Joyce's works are still in vogue: they are still enchanting and captivating because full of mysteries and tacit linguistic strategies. In fact, Joyce's eminence and fame during the twentieth century are consolidated by the huge amount of studies and articles which investigate and analyze the unusual enigmatic facets his works may encompass. Whether translated into other languages or using other media (such as cinema) than print versions, Joyce's oeuvre contributed a lot to the enrichment of the world's cultural and literary heritage.

Yet, Joyce's readers may feel a kind of bafflement and even intimidation when facing "the strangeness of his writing" (Attridge *Cambridge* 2). This state of mind will undoubtedly make them miss the essence and the 'exhilaration' the work is offering. Usually, readers seem to neglect Joyce's genius when believing that his texts could be catalogued as any others. They immediately feel trapped, even when reading, for instance, the shortest short story of his *Dubliners*. When they embark in this task, they realize that Joyce's works are revolutionary in the sense that they are qualified as being inexplicable, unpredictable and inexhaustible (Ibid). Consequently, the texts' richness leads to their uniqueness. Readers and critics of Joyce's oeuvre, in general, find themselves deceived especially when they realize that their hasty conclusions about the texts' transparency and simplicity do not really explain and match "the sheer contradictory diversity of existing critical interpretations, which […] are quite astounding" (Bašič 13). They will, thus, realize that Joyce's texts are based on the "principle of openness" (Attridge *Cambridge* 2) which invites more interpretative readings and analyses. Said differently, Joyce's works usually leave their readers with that feeling of

'incompleteness' in the sense of the 'unfinished or hanged' because with each and every reading a new aspect, technique, strategy or whatsoever is engendered.

When dealing with Joyce's works, no one can pretend holding the clues to his stories: they are always subject to further interpretations whether stylistic, thematic, or formal. Reading his works proved to be pleasurable and fascinating due to his skilful manipulation of language to give birth to complex and well-organized patterns- going from a simple sentence to the whole text.

Now, regarded as a 'supreme craftsman', Joyce has long been considered as an "Ibsenite[81], a classicist, an aesthete and a poet storing up a treasure house of words" (Parrinder 41). These attitudes are generally highlighted and portrayed in Joyce's *Dubliners* to make of them " a subtle and substantial artistic achievement […] which owes much to the established conventions of the nineteenth century short fiction" (Ibid). He, nevertheless, surpassed his contemporaries when he instituted "a new type of short story" in which "exceptional linguistic and stylistic subtlety and the unequalled flexibility of language" (O'Neill 64) are displayed.

While Joyce's *Dubliners* received its great share of thematic analyses and investigations, the structural and narratological ones are still widely neglected. Taking this gap into account, this chapter will be devoted to a narratological analysis of three *Dubliners* short stories, namely "Araby", "Eveline" and 'The Dead'. Again, the aim behind this study, as stated in the general introduction, is purely pedagogical and didactic.

[81] About the influence of Henrik Ibsen on James Joyce see Vivienne Koch Macleod's article "The Influence of Ibsen on Joyce" (September 1945)

During the few past years, short stories from Joyce's *Dubliners* were included in the university curricula and taught to second year LMD students at the Department of English, University of Constantine I. Yet, students received, only and exclusively, matters related to thematic issues. Thus, the analysis of these three short stories will be conducted narratologically with the intention to make students be aware of other possible ways of looking at a narrative other than thematics.

Actually, George Russell[82], the editor of *Irish Homestead*[83], asked Joyce to write, for £1each, "something simple, rural, livemaking which readers would not be shocked by" (qtd. in Attridge *Cambridge* 90). Three first short stories, namely "The Sisters", "Eveline" and "After the Race" were submitted to publication between August and December 1904 under the pen-name of Stephen Daedalus[84]. Yet, it was, then, decided that since Joyce's writing could, by no means, be simple, his stories were 'ill-suited' for a journal dealing with agricultural issues. This decision was a far cry from discouraging Joyce who went on in his task composing further stories which were published, in 1914, as a collection of fifteen[85] short stories entitled *Dubliners* and signed, this time, James Joyce. It is worth noting that the publication of *Dubliners* coincided with the outbreak of the First World War. This historical

[82] George William Russell (pseudonym Æ) (1867-1935) is a painter, a poet, a critic, an economist and an Irish nationalist. He edited *The Irish Homestead* from 1905 to 1923.

[83] *The Irish Homestead,* a weekly agricultural journal of the Irish Agricultural Organization Society (IOAS). It published (in addition to matters related to agriculture) national and rural news poetry and prose. For more details see Gillies and Mahood (2007); Attridge (2004).

[84] Joyce was working, in parallel with *Dubliners* on *Stephen Hero*: an autobiographical novel which is considered as an early version to his first novel *A Portrait of the Artist as a Young Man (*1916) because the remaining parts of it were used to compose *A Portrait*. (see Attridge 2004)

[85] These short stories are in order of publication (not of composition) as follows :
1- The Sisters – 2- An Encounter – 3- Araby – 4- Eveline – 5- After the Race – 6- Two Gallants – 7- The Boarding House – 8- A Little Cloud – 9- Counterparts – 10- Clay – 11- A Painful Case – 12- Ivy Day in the Committee Room – 13- A Mother – 14- Grace – 15- The Dead

event obscured, to a great extent, the literary one which was, decades later, considered as one of the most revolutionary collection of short stories.

Now, Joyce declared that his intention when composing this collection was directed toward the writing of

> A chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis. I have tried to present it […] under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in this order. (qtd. in Roberts 137)

Indeed it has been agreed, among literary scholars and critics, on the fact that Joyce combined two modes of writing the traditional (realistic) and modernist ones. In *Dubliners*, Joyce provided his readers with a bunch of actual social, cultural and historical details related to Dublin. These details engender a state of verisimilitude which gives to the narrative its realistic nature. The fictional representation of Dublin, through these details, would inevitably seem true and genuine. Joyce's narratives represent, to a great extent, "unmitigated slice of life" or what is known as "the actual day to day events" (Burkdall 38). Yet, the concept of verisimilitude which gives to the narrative its realistic nature tends to bring, to a higher extent, a distorted image of reality: "all art in a sense is distorted in that it must exaggerate certain aspects to obtain its effects" Joyce would have once declared (ibid). Put otherwise, Joyce's credo consists in the fact that "Sometimes you have to lie [....] One often has to distort a thing to catch its true spirit" (Calder-Marshall 97).

Throughout the collection, the characters seem to be trapped between their personal desires to change and the social conventions. At different stages of their lives, the characters are,

inevitably, facing a crippling paralysis that prevents them from reacting against the life in which they are badly and awfully enmeshed. In other words, the characters seem to be torn between the internal forces that urge them to take action for change, for a better and more meaningful life, and the society which dictates its rules, restrictions and expectations on these patently irresolute individuals.

"Araby"

Being the last short story of the opening childhood trilogy[86], "Araby," as its predecessors, is recounted from the perspective of a child using a first person narrator.

Right from the beginning, the story displays a heterodiegetic (who is outside the diegesis) narrator depicting the setting and the deadening dark atmosphere, personifying the street, and alluding to the children's lack of freedom.

> "NORTH RICHMOND STREET being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces." (29)

Just after this exposition, a homodiegetic narrator took over the narration using the first person pronoun (I/ we). Following his depiction we know that there is a garden which has only "a central apple tree" (ibid) ; we are also informed that the "former tenant of [the narrator's] house" was a priest who "died in the back drawing room" (ibid); we are exposed to a detailed realistic description of the rooms filled with a long enclosed musty air; the paper-covered 'real' books, namely *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs* of Vidocq. In addition to that, we know that the story to come takes place during "the short days of winter" (ibid).

Besides, when reaching the third paragraph, the narrator embarks in a series of realisms by which he succeeded to stimulate our senses. We, readers, are given the ability to directly

[86] Childhood trilogy: "The Sisters", An encounter" and "Araby"

penetrate and share the boy's experiences and feelings. We can, for instance, clearly visualize "the houses [which] had grown sombre" when dusk fell; we can feel "the cold air" stinging the children who played outside in the street until their "bodied glowed"; we can, noticeably hear the echoes of their shouts in the silent streets; we can smell "the odours [which] arose from the ashpits, to the dark odorous stables where the coachman smoothed and combed the horse …" (29-30).

Yet, it is only with the beginning of the fourth paragraph that we, readers, start to encounter an event that provides us with the sense of "the story-Now" (Chatman, *Story* 63)

> "**One evening** I went into the back drawing-room in which the priest had died. It was a dark rainy evening and there was no sound in the house. Through one of the broken panes I heard the rain impinge upon the earth, the fine incessant needles of water playing in the sodden beds. Some distant lamp or lighted window gleamed below me. I was thankful that I could see so little."
>
> "[…] At last she spoke to me." (31)

Before this statement, the previous events are uttered or performed repeatedly. In fact, the boy-narrator narrates the events that occur iteratively: meeting/playing with his friends in the street; hiding from his uncle and Mangan's sister; laying on the floor; marketing with his aunt, …. These habitual repeated actions are accentuated by the use of time indicators:

> "When we returned to the street light from the kitchen windows had filled the areas. If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to

call her brother in to his tea we watched her from our shadow peer up and down the street. We waited to see whether "[…] she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly."

"She was waiting for us, her figure defined by the light from the half-opened door. Her brother **always** teased her."

"Every morning I lay on the floor in the front parlour watching her door." "I kept her brown figure **always** in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her. **This happened morning after morning.** I had **never s**poken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood."

"Her image accompanied me even in places the most hostile to romance. **On Saturday evenings** when my aunt went marketing I had to go to carry some of the parcels."

"My eyes were **often** full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future." (30-1)

That said, and according to Chatman, a story-NOW corresponds to that moment in the story in which the action starts to become more apparent (*Story* 63). Visibly, the story-NOW starts with "One evening, I went into the back drawing-room…" and indicates that the action to come is central to the whole story, i.e., going to the bazaar "Araby".When we peruse this

central action, we discover that the events are sequentially told, and each sequence is separated from the other by an ellipsis.

Everything starts with the conversation (7th paragraph) of the boy with Mangan's sister: "At last she spoke to me…". In this passage we know about the boy's bewilderment to the extent that he could not give a plausible answer to the girl's first words. The discussion ends with the boy's promise to bring her a present if ever he managed to go to *Araby:* 'if I go' I said 'I'll bring you something' (32).

In the next sequence, we are provided with a detailed description of the boy's state of mind; his aunt's surprise when he "asked for leave to the bazaar on Saturday night" (ibid). On Saturday morning, after having a conversation with his uncle, we are informed that the boy "left the house in bad humour and walked slowly towards the school" and that "when [he] came home to dinner [his] uncle had not yet been home" (33), yet we do not know what happened between the two sequences : an ellipsis. Instead we are informed about the sequence of events that took place when the boy left the room (because "the ticking [of the clock] began to irritate [him]") and mounted the staircase to gain the upper part of the house (ibid). Another temporal sequence occurs when the boy-narrator recounts his meeting with "Mrs Mercer sitting at the fire" until she left at 8 p.m. At last, his uncle came back home at 9 p.m. :

> "At nine o'clock I heard my uncle's latchkey in the halldoor. I heard him talking to himself and heard the hallstand rocking when it had received the weight of his overcoat. I could interpret these signs. When he was midway

through his dinner I asked him to give me the money to go to the bazaar. He had forgotten." (34)

At this stage, another ellipsis occurs: what happened from the coat removal to the time the uncle "was midway through his dinner?" We do not know. It is only at this moment that we understand that the boy was waiting for his uncle to give him money to go to the bazaar. Up to this time, all the events and narrative statements inform the reader that someone did (in the past) something or that something happened to someone. The text, until this point, is highly descriptive[87].

Now, as far as characterization is concerned, a question is raised: who can be identified as a character in "Araby"?

According to narratologists, a character who appears only as reminiscence or as fantasy, even bearing proper names, functions only as a part of the setting. A character, as it were, should function as an existent *who* appears in many narrative situations, who performs a plot-significant event, (or to use Chatman's words "a kernel[88]."), and/or, at least, is affected by it.

As a result, Mangan's sister, the aunt, the uncle, Mrs Mercer and the other children with whom the boy was playing cannot be considered as characters but as events that happen to and affect the boy. Although depicted from the boy-narrator perspective, the statements used for the description of Mangan's sister provide the reader with more details about the boy than about the girl.

[87] See Part One Narrative and Other Text-Types.

[88] Kernels (or Barthes' Noyaux (fr.)) "are narrative moments that give rise to cruxes in the direction taken by events. […] kernels cannot be deleted without destroying the narrative logic." (Chatman, *Story* 53).

Applying the above discussion on “Araby”, we can identify only two characters *who* fulfill characterization requirements: the heterodiegetic narrator and the homodiegetic boy-narrator. Actually, these two characters represent the two facets of the same coin: they are one. It is only through an erudite reading and thorough examination of the text that one succeeds to distinguish between them. Said differently, the events of “Araby” are recounted from two perspectives.

The story is delivered through the perspective of a first person narrator. Yet the “I” may differ from one statement to another. The heterodiegetic narrator uses the “I” either to describe (a situation, a state of mind, a setting…), or to comment on various events, sometimes ironically.

This I-narrator is apparently adult and mature in contradistinction to the I-boy-narrator. Besides, the I-narrator uses figurative expressions that, in normal cases, cannot be uttered by a boy, thus, the I-boy-narrator. They represent the traits of an adult character who got his share of living experience.

The distinction between the I-narrator and the I-boy-narrator becomes apparent in the following utterance: ‘If I go,’ *I* said, ‘I will bring you something.’(32) In this statement, the first I (between inverted commas) is clearly different from the I (in italics). The first one is obviously the child’s actual reported speech, while the second is that of the mature narrator who is reporting his own words.

Again, Can the following statements be uttered by a young boy, whose greatest interest in life is but playing outside with his compeers?

“I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood.” (30)

“Her image accompanied me even in places the most hostile to romance.” (ibid)

“What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days.” (32)

“[…] The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me.” (ibid)

“I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child’s play, ugly monotonous child’s play.” (32-3)

“Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.” (36)

Obviously they cannot!

Consider again the ironic commentary in the last sentence of “Araby”: “Gazing up into the darkness I saw myself […] anguish and anger.” The most significant aspect of characterization appears here. Actually it is at this moment, and only at this moment, that the boy-character and the adult-character merge. At this moment, readers understand how significant this sentence is for it highlights the change and the development of the boy-character.

Now, concerning the story’s point of view and when considering statements such as “…her name was like a summons to all my foolish blood” (30) or “Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with

anguish and anger" (36), one can undoubtedly say that the point of view of the story is the boy's but the voice is the narrator's.

Actually words like "[…] conscious of decent lives within them, gazed at one another with brown imperturbable faces" (29); "a summons to all my foolish blood" (30); "Her image accompanied me even in places the most hostile to romance"(30); "But my body was like a harp and her words and gestures were like fingers running upon the wires" (31) are uttered by the I-adult- narrator (himself the boy) looking back at his own happenings. For instance, the boy has "really" seen Mangan's sister at the railing, but this encounter is fully expressed and reported in the I-adult-narrator's diction

> "While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me ...." (32)

All in all, in "Araby" the first person pronoun is dominating the narration and the story is overtly narrated. The function of an overt first person narrator is highly *descriptive* since it provokes the reader's reception by making him react to characters in a given way (expressing sympathy, pity, sorrow…). Said differently, the reader's view is manipulated by the narration.

"Eveline"

Generally speaking "Eveline" is the story of a young (adolescent) woman who got the chance to fulfil her dream of getting a better life, but – unfortunately or fortunately – lacks the strength and the courage to take it. Actually, Eveline Hill, despite her young age, took the responsibility over her father and siblings after the death of her mother. In addition to the fact of becoming a substitute mother, Eveline had to endure the tyranny of her impudent alcoholic father. The latter did not hesitate to pay his "Fiend Intemperance[89]" using the 7 shillings she received from her menial, miserable work at "the Stores". Eveline had to face her father's irritability, anger and sullenness especially on Saturday nights because of money (39).

In fact, Eveline did not only suffer from her father's impertinence and ill-treatment, she also suffered from the unfair treatment of Miss Gavan, the owner of the Stores, who "had always had an edge on her, especially whenever there were people listening" (38). As expected, this situation made Eveline "tired" and pushed her to depression. Sitting at the window, Eveline longed for those happy past times when "her father was not so bad and […] her mother was alive"(37). She nostalgically recollected the field "in which they used to play every evening" before a man from Belfast bought it to build houses in it (ibid). "That was a long time ago," there is a radical alteration for the worse: they grown up, Eveline's mother and brother, Ernest, died, "Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes" (ibid).

It happened that Eveline met a sailor man. Frank was "very kind, manly, open-hearted" (39), he wanted to get engaged to Eveline and move to Argentina to settle down there. Frank had

[89] In "The Black Cat", E. A. Poe called alcohol by this name.

become not only a symbol of security, rest and peace, but also the saviour who will help Eveline fulfil and reach the horizons she had so desired. Eveline would become Frank's "wife and to live with him in Buenos Ayres where he had a home waiting for her."

Everything predicted that Eveline would inevitably follow Frank to escape the familial and social responsibilities thrust upon her young shoulders. Yes, Initially, Eveline accepted the proposal "she had consented to go away, to leave her home" (38); she even wrote two letters for her father and brother, Harry; she did not even care about what the others would think of her "What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad." But Eveline "would not cry many tears at leaving the Stores" (ibid). However, the story takes another (may be expected) turn, when at last Eveline decided not to follow Frank.

To sum up, "Eveline", the eponymous short story, recounts the story of a young woman who seems to live a dilemma of whether to remain loyal to the vow she gave to her mother or to elope with her sailor lover to Buenos Ayres. This situation displays some traits of the protagonist as being a subjugated person who seems unable to bring together the different versions of herself: a loyal daughter, a caring sister, a devout worker and someone's lover. Eveline is young but seemed to burry huge weighs over her shoulders that led her to exhaustion and indetermination. Paradoxically, Eveline is no longer a child. She needed to change her life escaping by that responsibilities imposed on her and the dust which is quasi present. However, Eveline missed the opportunity to leave and change her miserable life when she decided not to follow Frank. She could, by no means, believe in anything existing

beyond the limits of her own life and experience. She seemed trapped within the confines of her environment.

The opening paragraph displays Eveline sitting at her room's window recalling memories of her childhood when her mother was still alive, and after her death. She recollected some scenes related to her childhood, to her job and above all to her courtship with Frank. Unfortunately, none of these remembrances succeeded to bring her back to life. Eveline remained immobile, voiceless, stuporous and indecisive.

Although seemingly simple, 'Eveline' is a very powerful straightforwardly structured story. At first glance, the story is composed of two parts: the first part, which is the longest, deals with the description and exposition of the information or data which constitute the story's background. The second one, a much shorter part, is considered as the climax of the story.

It is worth noting that the first section of the story depicts not only Eveline's home but it also digs deep to speak up her thoughts, feelings and desires for a legitimate change. This section focuses on presenting Eveline from inside divulging, by that, her personal history and background. The story, literally, takes place within Eveline's consciousness. In the second part, we, readers, are informed of Eveline plotting to elope with her lover. It is at this stage that the action reaches its climax: the turning point of the action.

Narratologically speaking, "Eveline" is a character-centred story. It constitutes an excellent example of the supremacy of the modernist writer whose works display complex situations in just few pages and in which the distinction between form and content is quasi-impossible.

The story features a limited omniscient third person narrator [90] whose task is the description of the protagonist's state, thoughts and feelings: "She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired"(37). Actually throughout the short story, Eveline is voiceless: all we know about Eveline is reported by the narrator of the story.

Nonetheless, despite being narrated by a third person narrator, "Eveline" is told from two perspectives: the narrator's and Eveline's. Firstly it is the narrator who takes over the narration to provide the reader with the story's exposition

> SHE sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired. Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. (37)

Then, the perspective becomes that of Eveline (herself using a third person narration) inwardness: "Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided." (37-8)

[90] The first story in *Dubliners* to be written in the third person, and the first one to experiment with the stream of consciousness. It was also Joyce's first attempt to write from the point of view of a woman.

Consider this statement: “One time there used to be a field **there** in which they used to play every evening with other people’s children” (37). Here, obviously, point of view is Eveline’s. One can visualise the scene: Eveline is sitting at the window she is watching the avenue, she describes the passer-bys, and then she speaks about the field which once was **there,** as if she is directing our sight to the place where the field used to be. At this point, it can be said that the reader is faced to a double voice. Differently said, everything, throughout the story, is transmitted directly from Eveline’s consciousness by a 3rd person narrator to the extent that we, readers, feel that Eveline and the narrator are one. The latter describes and reports Eveline’s thoughts, desires and fears directly from the inside transgressing by that all the narratorial standards. Simply said, it is not Eveline who reveals her thoughts to the narrator who, in his turn, will inform us about, the narrator goes directly to the source and makes us visualize Eveline’s thoughts as if he is using a camera. By doing so, the author puts the protagonist and reader on the same grounds: readers espouse Eveline’s turmoil, sympathize and identify themselves with her. This is why we, readers, feel pity, sorry and even disappointed for Eveline.

Through this innovative narrative technique, Joyce, the Modernist, makes of us visualizers rather than readers. Joyce insisted on the fact that an erudite reader’s task is not only to imagine what is described, but also to be able to picture and visualize it especially when the language used called for visual attention. In his article “Imaging Eveline, Visualised Focalisations in James Joyce’s *Dubliners*”, Peter de Voogd put a list of words related to vision and sight, he contends that

> It is not difficult to read the entire story visually, following the verbal clues in the text ('watching … saw … looked … reviewing … see … showed … see … look … see … seen … seen … see … grew indistinct … noticed … vision … glimpsed … show … eyes … sign') and image Eveline gazing out, looking round the room, remembering scenes, looking at the letters in her lap, noticing the fading of the light, standing up, looking round the station, seeing the ship, feeling Frank seize her hand, hearing him shout, looking at him. (47)

Even the last statement is visualized from Eveline's perspective "She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition." (End page). "Eveline," as it were, is highly pictorial.

Now as far as Eveline's thinking process is concerned, Joyce represents it through anachronies. Actually, anachronies, mainly analepses, are highlighted by the use of the lexico-grammatical unit "used to":

Consider the following:

- "One time there **used to** be a field there in which they **used to** play every evening" (37)
- "The children of the avenue **used to** play together in that field." (ibid)
- "But usually little Keogh **used to** keep nix and call out when he saw her father coming." (ibid)
- "… he showed the photograph to a visitor her father **used to** pass it with a casual word." (38)
- "When they were growing up he had never gone for her like he **used to** go for Harry and Ernest…" (39)
- "He said she **used to** squander the money, that she had no head …." (39)

- “He was lodging in a house on the main road where she **used to** visit.” (40)

- “ He **used to** meet her outside the Stores every evening” (ibid)

-“He **used to** call her Poppens out of fun.” (ibid)

According to the *Oxford Learner’s Pocket Grammar,* “‘used to’ means that something happened regularly or continued for a time in the past but no longer does so.” (58)

Following this definition, we, readers, understand that, for instance, the field which used to be there is no longer there; that Eveline no longer plays because she grew up; that she no longer meets Frank and he no longer calls her Poppens; etc….

Eveline’s flow of recollections plays a significant role in the interpretation and analysis of the narrative. In fact, the remembering process is considered as repeating analepses emphasized by the statement “that was a long time ago.”

In fact, Eveline’s longing for those happy old days is quasi-present in her flow of consciousness. The dominance of the past keeps Eveline in captivity to the extent that she couldn’t detach herself from it, hence her indecision. Finally, she decided to stay in Ireland and backs out at the last moment.

“The Dead”

At this section, readers, mainly students, have been provided by “ready-to-use” analyses. The approach followed in this section will be totally different from the previous ones. Having in mind the initial purpose of this thesis which is purely didactic, students must, at this level, become active learners: they contribute in establishing their own analysis. To do so, they will receive a stock of instructions that will help them read, analyse and interpret literary texts from a narratological perspective.

Joyce’s *Dubliners* proved to be a good reading choice for it is considered as a forerunner of modernist literature. *Dubliners*, as it were, displays a huge number of innovative techniques, formal devices and experimental style which widens the scope of literary studies and analyses. Either thematically or structurally, this collection is more attractive than other Joyce’s works (such as *Ulysses*). The stories are traditionally structured and the themes are more accessible and apparent. Students will be able to identify with the different slices of life: Childhood, adolescence and maturity, besides public life where the most powerful institutions and norms are examined and treated. It is worth noting that the collection of stories lends itself to a historical overview of Ireland and its institutions which makes of it an interdisciplinary work.

First, before the reading process starts, students must be introduced to the structure of *Dubliners* and how it is divided into four sections. Then, they will be provided with a set of instructions to make them undertake their analytical/ interpretative process on solid grounds. The instructions will be followed by another set of questions/activities that will help the comprehension and elucidation of the stories mechanisms and structure.

Again, Joyce's oeuvre has received a great amount of critical interests. His style and innovative narrative techniques have been and still are very influential. Students should be aware that it is not sufficient to find and gather all the critical resources, most importantly they must focus on narrowing the scope of their study and just few resources will help.

Now, this section is devoted to the last story of *Dubliners*, namely "The Dead" on which narratological analytical techniques and devices will be applied. To do so, students must be initiated to some unavoidable concepts on which narratology is based upon.

"The Dead" is, by quite some distance, the longest story in *Dubliners* to the extent that some critics categorize it as a novella rather than a short story. In their analysis, students should be able to dive deep into the mechanisms of narration.

Students should be able to answer these questions

1) - Plot
   - What could be a summary of the plot of "The Dead"?
   - Are the events of the story logically connected or fragmented?
   - Is it coherent or not?
   - Where exactly does the plot/story begin?
   - Say what kind of ending (closure) is the text displaying (open-ending for instance).
2) - Character
   - Who are the characters in the story?
   - How are they identified? How are their identities uncovered?
   - What kind of relation exists between the protagonist and the other characters in the story?

- What kind of character is Gabriel Conroy?
- What function is ascribed for each character?
- What about female characters: Miss Kate and Miss Julia Morkan? Lilly? Mary Jane? Greta Conroy?

3) - Time and Space
   - What is the narrative sequence of the story? Is it linear?
   - What about the use of anachronies?
   - What relation has the past to the present? Present to the future?
   - What is the significance of time shift in "The Dead?"
   - What has space (inside and/or outside) brought to the comprehension of the story?
   - What does the weather condition (snow) add to the spatial dimension of the story?
   - What does "The West" refer to in the story?
4) - Narrative Situation: "The Dead" displays a third person narrator.
   - Who speaks in the story? Who sees/perceives?
   - From which point of view is the story being told?
   - Is the 3rd person narrator omniscient or objective?
   - Is the narrator reliable? How can one know about their reliability?
   - Is the story focalized entirely through Gabriel Consciousness? Who is the focalizer in the last passage?

Besides, students should be able to delimit their scope of study. They should be provided by a relevant bibliography that will serve their aim.

Chapter Five: V. Woolf's Mrs Dalloway: Narratological Analysis

Virginia Stephen Woolf is one of the prominent modernist literary figures who introduced innovative techniques to literature. She was one among those writers who witnessed the reforms and the various changes that occurred both in the historical and literary fields especially after the First World War. The latter with its cruelty towards the human condition pushed people to better think over their own lives. Hence, literature, particularly writing, had become a therapy that chased daily pressures, anxieties and fears.

Virginia Woolf advocates the belief that every experience in the writer's life is "written large" in his oeuvre. Because she witnessed the great transition from Victorianism to modernism, Woolf adopted a modern way of writing where freedom of expression and communication are privileged. Actually, Victorianism, with its discrepancies shaped Woolf's literary and gender orientation she could speak loud her worries without caring about the others' opinion on her.

In *Mrs Dalloway* (1925) and *To the Lighthouse* (1927), Woolf displays a literary originality that would forge her reputation as a literary genius. Her literature was experimental to the extent that she was among the few who abandoned plot in favour of psychological exploration. Instead of dealing with the traditional kind of characters and filling her writings with dramatic events and happenings, Woolf favoured the study of the inner life and embarked on setting the sketch of the human psyche. She, thus, adopted innovative approaches to writing by delving into the deepest part human soul: its consciousness. By doing so, she challenges the traditional literary norms and made of her readership an elite audience: not all people can afford reading and interpreting Woolf's literary production.

Mrs Dalloway's plot describes Clarissa Dalloway, the protagonist, preparing to host a party in the evening. But, more importantly, Woolf explores Mrs Dalloway's consciousness and provides us with thoughts that reflect on her life and on her past life. Besides, she extensively refers to the events of WWI and post-war years with the trauma they engender such as the death of the loved ones, the physical and psychological damages.

From the outset, *Mrs Dalloway* provides the reader with a free access to Clarissa consciousness. The character's mental process is revealed through the stream of thoughts, memories and inner feelings.

All the emphasis is put on the protagonist's inwardness and its activity: the latter is universally known as the stream of consciousness technique. In *Mrs Dalloway,* a third person omniscient narrator is displayed: Clarissa is depicted from both the outside and the inner side. The narrator can access Clarissa's psyche and relate her thoughts. The first sentence, for instance, resonates like an announcement "Mrs. Dalloway said she would buy the flowers herself." Besides the use of the verb "said" indicates that what has been said, has been heard. It is a statement that anyone can hear. The opening sentence makes appeal to the narrator (or implied reader) who immediately delves in the deepest seclusions of her soul. The narrator, not only, "reads" Clarissa's thoughts on that June day 1923 (the day of the party), but also transmits her 38 years old remembrances and thoughts as she reconstructed them in her mind.

In the following paragraph, the readers are directly informed of Clarrissa's various thoughts: about Lucy, the doors and their hinges, and the Rumpelmayer's men. "And then, **thought Clarrissa Dalloway**, what a morning – fresh as if issued to children on a beach."

(1). In this statement, the use of "thought Clarissa Dalloway" is a direct indication of the narrator's movement to and fro in Clarissa's consciousness. The flow of thoughts is, thus, not only delivered in Clarissa's own voice. The statements in italics illustrate what has been said

> What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, *she had burst open the French windows and plunged at Bourton into the open air*. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet *(for a girl of eighteen as she then was)* solemn, feeling as she did, standing there at the open window, that something awful was about to happen; *looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?"—was that it?—"I prefer men to cauliflowers"—was that it? He must have said it at breakfast one morning when she had gone out on to the terrace—Peter Walsh.* He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; *it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished—how strange it was!*—a few sayings like this about cabbages. (1)

Woolf's skill in using the stream of consciousness technique is unique. In the previous passage, she managed to alternate between new and old thoughts, between her own voice and that of the narrator (statement in italics refer to old memories and to Clarissa voice). In the next paragraph, we are suddenly transported to see Clarissa waiting for Durtnall van. A shift

of focalization takes place when Clarissa was seen from the perspective of her neighbour, Scrope Purvis, who describes her as being "A charming woman" (2) followed by the narrator's comments "There she perched, never seeing him, waiting to cross, very upright." (ibid). Immediately after, the narrative goes back to Clarissa's reflections and thoughts

> Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, **she thought,** crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh.

Examining the length of paragraph, one can easily notice that the sections where the stream of consciousness is reported are by far longer. These long passages are full of a defamiliarized use of syntax, appositives (statements between brackets), questions, exclamations, omissions (no subject in sentences)….

Now, *Mrs Dalloway* utilizes a third person omniscient narrator. Because he is all-knowing, the narrator is granted the ability to enter, and transmit not only Clarissa's consciousness but also all the other characters' consciousnesses. In fact, Mrs Dalloway is portrayed to us from different and various perspectives. The narrator reports how the other characters (Peter Walsh, for instance) let their thoughts flow out to provide us with information necessary to the comprehension of the novel.

> And how are you?" said Peter Walsh, positively trembling; taking both her hands; kissing both her hands. She's grown older, he thought, sitting down. I shan't tell her anything about it, he thought, for she's grown older. She's looking at me, he thought, a sudden embarrassment coming over him, though he had kissed her hands. Putting his hand into his pocket, he took out a large pocket-knife and half opened the blade. (36)

An immediate juxtaposition to this account is the story of Septimus Warren Smith who suffers from war trauma and whose story is recounted from his and his wife's consciousness.

Equally important, even controversial, is the notion of focalization in *Mrs Dalloway.* Actually, the novel displays a significant use of focalization. Despite the fact that it is written in a 3rd person narration, the change of the point of view (the narrator is narrating from various consciousnesses i.e., focalizations) engenders a number of focalizers. Clarissa Dalloway is the central focalizer of this novel. It is through her perceptions that we, readers, see the events and try to analyze and understand them. Things become complicated when we cannot pinpoint the real focalizer especially when other characters become focalizers. In a statement like "what a lark! What a plunge![...] the open air", it is really difficult to decide who is the focalizer. Who uttered the two exclamations? Clarissa? The narrator? Whose thought is represented? This confusion is an instance of where the free indirect discourse is adopted because the speaker is not identified.

All along the reading process, and because of the various focalizers, readers feel lost and misled.

> So, thought Septimus, looking up, *they are signalling to me.* **Not indeed in actual words; that is, he could not read the language yet;** but it was plain enough, this beauty, this exquisite beauty, and tears filled his eyes as he looked at the smoke words languishing and melting in the sky and bestowing upon him in their inexhaustible charity and laughing goodness one shape after another of unimaginable beauty and signalling their intention to provide him, for nothing, for ever, for looking merely, with beauty, more beauty! Tears ran down his cheeks. (18)

Here, free indirect discourse is used to present the focalizer's thoughts. This passage reflects the thoughts of both Septimus and the narrator. As already mentioned, this technique is very useful for it brings the reader closer to the story's events. The demarcation between Septimus' and the narrator's thoughts is established by the statement "they are signaling me" ('me' refers to Septimus) and "Not indeed in actual words; that is, he could not read the language yet" (to the narrator's).

It is also important to be able to decide which kind of focalization is used: internal or external.

> She heard the click of the typewriter. It was her life, and, bending her head over the hall table, she bowed beneath the influence, felt blessed and purified, **saying to herself**, as she took the pad with the telephone message on it, how moments like this are buds on the tree of life, flowers of darkness they are, **she thought** (as if some lovely rose had blossomed for her eyes only); not for

> a moment did she believe in God; but all the more, **she thought**, taking up the pad, must repay in daily life to servants. (25)

In this quote Clarissa is taking over the narration, with the narrator's intrusion, it is clearly an internal and external focalization and a case of interior monologue, hence the use of "saying to herself." The narrator goes farther when he makes use of the verb 'to feel'. This is a clear indication of the omniscience of the narrator as possessing full knowledge of Clarissa's inwardness.

By the same token, Peter Walsh engaged in a thought process sometimes thinking and some other times speaking to himself which explains the use of the first person pronoun. Then, we recognize the narrator's comment when he uses the name of Peter Walsh.

> There was always something cold in Clarissa, **he thought**. She had always, even as a girl, a sort of timidity, which in middle age becomes conventionality,[…] As a cloud crosses the sun, silence falls on London; and falls on the mind. Effort ceases. Time flaps on the mast. There we stop; there we stand. Rigid, the skeleton of habit alone upholds the human frame. Where there is nothing, Peter Walsh **said to himself;** feeling hollowed out, utterly empty within. Clarissa refused me, **he thought**. He **stood** there **thinking**, Clarissa refused me. (44-5)

All in all, it is not by chance that *Mrs Dalloway* has become a revolutionary novel. the innovative narrative techniques used in it are numerous and erudite. The use of the stream of consciousness technique and focalization help us reach a number of findings: the characters' consciousness is open wide to the reader via focalization and free indirect discourse to better

grasp the inner dynamics of the character's mind. Doing so, the reader will experience narration from inside without interruption and without being lost.

General Conclusion

The expansion of prose literature and the growing popularity of the novel as *The* literary genre by excellence during the 18th and 19th centuries led to a proliferation of various and numerous literary and critical studies and theories.

Narratology is a branch of literary theory which invites a particular way of analyzing narratives to reach a plausible interpretation and categorization. Structuralist narratology (the core study in this thesis) concerned itself with "the establishment, rearrangement, and mediation of plot and typically provides a systematic account of functionally related elements such as plot levels, narrative mediation, person, perspective, and temporal arrangement, frequently in the shape of a typology of narrative forms" (Schellinger 900). It proved to be more effective than any other theory regarding the formal aspects especially when associated with modernist writings which display innovative forms and structures.

This thesis, as already mentioned in the general introduction, is an initiation to the study and application of narratology to individual texts for university students and / or to general readers who show interest in this subject. Although it deals with the detailed analysis of pre-selected narratives, this thesis is primarily designed to provide the targeted readers with the essential resources, terminology and reference that may help and guide them tackle any narratological reading.

Nevertheless, I, first, strongly defended the idea that literary studies and narrative interpretation in Algerian universities should stop dealing solely with thematic matters. I

wanted to instigate a new way of interpretation which may eradicate the famous question: what is the theme of the story? from the teaching of literature. A theme, as it were, is one literary interpretative aspect ; narratology is another one but not the only one neither. It is true that structural narratology provides us with the necessary elements and resources to understand and delve deep into the inner mechanisms of a text, but, I hereby confess that it is too textual and somehow boring.

Designed to accompany students throughout their degree course, this thesis offers **only** a detailed narrative survey of the diverse structural and linguistic approaches to literary interpretation, neglecting by that all the other contextual elements that may contribute to the interpretation and the meaning of a given text.

In my humble opinion, I suggest to associate social, psychological, cognitive, historical and cultural contexts to narratology in order to constitute an exhaustive toolbox for the analysis of literary texts. We would tackle the text from various perspectives: psychonarratological, cognitive, historical (historiographic), cultural, feminist. This will, undoubtedly, demystify the subject and make it accessible to every English literary student.

Glossary[91] of Narratological Terms

- **Anachrony** According to Genette, this is the temporal reordering of elements of the plot on the discourse level in relation to their chronological order on the story level. Analepses (flashbacks) and prolepses (flashforwards) are categorized as anachronies.
- **Analepsis** According to Genette, the insertion of an account of previous events in the reporting of subsequent ones: in other words, a flashback to earlier stages of the story. Analepses are often found in connection with remembered events or with the introduction of new characters, whose history and experiences before this point have to be told. Modernist and postmodernist novels make use of analepsis in order to disrupt the chronological and teleological structure of the narrative.
- **Authorial narrative situation** In Stanzel's model, one of his three prototypical narrative situations. Example: Henry Fielding's *Tom Jones*. In this narrative situation, there is an external perspective – a narrator reports on a fictional world which s/he is not part of. This narrator has an overview of the entire fictional world, tells the story from on high, as it were, in full knowledge of the outcome of the complications that exist on the plot level, and has access to the thoughts and minds of the characters whenever s/he wishes. This is why the authorial narrator is often referred to as 'omniscient' or godlike. In Genette's model, the equivalent term is that of an extradiegetic heterodiegetic narrator making use of zero focalization.
- **Autodiegetic** Homodiegetic narrative in which the first-person narrator is the main protagonist. An autobiography is an autodiegetic narrative.
- **Consciousness, representation of** The consciousness of characters may be rendered linguistically in a wide variety of ways. A formal distinction is made between psycho-narration, *free indirect thought, interior monologue and stream of consciousness (which usually consists of a mixture of these forms). The standard work on the representation of consciousness is Dorrit Cohn's *Transparent Minds*(1978).
- **Consciousness, stream of** The simulation of associative mental processes in the representation of consciousness using interior monologue, free indirect thought and psycho-narration. Stream of consciousness is *not* a *formal* category but characterizes

[91] This glossary is taken verbatim from Fludernik's *An Introduction to Narratology, pp 150-162*

a type of consciousness and/or a manner of depicting the mind of a character. The focus is on the evocation of associative leaps and on providing the illusion that what is being represented is consciousness in flux. Outstanding examples are to be found in the works of Dorothy Richardson, Virginia Woolf and James Joyce (*Ulysses*).

- **Deixis** A linguistic category that consists of referring words, for example *now*, *this*, *that*, *here*, *up*, *there*, *behind* and many others. According to Bühler (1934), these words posit the existence of a centre of reference, an *origo*, that is located in the here and now of the speaker. *The house up there* is *up there* from the speaker's point of view. Verbs may also have deictic force, especially in English (*come*, *bring*) and in Japanese: in these languages a different word or prefix often has to be selected depending on the location of the speaker or on his/her social status. In narrative texts, deictics like *now* or *here* play an important role as markers of narrative perspective and voice. The deictic centre may be shifted from the speaker (narrator) to one of the characters. In free indirect discourse and in figural narrative, we read a character's thoughts and perceptions through his/her eyes, as it were, an effect which is achieved by the use of deictics relating to the character's deictic centre.
- **Diegesis vs. mimesis** (1) Traditionally, this oppositional pair is used to characterize the difference between telling and showing, particularly in the discussion of the representation of speech and thought. Thus, for instance, speech report is more diegetic than free indirect discourse (or the latter is more mimetic than speech report or indirect speech). Interior monologue and direct speech are the most mimetic. The terms *mimesis* and *diegesis* are used in this way by Plato in Book III of the *Republic* (392D–394D) when he says the narrator of the Homeric epics speaks 'in his own voice' (diegesis), or lets the characters speak (mimesis). Narrative therefore mixes diegesis and mimesis. Lyric poetry has only the poet's voice and is exclusively diegetic; drama has the characters speak and is exclusively mimetic. Plato sees pure diegesis as the only legitimate mode and condemns dramatists and epic poets for their theatrical bent (the imitation of the speech of characters as mimesis). Aristotle, on the other hand, in his *Poetics*, sees all literature as mimesis or representation – his chosen example is actually drama. Poetic mimesis includes diegesis as a subcategory as in the diegesis (narrative discourse) of the poet in Homer's *Iliad*. (2) In Genette's

terminology, *diégèse* (‘diegesis’) refers to the plot or story level of the narrative. This term is also used in film studies in reference to the story level (*histoire*).

- **Diegetic** According to Genette, referring to the story level. The term can also, by analogy with the meaning of diegesis (1), mean ‘belonging to the narrator’ as in the expression ‘diegetic comment’ (i.e. comment made by the narrator).
- **Duration** A subcategory of the category of tense (Fr. *temps*) in Genette’s model. It covers the relationship of narrating time to story time (G. Müller 1948). Genette Lämmert and others make a distinction between ellipsis (events are not related at all), summary (events are covered only briefly), simultaneous narration (isochrony, e.g. in dialogue), stretch (slow motion as in film) and pause (no events on the plot level, comment or discussion on the part of the narrator – the narrative discourse continues but there is no corresponding action on the story level).
- **Embodied self** A notion introduced by Stanzel in order to describe a *narrator on the level of communication (*extradiegetic level), who is described as more than a speaker: the narrator sits, writes, eats, speaks to his housekeeper, and so on. The term is used for authorial narrators who are personalized. A first-person narrator by implication is always an embodied self. As there is no narrator in figural narrative, there cannot be a narrator’s embodied self either.
- **Experiencing self** In first-person narrative we distinguish between the function of the self as protagonist (experiencing self) and that of the (usually) retrospective narrator as the *narrating self. In many modern and postmodern texts, the experiencing self predominates. When the narrating self is suppressed or missing altogether, such first-person narratives are figural, according to Stanzel: the reflector mode predominates; the experiencing self is the *reflector figure.
- **Figural narrative situation** According to Stanzel, a prototypical form of the novel in which the action is filtered through the consciousness of one (or more) characters. Figural narrative only came to the fore at the end of the nineteenth century and evolved into one of the main forms of the modernist novel (Dorothy Richardson, Virginia Woolf, James Joyce, Katherine Mansfield). Stanzel’s term ‘figural narrative situation’ represents the fictional world as quasi im-mediate (see *mediacy), with the reader not being told things (*teller mode) but being shown them (telling vs.

showing), seeing them – as it were – unfold before his/her very eyes. The reflector figure, through whose consciousness the fictional world is portrayed, offers a limited view on the fictional world (figural narrative is often discussed under the heading of *limited perspective*). Figural narrative corresponds to heterodiegetic narrative with internal focalization in Genette.

- **First-person narrative** A form of narrative in which the hero/ine (or one of the protagonists) is the narrator. Equivalent to Genette's homodiegesis. In cases where the narrator and the hero/heroine are identical, the first-person narrative is autodiegetic, according to Genette: the main protagonist tells his/her own story. If the narrator is only a minor character, watching the hero's/heroine's deeds from afar and trying to interpret them, we are dealing with a *peripheral first-person narrator* (Stanzel 1979/84). We generally distinguish between the *I* as narrator (or narrating self) and the *I* as protagonist (or experiencing self). It can be assumed that first-person narrators are both inherently limited in their perspective and potentially untrustworthy: they have an agenda when telling their stories, which could come into conflict with a true representation of what happened. For example, such a narrator will seek to justify his/her own behaviour or attitudes. In contrast, the heterodiegetic narrator (third-person narrator) is trustworthy almost by definition – his/her account of the fictional world is a given, a seemingly objective depiction of the story world. Some first-person narrators are not only subjective, naive or at the mercy of their own feelings (fallible), they also expose themselves as *unreliable; their portrayal of events is obviously prejudiced, exaggerated or ideologically and morally suspect, biased or 'deviant'. Such *fallibility* (Chatman 1990) is located at one end of a scale ranging from the potential and unacknowledged bias of the first-person narrator to his/her extreme unreliability at the other end of this scale.
- **Focalization** A central constitutive element of the discourse level in narrative. Introduced by Genette in order to draw a more precise distinction between the terms *perspective* and *point of view*. In Genette's model, focalization is concerned with 'Who sees?' However, issues of visual representation (for example, the description of various scenarios) are often mixed up with the question of access to characters' minds. Genette's *external focalization* describes a view on the characters and the

fictional world from the outside, whereas protagonists' inner lives remain a mystery to us. His *internal focalization* represents a view of the fictional world through the eyes of a character, in other words, a view from within. *Zero focalization* is equivalent to the perspective of an authorial narrator. For Genette, this is an unlimited (non-focalized) view, which combines external and internal perspectives, since an authorial narrator may also see things through the eyes of a protagonist. Mieke Bal (1985/1997) supplemented Genette's account by adding a second distinction between *focalizer* and *focalized*. In the case of Genette's external focalization, Bal contends, the focalizer is located on the extradiegetic level and focuses only on visible focalized objects. With internal focalization, on the other hand, the focalizer is on the diegetic level (in one of the protagonists) and can 'see' his/her own thoughts (i.e. perceive invisible focalized objects), but cannot perceive the mind content of other characters (i.e. perceives only visible focalized objects outside him/herself). Only in the case of authorial narrative do we find both visible and invisible (thoughts, feelings) focalized objects; here the focalizer is located on the extradiegetic level. Further important models are mentioned under perspective below. More recently, Jahn (1999) and Nieragden (2002) have put forward significant new proposals for models of focalization. See also Herman/Vervaeck(2004).

- **Focalizer** According to Mieke Bal, the person from whose perspective focalization is carried out. In the figural narrative situation, for example, the reflector focalizes his/her surroundings and him/herself. In authorial narrative, the narrator-focalizer focalizes visible and invisible focalized objects (persons and the consciousness of these people).
- **Frame** (1) A term borrowed from the cognitive sciences and referring to a prototypical scenario (*frame, schema*). For example, the word *house* conjures up a frame and makes it possible to use the definite article to refer to further elements of this frame such as the window or the door. Within a particular frame, certain sequences of action can be activated as *scripts*: for instance, the restaurant script, with constituent parts such as the waiter or the menu, which are stored in the brain as standard components of 'eating out'. (2) Secondly, the term frame also refers more specifically to the framing of a narrative text. In verbal literature the major

representative examples are frame stories, that is to say narrative texts such as Joseph Conrad's *Heart of Darkness*, in which the main story (Kurtz in the jungle) is embedded in a frame narrative (Marlow tells his friends Kurtz's story while they are on a boat on the Thames).

- **Free indirect discourse (free indirect speech, free indirect thought)** German: *erlebte Rede*. A form of speech and thought representation which is characterized by the freedom of its syntax and the presence of deictic and expressive elements reflecting the perspective of the original speaker or of the consciousness being portrayed. In contrast to regular indirect speech, free indirect discourse is syntactically 'free' in that it does not occupy the position of the complement of a verb of speaking or perceiving (*He said that . . ., She wondered whether . . .*) but as a main clause in its own right (*Had she observed him at all?* or *Tomorrow was Christmas*). Free indirect discourse also incorporates politeness markers (*Sir*), deictics (*now*), and evaluative or expressive phrases and sentences that are rarely found in indirect discourse but are typical of direct speech: *bother!*; *that sneak*; *mama*; *God rest his soul*. On the other hand, free indirect discourse is a non-direct, transposed or oblique form of speech representation since the tenses and pronouns shift to fit in with the surrounding narrative discourse. Thus, we find that, in the prototypical case of a third-person narrative in the past tense, the sequence of tenses is observed as prescribed for indirect speech: 'Henry strode along the road. *What, it was five o'clock already*? *He had to hurry. Sonja was due to arrive at seven*.'
- **Free indirect perception** Description of the perceptions of a character in a novel, the dominant syntax being that of free indirect discourse, detailing what the protagonist is seeing. Example: 'Henry looked out of the window. *The meadows stretched down to the river, where a few swans were undulating, their elegant necks held aloft in the breeze*.' The word 'elegant' expresses Henry's feelings; the whole sentence may be seen as a rendering of his visual impressions.
- **Frequency** A subcategory introduced by Genette, of the utmost importance in connection with Proust's *À la recherche du temps perdu*. What happens once on the story level can be told once in the narrative discourse (*singulative narration*); what

happens once can be told several times (*repetitive narration*); or what happens several times can be told once (*iterative narration*).

- **Heterodiegetic** According to Genette, a narrative is heterodiegetic if the narrator is not a protagonist or, as Stanzel puts it, the spheres of existence of narrator and characters are non-identical. Traditionally, heterodiegesis is equated with third-person narrative, but this form is only the most common example of it. Some *you*-narratives as well as *they*-narratives and *one*-narratives are also heterodiegetic.
- **Homodiegetic** Equivalent to first-person narrative. According to Genette, a narrative is homodiegetic if the narrator is the same person as (*homo*) a protagonist on the story level (*diegesis*). If the first-person narrator is the main protagonist, Genette calls this *autodiegesis*. *We*-narratives in which the self is a member of a group but features on his/her own as narrator are partially autodiegetic. In conversational narrative there can also be plural homo- or autodiegesis, for example when a couple tell of their joint adventures.
- **Implied author** Introduced by Booth (1961) as that instance which guarantees the correct reading of a text when an *unreliable narrator proposes a world view different from the intended meaning of the text; hence the repository of the text's moral stance. The implied author is balanced in models of narrative communication by the figure of the implied reader (Iser 1972, Chatman 1978).

  Nünning (1989) replaces the implied author by the 'meaning of the work as a whole' at the communicative level N3. Nünning (1997a) puts forward a heavy critique of Booth's term, but somewhat tones down this criticism in Nünning (2005).
- **Implied reader** Term originally coined by Wolfgang Iser (*impliziter Leser*, 1972) to denote the (ideal) reader role projected by a text. Iser introduced the term in the context of his reader response criticism and focused on the 'social and historical norms' and the 'literary effects and responses' of fiction from Bunyan to Beckett (1974: xi). In narratology the implied reader remains a fairly shadowy counterpart to the *implied author. See also Rabinowitz (1977) on authorial audiences (*reader) and the distinction between real and implied readers and narratees.

- **Indirect discourse (indirect speech)** Way of representing speech or utterances by using syntactically dependent clauses. The pronouns and tenses may have to be aligned with the referential and temporal frame of the narrative, depending on the introductory verb phrase: 'Frederick *told* us he *had* already *been* to see the exhibition.' In German there is a shift into the subjunctive. The use of the subjunctive also allows for indirect speech in German with no introductory verb phrase, where indirectness is already signalled by the subjunctive mode. Some languages do not have temporal shifts in indirect discourse, or only employ shifting irregularly. This is true of many medieval instances of indirect speech as well as of present-day Russian and Japanese.
- **Interior monologue** A form of representation of *consciousness: the representation of the mental processes of a character in direct speech (sentences with finite verbs in the present tense and referring to the person whose monologue it is in the first person. 'Frank reached the house. *For heaven's sake, where's my* key?') First used by Leo Tolstoy and Arthur Schnitzler and then by Dorothy Richardson, Virginia Woolf and James Joyce. Interior monologue can be found in single sentences (James Joyce's *Ulysses*, in the Bloom chapters) or as longer stretches of text (Penelope chapter in *Ulysses*). If the interior monologue makes extensive use of association, it is classified as *stream of consciousness. In such cases, it simulates the way the character's mind works.

- **Mediacy** (Ger. *Mittelbarkeit*) Central defining characteristic of narrative, proposed by Stanzel (1955, 1979/1984). In contrast to the representation of the fictional world in drama, in which the actions of the protagonists are shown in an unmediated fashion (in other words, the spectators see the actors before them, without any mediating instance), in narrative there is mediation by the narrator or the narrative discourse. This can be mimetic as the result of there being a teller or chronicler (teller mode) or it can be focused through the consciousness of one of the characters in the novel (*reflector mode). The latter means that an impression of immediacy is created, but the representation is not really unmediated.

- **Metafiction(al)** A narrative strategy or a comment on the part of the narrator is metafictional if it explicitly or implicitly draws attention to the fictionality (fictitiousness or arbitrariness) of the story and the narrative discourse. Frames and embedded stories (*mise-en-abyme*) are implicit metafictional strategies; comments by the narrator to the effect that s/he could have written the story differently are explicitly metafictional. The term 'metafiction' is sometimes used to refer to particularly metafictional postmodern texts, for example those known as *surfiction*, where the main protagonist is an author and reports on the difficulties he has with composing the story we are reading.
- **Metalepsis** Genette's term for the transgression of boundaries between narrative levels. We can distinguish between ontological and discursive metalepsis (Ryan 2005). In the case of ontological metalepsis, the narrator is physically present on the story level (for example, the heterodiegetic narrator enters the fictional world and marries the heroine), or else a protagonist intrudes on the level of the narrator and performs actions there (for example, the characters visit their 'maker' and try to assassinate him). In the case of discursive or rhetorical metelepsis, the narrator imagines him/herself, or the reader, to be present in the world of the protagonists or, conversely, the narrator imagines the characters existing, as it were, in his/her world, without this having any impact on the plot. For instance, the narrator invites the reader to enter the house of the heroine, or says he wants to shake hands with the hero. This was a very common technique in the Victorian novel, in which the reader is frequently called upon to accompany the narrator into the drawing room and to observe the protagonists directly.
- **Metanarrative** Used to describe comments made by the narrator about the story, whether about making it up, formulating it in words or the ways of telling it. Metanarrative comments by the narrator can both foster and destroy the illusion of narrative mimesis. They are often metafictional.
- **Mise-en-abyme/mise en abîme** A concept taken from art theory, referring to the inset–frame structure. A *frame and its inset can be called a mise-en-abyme structure if the framed element shows points of similarity to the frame. In narrative, one can speak of mise-en-abyme if an embedded story shares plotelements, structural features

or themes with the main story and thus makes it possible to correlate plot and subplot. In Charles Maturin's *Melmoth the Wanderer* (1820), an evil monk tells the fugitive Alonzo de Monçada that he allowed two lovers, who sinned against his order, to starve to death in a dungeon. This embedded story leads the reader to suspect that the monk will also betray Monçada – a suspicion which proves to be justified. The standard work on mise-en-abyme is by Dällenbach (1977).

- **Mode** (1) According to Genette, the way in which focalization is treated, defined in the category of voice as 'Who sees?' (mode) vs. 'Who speaks?' (voice). (2) In Stanzel's model, mode (Ger. *Modus*) refers to the distinction between *teller mode* and *reflector mode*, that is to say between the presentation of the story through the narrative act of a narrator and the presentation through the consciousness of a reflector or Jamesian centre of consciousness.
- **Narratee** (Fr. *narrataire*, Ger. *Leserfigur*) In contrast to the reader (real or implied), a persona traceable in the narrative text through the use of address pronouns, imperatives and other markers of addresseehood. A diegetic or intradiegetic narratee is a character in the fictional world to whom another character tells a story; an extradiegetic narratee is a reader persona exhorted, harangued or hailed by the narrator as, for example, the 'madam' asked to shut the door in Sterne's *Tristram Shandy*.

- **Narrating time vs. story time** (Germ. *Erzählzeit* vs. *erzählte Zeit*) A distinction introduced by Günther Müller (1948) between the time spent in the act of narrating (in minutes or pages) and the time represented on the story level (in days, months and years). Relates to the speed or *duration of narrative.

- **Narration, narrative act** The telling of a story by a narrator, who may address a narratee. The narrative act, which corresponds to Genette's level of *narration*, forms the communicative framework of the narrative. According to Nünning (2001), this narrative act is often portrayed in such a lively manner that it constitutes a 'secondary mimesis' of the act of narration: the narrational process itself and the figure of the

narrator seem to be part of a second fictional world, that of the narrator as s/he tells the story.

- **Narrative discourse** In contrast to the narrational level, the narrative discourse is to be found at the level of the printed text or the spoken words of a narrative. These are the end product or signified of the narrator's discourse, that is to say of the narrational process or act of narration. In the filmic or dramatic media, the corresponding narrative discourse refers to the sequence of sounds and images making up the film, or to the performance of a play. The narrative discourse has a double role as the *product* of the act of narration and as the *result* of temporal and focalizational rearrangements of the *story and *plot. In the first instance, the narrative discourse functions as the signified of the narrative act, the utterance; in the second, it operates as the surface level accommodating the transformations from the narrative deep structure. The story is in turn the signified of the narrative discourse (Genette).
- **Narrative levels** Distinction between various levels of narrative which is of ontological relevance. A basic distinction is made between story and discourse. The story is what the narrative discourse refers to. Genette calls the story level **diegetic* and the narrational level *extradiegetic*. The authorial narrator is located on the extradiegetic level whereas his/her protagonists live in the fictional world, on the diegetic level. If storytelling occurs within the narrative, as is the case when, for example, one character recounts something to another, this happens on what is called the *intradiegetic* level. The interpolated story is located one level below this, on the so called *hypodiegetic* level.
- **Narrative report** The discourse uttered by a narrator, or the narrative text, in so far as it refers to states or events in the story world.
- **Narrativity** That which makes a text (in the widest sense) a narrative. Definitions of narrativity provide criteria for distinguishing between narrative and non-narrative texts (Fludernik 1996, Pier/Landa 2008). Gerald Prince (1982) and Hayden White (1978) use the term in different meanings. Prince distinguishes between *narrativehood* (i.e. criteria for defining what is, or is not, a narrative) and *narrativity* (degree of narrativity on a scale from the least to the most). White equates narrativity

with the constructednesss of narrative, arguing that historical narratives share narrativity with fictional texts. Traditionally, narrativity is defined in terms of plot, the minimal definition being: the presence of at least two actions or events in chronological order which stand in some kind of relation to one another. Consistency of protagonists (the characters cannot change from one sentence to the next), the anthropomorphic quality of protagonists (speaking animals may be characters in a narrative but mute, immovable objects may not) and the foregrounding of the motives and intentions, goals and desires of the characters are other criteria that are often mentioned. Furthermore, protagonists must be locatable at a specific point on the space-time continuum (Prince 1982: 148–61).

Fludernik (1996) includes plot in the schema of knowledge of the world that humans have. Plot is therefore treated as a subcategory of experientiality, which she posits to be the defining criterion of narrativity. The most recent contributions are in Pier/Landa (2008).

- **Narratology** Term coined by Todorov (1969). The academic study of narrative. Classic models of narratology adopt a structuralist approach and take up and develop further the ideas of Barthes, Bremond, Greimas or Genette. Since approximately 1980, the term narratology has also been used interchangeably with the more general terms narrative research, narrative theory and even narrative studies.
- **Narrator** In spoken narrative, the narrator is the person who utters the words of the story. In stories that are written down, in other words in written texts, we use the term narrator to refer to both *first-person (*homodiegetic) narrators and third person (heterodiegetic) narrators. Homodiegetic narrators are located on the extradiegetic level but are also characters in the story. Intradiegetic narrators are part of the fictional world: the text reproduces the situation of the conversational narrator at the story level. Heterodiegetic narrators that foreground their role as narrator function as the producer of the narrative text. They may even simulate the behaviour of a conversational narrator by using colloquial linguistic formulae. Signals for a heterodiegetic narrator are the use of the first-person singular pronoun (*I*), direct addresses to a narratee, the use of evaluative expressions (*the poor fisherman*, *the odious fellow*) and of expressive words and phrases such as *To be sure* or *By God!* as

well as of metanarrative comments (*Now, let us see what has been happening to poor Henry*). Several narratologists assume that all narratives have a narrator; there is a covert narrator even in texts where no such person is explicitly mentioned, since they take it as given that a narrative text has a communicative framework. Narrators can be found in film and drama in the shape of frame narrators (voice-over, stage manager or a character or characters as in Thornton Wilder's *Our Town*); some theorists (Chatman) assume that film has a cinematic narrator.

- **Order** Genette's term. Concerned with the temporal ordering of the events depicted in the narrative discourse as compared with their chronology on the story level. A discrepancy between chronology and temporal order in the discourse is known as anachrony. Genette posits *analepsis (flashback) and *prolepsis (flashforward) as subcategories.
- **Person** Category traditionally distinguishing first and third-person narrative. This category of Stanzel's (1984) corresponds to Genette's category of *voice. The notion of 'person' derives from the fact that the main focus is on the person of the narrator in relation to the story, and this in turn determines the choice of personal pronouns used. In first-person narrative, the narrator uses the personal pronoun *I* to refer to the main protagonist in the story, who happens to be himself; in third person narrative the hero or heroine is/are referred to using third-person pronouns i.e. *he, she* or *they* if there are multiple heroes. Stanzel (1979/1984) reformulates the category of person by making a distinction between the identity and non-identity of the realms of existence of narrator and protagonist (i.e. between the world of the narrator and the fictional world). Genette, by developing the terms homodiegesis and heterodiegesis, avoids the confusing reference to personal pronouns. Fludernik (1993b) suggests replacing Genette's homo/heterodiegesis (first- vs third-person narrative) with a distinction between *homocommunicative* and *hetero-communicative* narration, which would make it possible to incorporate *we*-narrative and *you*-narrative into the overall framework.
- **Perspective** A synonym of the English term *point of view* (Lubbock). Originally used to describe the different kinds of access readers have to the consciousness of a novel's protagonists. (See *focalization.) In addition to the traditional visual (point of

view) and psychological perspective (representation of consciousness), Uspensky (1973) and Lanser (1981) devised further subcategories, which take ideological and stylistic aspects into account. In Genette's model, these would be dealt with under the category of the narrator. In Stanzel's model, the oppositional pair *external* vs. *internal perspective* in fact characterizes a perspective continuum. Stanzel's external and internal perspective can be perceived of as locating point of view either on the intradiegetic level or on the extradiegetic level ('view from outside', 'view from within') as in Jean Pouillon's terms *vision sur* and *vision avec* (Pouillon 1946).

- **Perspective structure** In connection with drama, Manfred Pfister (1977) suggested that, when all the ideological perspectives in a play are taken together, either a clear 'message' can be discerned (closed perspective structure) or else the various points of view are irreconcilable and simply exist alongside one another (open perspective structure). This idea has been appropriated for narratology by Nünning/Nünning (2000) and been developed into a model of narrative multi-perspectivism in which the narrator's and characters' perspectives (here ideological perspectives) are arbitrated and aligned with one another.
- **Point of view** Another term for perspective, mainly used in the English-speaking world. See also focalization.
- **Prolepsis** Genette's term for an account of events that have not yet taken place. In this way the chronological order of the story is disrupted, the later event being recounted before the earlier. See order and anachrony.
- **Reader/Narratee** Alongside the real (empirical) reader, narratology also distinguishes external and internal readers and implied readers. The external **narratee* is located at the level of the extradiegetic narrator: s/he is the person explicitly addressed by the narrator. The internal narratee is a character who is addressed as reader by another character (e.g. in a letter). The *implied reader, correlating with the *implied author, is the ideal addressee invoked by a particular text: in the case of George Eliot or Goethe, for example, an educated person with a highly developed sense of moral values; or, with some feminist novels, a critical female; or with war stories, a cynical male; and so on. Rabinowitz (1977) calls implied readers the *authorial audience*, and the narrator's addressees narrative

audience. Implied readers can also be specified, for example as regards gender (Lanser 1992).

- **Reflector (figure)** A character in the fiction through whose consciousness focalization takes place on the discourse level. Henry James calls such a protagonist a *centre of consciousness*. Stephen Dedalus in James Joyce's *Portrait of the Artist as a Young Man* is a reflector. In Stanzel's model, reflectors are found in texts in which the reflector mode predominates.
- **Second-person narrative** In second-person narrative, by analogy with third-person narrative, the character who is referred to as *you* is the protagonist or hero/heroine of the story. The reader focuses on the story of 'you' just as, in third-person narrative, for example *Tom Jones*, we are concerned with a person who is referred to by the third-person pronoun *he* or *she* (for instance Tom Jones or Mrs Dalloway). *You*-narratives utilize address forms and pronouns for protagonist reference. Texts from a variety of languages encompass all possible forms of address. The hero may, for instance, be referred to by polite forms like *vous* in French or *Lei* in Italian. A special feature of second-person narrative is that it may combine with first-person narrative: the story may include a narrator-protagonist as well as a narratee-protagonist; the speaker-narrator addressing the 'you' and hero is then also a character of the fiction like the narratee; *I* and *you* are located both on the intra- and the extradiegetic level of the story. In this case, both *I* and *you* have an existence determined by the continuity between their present narrating/listening selves and their past experiencing selves – *I* and *you* lived in the fictional world when the action took place (experiencing self, experiencing you), and at the same time, they either narrate or are addressed on the communicative level (narrating self, *you* as narratee). The narrator can also be an authorial narrator, located only on the level of communication. In this case the you protagonist shares two spheres of existence (as narratee and protagonist), but the narrator is not part of the story world. An example of this is Joyce Carol Oates's 'You'. Finally, there are texts without any communicative level (figural narrative) in which the you-protagonist functions as a reflector character. Examples of these are Joyce Carol Oates's 'In a Public Place' and Edna O'Brien's *A Pagan Place*

- **Speech report** In fiction, the representation of the utterances of the protagonists in the narrative discourse, usually in a condensed and summary form, which may also be evaluative. In contrast to *free indirect discourse and indirect speech, which both preserve the propositional content (the message) of an utterance, speech report reduces a prior utterance to the fact of its articulation or gives the overall gist of the remarks. Example: *Mr March greeted the guests and bade them all welcome*.
- **Story** Used with a number of different meanings. (1) Loosely, story is used in the sense of history: 'The real story behind this is . . .'. Story also refers to the events in the past. (2) In both narratology and in everyday usage, it can refer to what is told ('He told me a story'); in this sense it usually refers to the tale or the utterance. We have to distinguish between (3) story as motif and (4) story as plot, on the one hand, and between (1) story as what is told (motif and plot) and the narrative discourse as (2a) text or as (2b) narrative act, on the other. Genette calls the level of the story diegetic; the level of narration extradiegetic (see narrative levels). The plot is an elaborated version of the level of the motif (*fable*, *fabula*): it contains information concerning the reasons for and effects of the actions depicted (cf. E. M. Forster's example: 'The king died and then the queen died of *grief*'). When we move from the story level to the level of narrative discourse, we find temporal reordering is common (anachrony), and decisions are also made with regard to focalization and selection of details. There is no consensus among narratologists as to whether decisions regarding chronology are already manifest on the plot level or only on the level of narrative discourse. Wolf Schmid (2005) additionally introduces the term *Geschehen* (unordered events as they happen, story material) in a four-part distinction between *Geschehen*, *Geschichte* ('plot'), *Erzählung* ('narrative discourse') and *Präsentation der Erzählung* (medial and evaluative presentation of the story by the narrator or in a medium). The term *plot* is frequently used simply to refer to the sequence of events in a narrative without providing more information about whether the reference is to the fable or includes causal links or temporal reordering. In Chatman (1978) the distinction story vs. discourse becomes the essential defining characteristic of *narrativity.

- **Telling vs. showing** Distinction introduced by Percy Lubbock. Contrasts narrative texts in which everything is presented by the narrator (*telling*) and those in which the use of dialogue (as in drama) provides the reader with something akin to immediate access to the events represented (*showing*). Stanzel's teller vs. reflector mode relies on Lubbock's distinction and extends it.
- **Tense** This is one of Genette's main categories, which is subdivided into three further areas: duration, frequency and order.
- **Unreliability** A first-person (*homodiegetic) narrator who shows him/herself to be untrustworthy in his/her narration is referred to as unreliable. The reason for the narrator's untrustworthiness is not usually to be found in deliberate falsification on his/her part (the first-person narrator lies) but rather in a distorted view of things. It may be the case that the narrator is too naive to be able to describe what happens in a satisfactory way; s/he may also have a world view or moral attitudes which the reader cannot condone. The term was coined by Booth (1961) and has been significantly modified by Nünning (1998, 2005) and Cohn (2000). There is disagreement among researchers as to whether there is such a thing as an unreliable (or 'discordant' – Cohn) third-person (*heterodiegetic) narrator.
- **Voice** (Fr. *voix*; Ger. *Stimme*) One of Genette's three basic categories, the others being *tense and *mode. Defined as 'Who speaks?' ('*Qui parle?*'). Covers largely the same ground as Stanzel's category of person, that is to say the distinction between first and third-person narrators, which Genette calls *homodiegetic (*autodiegetic) and *heterodiegetic narrators. This categorization has been complicated by the discovery of second-person narratives (singular and plural), *we*-narratives, *one* narratives, texts with invented pronouns, and texts with undefined narrators. In his category of voice, Genette also includes what he calls the *distance* between the narrative discourse and the story. Distance characterizes the degrees of narratorial mediation in speech and thought representation (minimal distance in interior monologue, maximal distance in speech report).

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Abstract

Narratology, as a science of narrative, proved to possess a plethora of concepts and techniques that can be used for the analysis and interpretation of narratives.
Narratologists, mainly structuralists, convene upon the basic premise that a narrative is a “semiotic representation of a series of events” or a “linguistic phenomenon” or “a speech act” which necessitates the presence of a teller: the narrator, in addition to other interpretative elements such as fictionality, temporality, causality, narrativity, tellability, happenings, characterization, and plot.
In this thesis, narratology and modernist literature are associated: while the former is special in the way it uses and exploits many techniques and narrative practices, the latter witnessed the emergence of innovative forms, “modern” writing styles, and unusual concerns.
This is clearly detected in the pioneering narratives by those outstanding writers such as Joseph Conrad, James Joyce, Virginia Woolf, and others who predominate in the canon of modernist literature. Their works present modern innovative formal techniques such as the frame narrative, multiple narrators, authorial intrusion, narratee, the implied author, the stream of consciousness technique, temporal and spatial shifts, and so on and so forth.
This research is intended as an introduction or an initiation to the study and application of narratology to individual texts for university students (exclusively undergraduate students) and / or to general readers who show interest in this subject. This thesis is primarily designed to provide the targeted readers with the essential toolbox that may help them efficiently tackle any piece of fiction from a narratological angle. A qualitative method of textual analysis is followed, doing a close reading of the selected literary texts and gathering textual data to answer the research questions.

Key words: Narratology (narrative theory), modernist literature, interpretation(s).

Résumé

La narratologie – la science de la narration- a prouvé être dotée d'une panoplie de concepts et de techniques susceptibles d'être utilisé dans l'analyse et dans l'interprétation des textes narratifs.

Les spécialistes en narration – notamment les structuralistes- se sont convenus sur l'hypothèse de base qui considère un texte narratif comme étant « une présentation sémiotique d'un ensemble d'événements » ou comme « un phénomène linguistique », ou encore tel « un acte de parole » qui nécessite la présence du conteur: le narrateur, en plus d'autres éléments interprétatifs à l'instar de : la fiction, la temporalité, la causalité, le narrataire, le conte, les événements, l'étude des personnages et l'intrigue.

Dans la présente thèse, la narratologie s'associe à la littérature moderne : au moment où la première se spécialise dans la façon d'utiliser et d'exploiter plusieurs techniques et pratiques narratives, la seconde a connu l'émergence de nouvelles formes innovatrices « modernes » dans la stylistique de l'écriture, et s'est trouvé d'autres centres d'intérêt.

Ceci apparait clairement dans les écrits pionniers réalisés par des auteurs connus tels que Joseph Conrad, James Joyce, Virginia Woolf, et d'autres écrivains qui prédominaient dans le champ de la littérature moderne. Ainsi, leurs travaux présentent de nouvelles techniques formelles et modernes telles que le cadre narratif, la multiplicité d'auteurs, l'intrusion de l'auteur, l'auteur implicite, le processus de la conscience technique, les mouvements temporaux-spatiaux, ainsi de suite.

La présente recherche est considérée comme étant une introduction ou une initiation à l'étude et à l'application de la narratologie sur des textes individuels pour les étudiants universitaires (exclusivement pour ceux en graduation) et / ou pour des lecteurs qui s'intéressent à ce sujet.

Cette thèse a été conçue afin de fournir aux lecteurs visés une boite à outils leur permettant d'étudier n'importe quelle pièce de fiction d'un point de vue narratologique. Une méthode qualitative d'analyse textuelle suit, effectuant une lecture attentive des textes littéraires sélectionnés, ainsi qu'une collection textuelle de données pour répondre aux questions de cette recherche.

Mots-clés : Narratologie, Littérature Moderne, interprétation(s).

الملخّص:

أثبت علم السرديات - بوصفه علما للسرد- توفّره على العديد من المفاهيم و التقنيات التي يمكن استعمالها في تحليل و تفسير النصوص السردية؛ حيث أجمع أهل الاختصاص في السرد -لا سيما البنيويون منهم- على فرضية قاعدية تكمن في كون السرد " تمثيلا سيميائيا لجملة من الأحداث" أو " ظاهرة لسانية " أو " فعلا خطابيا " يستلزم وجود الراوي: السارد علاوة على عناصر تأويلية أخرى على غرار: الخيال، الزمانية، السببية، السردية، الروائية، الأحداث، التشخيص و الحبكة.

يتشارك علم السرد مع الأدب الحديث في هذه الفرضية؛ ففي حين يستعمل الأول عدة تقنيات و يستغل الممارسات السردية، نجد أنّ الثاني يشهد ظهور أشكال مستجدّة " حديثة " في أساليب الكتابة، كما يصبّ اهتمامه على القضايا غير المعهودة من قبل، و يتجلّى هذا بوضوح لدى المتخصّصون في السرد الأوائل، من خلال أولئك المؤلفون البارزون أمثال جوزيف كونراد، جايمس جويس، فيرجينيا وولف و غيرهم من الكتّاب الذين هيمنوا على قانون الأدب الحديث؛ حيث تقدّم أعمالهم تقنيات شكلية حديثة و مستجدّة كالإطار السردي، تعدّد الساردين، إقحام المؤلّف، المؤلّف الضمني، المؤلف الحقيقي، مسار الإدراك التقني، الانتقالات الزمكانية و ما إلى ذلك.

يمكننا اعتبار هذا العمل البحثي كمقدّمة أو مدخل لدراسة علم السرد و تطبيقه على النصوص الفردية للطلبة الجامعيين (لطلبة ما قبل التدرّج بصفة حصرية) و / أو للقرّاء الذين يهتمون بهذا الموضوع.

أنجزت هذه الأطروحة أساسا من أجل تزويد القارئ المستهدف بجملة من الأدوات التي من شأنها مساعدته بشكل فعّال في تناول أي قطعة خيالية من الجانب السردي.

يلي منهج نوعي لتحليل نصي، من خلال قراءة معمّقة للنصوص الأدبية المنتقاة، و جمع معطيات نصية للإجابة على التساؤلات التي يطرحها هذا البحث.