

CHAPTER - I

INTRODUCTION

The term narratology is a translation of the French term *narratologie*, introduced by Tzvetan Todorov in *Grammaire de Decameron* (1969). Narratology is a theory of narrative that examines various narratives, studies what they have in common as also what enables them to differ one from the other narrative. Narratology seeks to explore the specific system of shaping and processing narrative.

A starting point for discussing various views about narrative would be to propose that narrative is part of the general process of representation that takes place in human discourse. It is generally accepted in the field of narratology that narratives are found and stories told, in a variety of media: oral and written language (in prose or in verse), sign languages, still or moving pictures, narrative paintings, stained glass windows and gestures. As Barthes says,

“The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed among different substances as though any material were fit to receive man’s stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures and the ordered mixture of all these substances; narrative is present... its simply there, life itself.”¹

The universality of narrative is a focal point in collection of discourses known as critical and cultural theory. The words, 'narrative, 'narration', 'to narrate' and so on derive via the Latin *gnarus* (literally meaning, 'knowing', 'acquainted with', 'expert', 'skillful' and so forth) and *narro* (meaning, 'relate', 'tell'). Thus, it can be said that narrative is a form of knowledge and the narrator is one who knows what he narrates. From this point of view, it is clear that narrative involves process of translating knowing into telling. The term narrative thus suggests a communication process in which the narrative as message is transmitted by the narrator to the narratee. It can be verbal as well as non-verbal mode of transmitting the message. The present dissertation, however, confines itself to fictional narratives.

Narratology has been one of the top priority items on the research agenda of literary theory for some decades now. During this period, it has extended the traditional theory of the novel into new critical and theoretical domains. In order to understand this recent critical shift to critical interest in narrative, it would be helpful to provide a brief introduction to some major narratological theories.

It has been said that narratology goes back to Plato's and Aristotle's distinction between mimesis and diegesis, as far as western theories are concerned. But narratology as a discipline flourished in

20th century especially with structuralists and anthropologists. Before going into details of theoretical approaches of narratology, the researcher would like to take a purview of some of the English and American theories that helped to shape the discipline of narratology. In the early part of the last century, theory of novel emphasized in the novel's subject matter and content disregarding the formal issues of form and structure. But, after World War II, a number of critics applied themselves to the task of analyzing the form of the novel. Mark Schorer's essay, 'Technique as Discovery' is an early example of this. Schorer says,

“Modern criticism has shown us that to speak of content as such is not to speak of art at all, but of experience; and that is only when we speak of the achieved content, the form, the work of art as a work of art, that we speak as critics.... The difference between content, or experience, and achieved content, or art, is technique. When we speak of technique, then we speak of nearly everything...”²

It can be clearly seen that theories of novel in the beginning of the last century were divided into two groups: one group emphasizing form and the other emphasizing subject matter and content. During the 1920s and 1930s, Percy Lubbock and Joseph Warren Beach

emphasized the importance of technique in the “well-made novel”, whereas E.M.Foster advocated a less formal view of narrative methods. Lubbock and Beach continued a tradition founded by Henry James, whose discussion of point of view is among best available. It is true that American and English views of the novel during the first five decades of the century were based on a set of assumptions underlying the opposition of form to subject matter and content.

Traditional narrative theories were essentially of the novel although there are also specific studies of short stories, fables and other types of narratives. They were inspired by the views of Henry James. Moreover, these ideas were later reformulated by scholars like Foster and Lubbock. The approach was informal and focused on those notions which seemed intuitively important aspects of the novel. The notions were: the relation between fiction and reality, the organization of plot, the kinds of characters, the use of symbols and the style of the novel etc. The issues discussed in the traditional theory of narrative were also relevant for the theory advanced during the later years. But no sound definition of concepts was given, no level distinctions in narrative texts were made by these theorists. In short, traditional narratologists analyzed the novel in mere intuitive way. The narrative was taken for granted and no systematic comparison was made with non-literary, everyday stories.

Within a broad framework of agreements and differences, there were significant changes in post second war period. The idea of realism underwent different changes and the center of studies of the representation of reality in fictional work started shifting from individual texts to their various dimensions within and without. Northrop Fry, Wayne Booth, Russian formalists and French structuralists evolved new ways of analyzing texts by challenging previous critical tradition. Northrop Fry viewed the novel as but one of the species of genus “fiction”, the latter word originally having meant something made and not something false. His book, *Anatomy of Criticism* marks an important stage in the transition from theories of the novel to theories of narrative. He writes,

“We have no word for a work of prose fiction, so the word ‘novel’ does duty for everything, and thereby loses its only real meaning as the name of a genre.... distinction between fiction and non-fiction, between books which are about things admitted not to be true and books which are about somethingelse is apparently exhaustive enough for critics.”³

Shortly after Frye, Wayne Booth challenged conceptions of narrative technique that had gained general acceptance in the preceding years. In his book, *The Rhetoric of Fiction*, he lists percepts

of preceding tradition: “true novels must be realistic”, “all authors should be objective” and argued that the novel is inevitably a “rhetorical” form in that it involves communication from an implied author to an audience of readers. Booth analyzed various methods that the implied author uses apart from questions of tone, attitude etc. Wallace Martin in *Recent Theories of Narrative* observes,

“Frye had expanded the boundaries of fiction to show that the novel was one of its provinces; Booth removed fiction as an art from ordinary methods of conveying meaning with language.”⁴

The major changes occurred after 1960. Now, the theories of narrative became an international subject of study. Before that, critics were working within the limits of their own literary and scholarly traditions. At the same time, narrative theories became part of interdisciplinary studies. Its boundary as ‘criticism’ merged into the realm of cultural studies. The ways of analyzing text were remodified by extending textual boundaries. An interdisciplinary orientation of narrative theories is crucial to the extension of Russian theories and French structuralist theories towards the study of narratology as a discipline.

The Russian theorists contributed to narrative studies by focusing on 'formal' analysis of literary discourse and introduced important narrative notions, for example, about the thematic structure of stories, the difference between the story or *fabula* and plot or *sujet*. The names associated with this group are Shklovsky, Tomasevskij, Vladimir Propp, Levi-Strauss and Bakhtin.

Victor Shklovsky argued that all aspects of narrative, including the subjects treated, are "formal" elements that can be understood only through a study the laws of linguistic and artistic construction. Narratives differ so sharply from usual ways of speaking and seeing. The literary devices "defamiliarize" reality or make it seem strange and as a result they renew our perception of what lies around us. Once we become familiar with estranging forms, however, they lose their shock value; we see them as formulae. It is then necessary for the artist to deform them, so as to make us see anew. According to Shklovsky, there are three main methods of creating credible defamiliarization. The first involves finding plausible reasons for depicting unusual actions. Given the technical need to present readers with something unfamiliar, the plots in the earliest long prose narratives become understandable. A second method of creating defamiliarization involves the choice of characters. Here, an author makes use of characters who ordinarily live in more than one social

worlds- servants, for example- or aristocrats who have fallen on hard luck. A third source is the representation of social reality in nonfictional literature. Shklovsky means that the source of innovation in the novel is not evolution form earlier novels, but incorporation of some minor or nonliterary kind of writing.

Vladimir Propp is the pioneer Russian analyst of narrative structure. He defines narrative as a text in which there is recounted a change from one state to a modified state. We can label the actual change of state an 'event'. The event or change of state is the key and fundamental of narrative. In search of basic narrative structure, he started with Russian folk tales and in his *Morphology of Folk Tales*, he identified seven 'spheres of action' and thirty-one constant 'functions'. Thirty-one functions are as follows

1. One of the members of a family absents himself from home.
2. An interdiction is addressed to the hero.
3. The interdiction is violated.
4. The villain makes an attempt at reconnaissance.
5. The villain receives information about his victim.
6. The villain attempts to deceive his victim in order to take possession of him or of his belongings.
7. The victim submits to deception and thereby unwittingly helps his enemy.

8. The villain causes harm or injure to a member of a family (define as 'villainy').
- 8a one member of a family either lacks something or desires to have something (defined as 'villainy').
9. Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.
10. The seeker agrees to or decides upon counteraction.
11. The hero leaves home.
12. The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or helper.
13. The hero reacts to the actions of future donor.
14. The hero acquires the use of magical agent.
15. The hero is transferred, delivered, or led to the whereabouts of an object of search.
16. The hero and the villain join in direct combat.
17. The hero is branded.
18. The villain is defeated.
19. The initial misfortune or lack is liquidated.
20. The hero returns.
21. The hero is pursued.
22. The rescue of the hero from pursuit.
23. The hero, unrecognized, arrives home or in another country.
24. A false hero presents unfounded claims.
25. A difficult task is proposed to the hero.
26. The task is resolved.

27. The hero is recognized.
28. The false hero or villain is exposed.
29. The hero is given a new appearance.
30. The villain is punished.
31. The hero is married and ascends the throne.

In addition to these 31 functions, Propp identifies 7 basic character types or roles:

1. Villain
2. Donor/provider
3. Hero (seeker/victim)
4. Dispatcher
5. Helper
6. Princess (+father)
7. False hero

He contends that while characters or personages of the tale might superficially be quite variable, yet their functions in tales, the significance of their actions as viewed from the point of view of story's development, are relatively constant and predictable.

“Functions of characters serve as stable, constant elements in a tale independent of how and by whom they are fulfilled. They constitute the fundamental components of tale.”⁵

The constant element is called a 'function', and its meaning for Propp is 'an act of a character, defined from the point of view of its significance for the course of action'. Functions may remain constant even when the identity of the performer changes. The identity of participants in such events may change from tale to tale; both their names and attributes are variable. Propp uses the term function for each action isolated when actions are seen from the perspective of their usefulness to the story. He postulates that for all the Russian fairy tales there are only thirty-one types of functions.

"If we read through all of the functions one after another, we quickly observe that one function develops out of another with logical and artistic necessity. We see that not a single function excludes another. They all resolve on a single pivot, and not... on a variety of pivotal stocks."⁶

Propp set a firm background for the later structuralists' analysis developed mainly in France.

In the formalist tradition, Levi- Strauss characterized the logic of myth by focusing on its semantic structure in his *Structural Anthropology*. According to Levi-Strauss, the structure which underlies every myth is that of a four-term homology, correlating one pair of opposed mythemes with another. The emerging formula is :

A: B::C:D (A is to B what C is to D).

In the Oedipus myth, for example, the first opposition is between the overrating of blood relations (e.g. Oedipus marries his mother, Antigone buries her brother in spite of the interdiction) and its underrating (e.g. Oedipus kills his father, Oteolcles kills his brother). The second oppositions are between a negation of man's autochthonous origin (i.e. his being self-born, of sprung from the earth), and its affirmation. The negation is implied by various victories over autochthonous creatures, like the dragon and the sphinx, while the affirmation is suggested by several human defects (autochthony implying imperfection): Oedipus' swollen foot, Laius' name connoting left-sidedness, etc. The correlation of two pairs of opposites 'says' that 'the overrating of blood relations is to the underrating of blood relations is the attempt to escape autochthony to the impossibility to succeed it'.

M.M. Bakhtin, the Russian critic used Shklovsky and other formalists as the starting point of a theory that transforms traditional ideas about form and content. Shklovsky's examples of defamiliarization and "laying bare" of conventional devices are often taken from parody and satire. He says that narrative defamiliarizes the world; Bakhtin replies that it defamiliarizes different ways of talking about the world, each one pretending that it is transparent. According to Bakhtin, two stylistic lines of development emerged in narrative. In

the first, found in some Greek romances, the author imposes a homogeneous, unified style on the diverse voices of heteroglossia (internal differentiation of language) and materials from various genres. The second line of stylistic development lets the competing languages of heteroglossia—those of author, narrator, and characters—speak for themselves, not smoothing them out to express a single belief system and social stand point. The second line of stylistic development reaches its apex in works that let characters speak languages opposed to author's point of view, yet link the different points of view together in mutual recognition.⁷ Later on, Barthes, Todorov, Bremond and A.J. Greimas drew on the models of Propp and Strauss. Claude Bremond defined the elementary narrative sequence as a series of three basic stages in the unfolding of any process: virtuality (a situation opening a possibility), actualization or non-actualization of the possibility, achievement or non-achievement. Similarly, A.J. Greimas refined Propp's notion of dramatic personae and arrived at an 'actantial' model comprising six 'actants' as: subject, object, sender, receiver, helper and opponent.

The Russian group of literary scholars, linguists and anthropologists had in common with the early beginnings of structural linguists. Structuralism contributed deeply to narratology in various ways. Here, the intellectual tradition of narratology as a discipline

began with the linguistic work of Ferdinand de Saussure and his structuralist precursors. By distinguishing between parole (specific instances of spoken language) and langue (the idealized abstract grammar relating all the specific instances of speech), Saussure initiated “structuralism”, the study of structures as independent of meaning. Before structuralism, there was a stress on mere textual analysis of novel with its emphasis on the definition of different species, kinds and types of the narrative genre. Structuralists displaced content to treat a work’s form in a manner analogous to empirical research and tried to organize larger, generic forms of literature in accord with the inner ordering of works as revealed in specific analyses or “close reading”.

Roland Barthes in *Introduction to Structural Analysis of Narrative* emphasizes the need to separate different levels of analysis and the need for hierarchical typology of units. He proposes three levels of narrative structure: functions, actions and narration. According to Barthes what follows has almost entirely to do with the first level, that of function, that by which narrative is ‘driven’. The essence of function is “the seed that it sows in the narrative, planting an element that will come to fruition later-either on the same level or elsewhere, on another level”⁸. Barthes proceeds to distinguish two types of functions: a) function proper and b) indices. While functions

proper are distributional, sequential, 'completed' further on in the story, indices are said to be integration, hierarchically-oriented, realized by relating them to some higher, integrated level. On a broad continuum, Barthes suggests, there are heavily functional narratives such as folktales, rather sharply contrasted with heavily indicial ones such as psychological novel.

Functions proper are of two types: Cardinal functions or nuclei and catalysers. Cardinal functions are real hinge-points of narratives, moments of *risk*, they occur consequently and *with consequences*. Catalysers fill in the narrative space between nuclei. For example, a ringing telephone or a delivered letter may herald a real nucleus in a story but a preliminary 'hinge' (catalyser) would be whether the summons is answered or not.

Indices are either indices proper (charged with implicit relevance) or informants (depthless, transparent, identificatory data).

Finally, Barthes notes that a unit can be a member of more than one class at a time: one could be both a catalyser and an index, for example. And he notes that in a sense nuclei (kernels) are the special group, with the other three unit types being expansions of nuclei. Nuclei provide the necessary framework, the other three fill it out.

Barthes goes on to deal with the study of organization of even smallest segments which combine into coherent sequences,

“a sequence is a logical succession of nuclei bound together by a relation of solidarity; the sequence opens when one of its terms has no solidary antecedent and closes when another of its terms has no consequent.”⁹

The linguistic approach to the narrative text has left its imprints on the critical scene and produced new interest in the structure of smaller narrative units, the sentence, the paragraph and demanded more systematic description of linguistic and literary phenomena which was not central in older studies of narrative. Later on, most important writings of the French structuralists appeared in English. Jonathan Culler, Robert Scholes, Gerard Prince, Gerard Genette have done major work in the field of structural narratology.

What is Narrative?

The term ‘narrative is difficult to define because, in Judith Roof’s phrase, narrative is the logic which can never be explained but always narrated.¹⁰ Therefore the researcher thinks it better to start explaining narrative than to define it.

In traditional sense, as defined by Brooks and Warren, narration is,

“ action with life in motion...it tells a story. In our sense of word here, a story is a sequence of events...historically true or false.”¹¹

In the course of time, narratologist like Gerard Genette developed an idea of narrative as,

“the production of a narrative in the sense of recounting a series of situations and events”.¹²

Both these definitions rely on an idea of event as a past action, and so rule out drama as ‘narrative’ because drama reveals actions in the present tense. Also, it can be seen that Brooks and Warren give stress on the ‘action’ of story-narrative and distinguish it from ‘description’ and ‘commentary’. For Barthes, it is the level of discourse that reintegrates function and actions of in the narrative communication.

Rimmon Kenan proposes that the term narration suggests:¹³

1. communication process in which the narrative as message is transmitted by addresser to addressee or
2. the verbal nature of the medium used to transmit the message.

Kenan’s implications suggest in turn that narrative is communication that can happen anywhere and about anything between addresser and addressee. It also calls upon inevitably

presence of teller/narrator (addresser) communication in any medium. However, second proposition restricts narration to the verbal nature of medium of the medium to transmit the message from addresser to addressee.

Gerard Genette gives three distinct notions of narrative.¹⁴ Narrative refers to the oral or written discourse that undertakes to tell an event or a series of events. Second, it refers to the subject of discourse presented through a succession of events, real or fictitious. Third, the act of narrating itself. In the course of discussion, Genette clears this point by saying that narrative is an interaction between signified *narrated* and signifier *narration*. Now, throughout the assumptions made about 'narration', it indicates that it is narrative communication between the addresser and the addressee. It is thus the collapsing of the dichotomy of 'process' on one hand and 'product' on the other. In other words, narrative communication is game between (*what*) 'product' and (*how*) 'process'.

Story, Text and Narration

Most fundamental concept of modern narratology is that of narrative 'levels' of narrative: *how* the narrative is recounted is related to *what* 'actually happened'. The fundamental discrimination upon which all modern narratological theory is founded on is the distinction

between the two ‘levels’ of story and discourse, between ‘what really happened’ and ‘how what really happened is told’. The two level model of story and discourse draws its more immediate authority from the usage of Russian formalists of 1920 as Victor Shklovsky and Boris Eichenbom, but much more profound ancestry, going all the way back to Aristotle, who distinguishes the *logos* (the events represented, the story) and the *mythos* (the plot, rearrangement of ‘discourse’). However, several narratologists favor a three-level model instead of two-level model. This model allows further distinction of the (inferred) *process* and the (actual) *product* of narrative discourse.

Aristotle	<i>logos</i>		<i>mythos</i>
Shlovsky (1921/1965)	<i>fabula</i>		<i>sjuzhet</i>
Todorov	<i>histoire</i>		<i>discours</i>
Genette (1972)	<i>histoire</i>	<i>recit</i>	<i>narration</i>
Chatman (1978)	<i>story</i>		<i>discourse</i>
Prince (1982)	<i>narrated</i>		<i>narrating</i>
Rimmon-Kenan (1983)	<i>story</i>	<i>text</i>	<i>narration</i>

In the three-level model, it can be seen that two of the three terms take the place of a single term. Rimmon Kenan’s ‘text’ (the concrete product of narrative discourse) and ‘narration’ (the inferred process of narrative discourse), for example, each representing a

single aspect of what Chatman is content to think of as 'discourse'. But, it is true of literary theory in general that there are different theoretical games played for different stakes, by different rules. The researcher realizes that none of these terms has any claim to unchangeable truth and the 'levels' of narration they identify have no independent existence, but exist by virtue of their relationship with the other terms of the system of which they form a part. For our purposes, the proper question is not whether the two level or three-level model is the only right system, but rather what purpose of it serves as an analytical model.

The ternary model would be helpful to clarify the plurality of perception of narrative text. In this model, story designates the narrated events. In Genette's words, "the signified or narrative content".¹⁵ The text is a spoken or written or discourse which undertakes telling of story. It is the most important of the three, in a sense, because it is directly available form of story on the one hand and narration on the other. The text implies someone who speaks or writes narrative discourse. It is narration: process of producing story. In the empirical world, the author is the agent responsible for the production of the narrative and for its communication with the world outside. However, narratology is relevant to the poetics of narrative where it involves a narrator transmitting narrative to a narratee.

STORY

Story is a sequence of actions or events, conceived as independent of their manifestation in discourse. Rimmon Kenan defines story as a succession of events, abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in these texts. These events are

“nondiscursive, non-textual given, something which exists prior to and independent of narrative presentation and which the narrative then reports”¹⁶.

Events or actions are ‘sets of events’ arranged in chronological order, their spatial location and their relation with actors who cause or undergo them. One of the most obvious tasks of narrative discourse is clearly to select and arrange the various events and participants constituting the story it sets out to tell.

The story is, thus, what ‘really happened’. It can be reached at only through the discourse (text and narration) of it. The ostensible solidity of story-world emerges as inaccessible and indescribable for the external observer (reader), while for the (internal) actor or participant, its is directly accessible but entirely provisional and fundamentally unstable. The reader can never penetrate into the world of story. Any attempt to penetrate and isolate the story from its

discourse simply results in another telling of the story. For readers it is always a hermeneutic contest with the story world and for internal actors, it is a game to be played within the story.

In the process of reading the story, the reader ignores the fact that the world of story is inaccessible. As Mieke Bal observes, events in the story can occur in either 'a place that actually exists (Amsterdam) or an imaginary place (C.S.Lewis' Narnia).'¹⁷ In same is of true time: fictional time and actual time. In this way, the story has always the potential of exceeding the limits of 'what exists' and move towards the non-realistic, the unexpected. The given narrative text produces not only a story, but also a largely undefined, limitless story-world. Then, obvious question is: how do we decide "the storiness of the story"? The reader acquires story from the given narrative by his own 'intuitive knowledge'. Jonathan Culler in 'Defining Narrative Units' concludes:

"Competing theories of plot structure can only be evaluated by their success in serving as models of a particular aspect of literary competence: readers' abilities to recognize and summarize plots, to group together similar plots, etc. This intuitive knowledge constitutes the facts to be explained".¹⁸

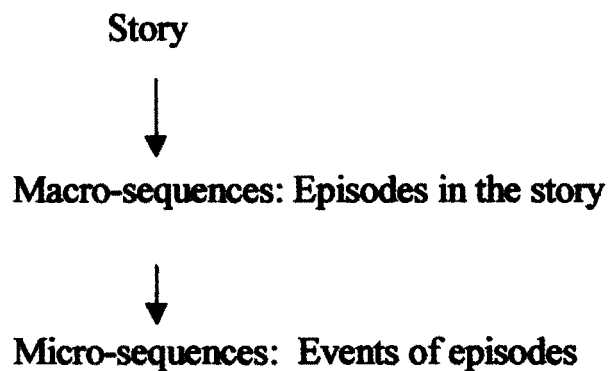
The structuralists believe literary competence as a part of universally accepted structures that is innate rather than culture-specific. But, one can't marginalise cultural background [s] influencing intuitive knowledge. What the researcher means is that the reader has intuitive knowledge of acquiring story at the same time he/she develops culture-validated skills in specifying the more important characters and events and narratives. Let us now examine some the ways in which the story-world is presented through the medium of narrative discourse. As already clarified, this means examination of events and 'participant' characters of a story.

Story : Events

Events are stative when they constitute a state and active when they constitute an action. The proportion of active and stative events in a narrative is an important characteristic of that narrative. Gerard Prince observes:

“Thus, all other things being equal, a story in which most events are stative will be less dynamic than one in which most events are active...Furthermore, the distributional pattern of stative and active events in a given narrative or set of narratives no doubt helps distinguish it from other narratives or sets of narratives”.¹⁹

Each unit must have a completed sense and constitute a link in the chain of event units. These segments can also be reconnected on a variety of ideal planes, still keeping the place they occupy in the text. In such a case, the segmentation brings to light other kinds of connections, from motivational to thematic. The analyst's task is to analyze actual action-sequences to arrive at the resolution of thematic structure. In the structural arrangement of the story, action-events combine together to produce micro-sequences which in turn combine to get macro sequences towards the production of the complete story. For the convenience of analysis, micro-sequence could be 'event' and macro sequence 'episode'. In this way, the structure of story becomes:



As Rimmon Kenan writes,

“Between the macro-sequences and the story, it is sometimes convenient to disengage an intermediary unit which may be called ‘*story-line*’. A story line is structured like the complete story, but unlike the latter it is restricted to one set of individuals...Once a

succession of events involving the same individuals establishes itself as the predominant story elements of a text, it becomes the *main story-line*. A succession of events which involves another set of individuals is a *subsidiary story line*.²⁰

Organization of Events

Events selected by the narrative, as per theme, are combined into sequences and sequences into a story according to principles of combination. The two main principles of combination are causality and temporal succession.

Causal and Temporal Relations

Causal connections between episodes occur solely through the embedding property of the beginning, outcome and end. Whenever episodes are causally connected, there is overlap or redundancy between beginning and end. In the complex causal relation, the 'goal' constituent, a target of that episode, plays crucial role both retrospectively and prospectively in the reader's determination of episodic structure. Once the 'goal' is recognized, the reader identifies him/her as the protagonist of that episode and associates whole pattern with him/her. As said above, structure is embedded, story causally gets shifted from one episode to other. One more function of 'goal' constituent in the process of generation of embedded story structure is that it can decide whether or not the same character is maintained

across the two episodes and if the relation between two goals is maintained. If the goals of two episodes are causally linked by intervening events, the reader will assign a causal interpretation to the relation between the two episodes. The goal is moved from its normal location to a position at the resolution following an attempt to achieve something with the complex action.

The events of story represent a striving towards temporal linearity. The temporal linearity is obtained by joining anew those segments into which unified action (a unit of content) may have been divided. It is a matter of reconstructing units of sense. As Todorov points out, the notion of story time involves a convention which identifies it with ideal chronological order, or what is sometimes called 'natural chronology'. In the story, events follow each other in natural chronology of 'now' and 'then'. Apart from these, other organizational relations are as follows:

Spatial Relations

Events may be simultaneous or not or may happen in different time, they may occur in the space or (partly) different spaces. Also, different spaces may be adjacent to each other by being very close or away from each other. A narrative can present events occurring at the same time and in the same space or at different times and different spaces.

Relevance

Apart from spatio-temporal relations, given narrative recounts sequence that is relevant to each other's motivations, intentions, fulfillment and turn taking them to topic-comment. Ofcourse, the degree of their relevance may change according to their position in the given story. It allows us to summarize the story where events which are not relevant or according to what extent they are relevant may be omitted from an account of story- line. Once more benefit of establishing hierarchy is that the status of character can be identified on the basis his/her position in hierarchical event organization.

Setting

Setting can commonly recognized as referring to the same background of group of events. It varies according to change in state of event. But, different settings are logically related to each other. Afterall, settings may be prominent or negligible, dynamic or static, constant or changeable, consistent or inconsistent etc. depending on need of given story.

Theme

Events can also be related in that they pertain the same theme. Gerard Prince defines it as ,

“A theme is a general thought or idea of which a set of (sub-) prepositions (or a set of themes) is taken to be an illustration.”²¹

The theme, apart from its organizational importance, makes it possible for a reader to discuss, what a narrative “is about” and “isn’t about”.

Story : Characters

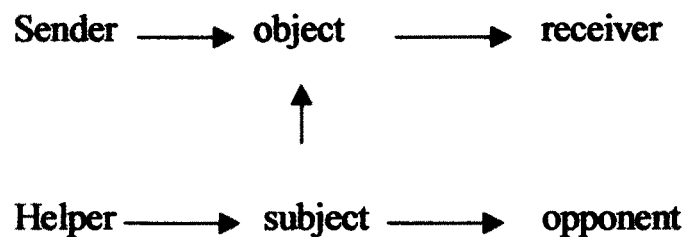
Characters in the story are non-verbal abstractions, constructs. These constructs are by no means human beings in the literal sense of the word, but they are modeled on the reader’s conception of people and in this ways they are person -like. Seymour Chatman in his *Story and Discourse* writes:

“The equation of characters with ‘mere words’ is wrong on other grounds. Too many mimes, too many captionless silent films, too many ballets have shown folly of such restriction. Too often do we recall fictional characters vividly, yet not a single word of the text in which they came alive; indeed, I venture to say that readers generally remember characters that way.”²²

As the story is abstracted from the text, character names often serve as ‘labels’ for a trait or cluster of traits characteristic of non-fictional human being.

Characters are always analyzed in terms of their relation with action or function they carry, either in subordination or their relative independence. Aristotle believed characters to be necessary only as 'agents' or 'performers' of the actions. Since action seems more easily amenable to the construction of 'narrative grammars', it is convenient to reduce character to action. Vladimir Propp defines characters by setting out from functions, not vice versa. Having found seven principle types of characters (antagonist, donor, helper, princess or king, sender, hero, false hero), he characterizes them on the basis of the functions they fulfill. He defines the sphere of action that pertain to them and stressing the likelihood that a single person might embrace several spheres of actions or single sphere might be divided up among several characters²³. Todorov also while analyzing Boccaccio's novelle maintains the preeminence of function over character. The agent is qualified by the predicate attached to it: "The agent is someone, but it is also no one", it is like "an empty form which the different predicates (verbs or attributes) came to fulfill" (Todorov, Grammar of Decameron). In similar vein, Greimas indicates the subordination of characters by calling them '*actants*'. In fact, he distinguishes between '*acteur*' and '*actant*', but both are conceived of as accomplishing or submitting to an act and both can include not only human beings (i.e. characters) but also inanimate

objects. The difference between the two is that *actants* are general categories underling all narratives (and not only narratives) while *acteurs* are invested with specific qualities in different narratives. Thus, *acteurs* are numerous, whereas the number of *actants* is reduced to six in Greimas' model as:



Greimas' distinction between *actuer* and *actant* is helpful in a sense, *actants* could be able to distinguish between different narratives from different time and place.²⁴

On the other hand, many critics tend to reverse the hierarchy between action and character discussed above. Ferrara attempts to construct a model for a structural analysis of narrative fiction with character as the central notion:

“In fiction the character is used as the structuring element: the objects and the events of fiction exist-in one or another-because of the character and, in fact, it is only in relation to it that they possess those qualities of coherence and plausibility which make them meaningful and comprehensible”²⁵

Instead of subordinating character to action or the other way round, it may be possible to consider the two as interdependent as Henry James asks: "What is character but determination of incident? What is incident but the illustration of character?"²⁶

Now, the next question is, if story is a construct put together by the reader from various indications dispersed through the text, how is character reconstructed from the text by the reader? Barthes elaborates this query as:

"To read is to struggle to name, to subject the sentences of a text to a semantic transformation. This transformation is erratic; it consists in hesitating among several names: if we are told that Sarrasine had '*one of those strong wills that know no obstacle*', what are we to read? *Will energy, obstinacy, stubbornness, etc.*?"²⁷

Chatman develops Barthes' views in his own way, what is named in the case of character are personality traits. Indeed for Chatman character is a paradigm of traits. He defines trait as

"a relatively stable or abiding personal quality' and paradigm suggests that the set of traits can be seen 'metaphorically, as a vertical assemblage intersecting the syntagmatic chain of events that comprise the plot.'²⁸

But, Rimmon Kenan observes,

“The transition from textual element to abstracted trait or attributive proposition is not always and not necessarily as immediate as would seem.”²⁹

Rimmon Kenan answers her own proposition by saying,

“on the contrary, it is often mediated by various degrees of generalization. Following Hrushovski, I would like to suggest that the construct called character can be seen as a tree-like hierarchical structure in which elements are assembled in categories of increasing integrative power. Thus, elementary pattern may be established by linking two or more details within a unifying category.”³⁰

In the process of reconstructing, the reader reaches at certain stage where he /she can no longer integrate an element within a construct a category, the implication would be that the quota of that character is fulfilled and/or the character has changed. As a reader goes on combining various elements.

The last query of this discussion is how these elements are combined to a unified construct of ‘character’. Rimmon Kenan suggests four principles of cohesion as: repetition, similarity, contrast and implication. Repetition of the same behavior labels it as a

character-trait. Similarity at different stage helps to generalize and group that character. Contrast can differentiate change in behavior of a character and generalize from others. Implication is set of physical, psychological attributes implied to the character.

TEXT

Story and Text in Relation to Time

Having analyzed story, the researcher would like to discuss next level of narration: text, in its relation to story. In this regard, it becomes essential to find out relative components of story and text. The relationship between the two has been worked out systematically in terms of the treatment of time. The distinction between story-time, measured in temporal units (days, months, years) and discourse-time, measured in spatial units (words, lines, pages) has long been a staple concept of narrative theory. For Paul Ricoeur, time is not just a narrative apparatus but narrative is human relation to time. He interestingly notes the existence of narrative time. For him, there are two forms of time: objective time and subjective time. The objective time co-exists with universe. It has always been there and there is nothing that we can do about it. The subjective time is temporal passage experienced by human being. The problem arises when time comes to measure or conceptualize objective time. The conceptualization of objective time could be done with reference to

'subjective' human experience. Similarly, subjective time cannot exist without some reference to the possibility of 'objective' time. The narrative brings 'two times' together and creates narrative time. The narrative time represented in text becomes constituent of story and discourse. Time in narration can be defined as the relations of chronology between story and discourse. Then, story-time conceived of as linear succession of events and discourse-time refers to linear disposition of linguistic segments in the continuum of text. What we call 'discourse-time' is available in the form of textual arrangement.

The relation between story-time and discourse time constitutes the essential focus of narrative theory in the classical French narratological mode and the seminal text of that tradition is Gerard Genette's 'Discours du recit' in his *Figures III* (1972), translated as *Narrative Discourse* (1980), in which he establishes three basic temporal categories, *order*, *duration*, and *frequency*, answering the questions *When?*, *How long?*, and *How often?* respectively. The category of order contrasts the 'real' chronological order in which the events of the story took place and the order in which they are recounted by the particular narrative text. Genette catalogues a number of anachronies or deviations from this neutral mirroring of the chronological order, the most interesting of which for the research purpose are those involving direction, namely backwards as in the

case of the analepsis (flashback), or forwards, as in the case of the prolepsis (flashforward). The category of duration contrasts the amount of 'real' time elapsed in the story and the amount of textual time (literally meaning textual space) involved in presenting it. The units of measurement of this category are speed or pace, summary, pause, scenic presentation. The category of frequency contrasts the number of times an event 'really' happened in the story and number of times it is narrated. There are four basic possibilities as:

- Singulative frequency narrative : recounts once what happened once.
- Repetitive frequency narrative : recounts more than once what 'really' happened only once.
- Iterative frequency narrative : recounts only once what 'really' happened more than once.
- Irregular frequency narrative : occurs when what 'really' happened several times also recounted several (but different number of) times.

The three modes of temporal presentation interact not only with each other but with non- temporal aspects of presentation like setting, characterization, and focalization. Dramatic effects can be achieved by any of these manipulation of story-time. The most striking among these, for the present research, is effected by the *order* in which events

are presented. The flashback (in Genette's term, analepsis) presentation of order is one of the oldest and overused devices of literary narrative. It is a favorite device of first person omniscient narrator where the narrator gets freedom to move in and out of the time boundaries for achieving effects of surprise, tension, and delay. At the same time, a narrator can assure reader, while using analeptic device, of narrative stability. The narrative is presented in such a mode that the reader gets convinced of narrator controlling story telling. The narrator can extend narrative time in distant past but as a reader, we can rest that narrative will be eventually revealed in due course of time. The proposition is essential to consider for present research, as it would be useful to expose relation between history-time and present-time. Moreover, a query would be if cumulative effect of time orientations appropriately keeps given narrative in line with reliable reference point for either the narrative or narrator and its context.

Characterization in Text

The narratology provides us with alternate explications of the term 'literary character' and are distinguished as follows:

Character as device, one of the pieces or components of the composition or design of the literary work. In this approach, character is basically one the embodiments or manifestations of the author's

overall artistic-esthetic procedure. More specifically, it can be a means to fulfilling an organizational functions like retard the action, impart information, highlight a scene, set the stage for something, creating a effect of suspense, laughter, horror etc., or embodying an architectonic pattern with contrast, gradation, analogy. Literary character can be classified in terms of its function in the discourse schema and its progression as major and minor.

Character as textual speaker with his/her speech position, voice, and source of utterance. The character plays communicative role in the system represented by the text in a narrative level. It leads to distinguish between narrator, narratee and narrative perspectives.

Character as thematic element, one of the figural projections of the narrative text's underlying thematic deep structure. Character is seen as a manifestation of one or more general abstract intentional units underlying ideas, concepts, views, and values of the narrative. This is most obvious in allegorical or symbolic texts but, in principle, are universally accepted. For Tomashevsky, the literary character is a cluster of motifs with a proper name, one of the elements of the work's theme. For Barthes, he is a macrosign or semantic complex, composed of a cluster of smaller units (*semes*) unified by proper name.

In the discussion of characters in story, character becomes a construct within the abstracted story described in terms of 'traits'. When it comes to a text, characters don't come in the network of traits but written indicators dispersed throughout a text. To analyze these indicators of text-continuum is to study characterization and arrive at construct of character in a text. These character-indicators will be understood as designating human or human like individual existing in possible narrative world and capable of fulfilling position as narrative agent. The ascription of mental traits or properties to a narrative agent on the basis of textual data is what we say characterization. It can be based on inference drawn from individual acts of the narrative agent, details of his looks and setting etc.

Uri Margolin deals with the concept of character by proposing the following statements:³¹

1. Statements about dynamic mimetic elements: verbal, mental and physical acts of narrative agents.
2. Statements about static mimetic elements: narrative agent's name, appearance, customs, habits, man-made and natural setting or environment.
3. Statements about formal textual patterns such as groupings of narrative agents; the analogies, the parallels or contrasts between them created by such groupings.

The statements about characters could be seen on the basis of two types of indicators of characters: direct definition of character and indirect presentation of character. In direct definition we are told what the character is like and in indirect definition we are shown what the character is like. Indirect presentation operates showing characters engaged-or not engaged in action when they might reasonably be expected to do something. What character says, how he or she says it, and in what context he or she speaks can be a particularly effective and economical way of characterizing not only the speaking characters but also those spoken to, and those spoken about. A character can be effectively contrasted with another character to heighten some of the aspects. Character's external appearance can be used in at least suggestive evidence for or against them. Other than these, character's environment, their names, analogy with other character indicate a trait or traits both through its content and through form.

At the end of the discussion of characterization, it becomes essential to keep in mind that 'acts' of narrative agents, in the process of characterization, are available to arrive at above observations with reference to the cultural world of the text. As Uri Margolin observes,

“ Human *acts* are not immediate, elementary data to be identified and described per se but hypothetical,

complex constructs posited by the reader from narrative data about the doings of NAs, after these data have been interpreted for their cultural and social significance.”³²

The acts are identified, categorized and typified before they are brought for the characterization of their agents. In this sense, *frames* of certain types of human situations and activities are available that provide the reader with information doings and objects to construct a recognized type of act about specific narrative agent(s). Uri Margolin suggests two factors employed by the reader in any interpretation of human doings in characterization as: symbolic codes and literary codes³³. The reader’s interpretation is further guided by symbolic codes which ascribe standard cultural significance/status to certain phrases or gestures. In literary codes, generic and text-specific codes play important role in determining the significance of the doings of narrative agents. The frames and symbolic and literary codes available to the reader differ from each period and culture.

Focalization

The term Focalization was introduced into critical discourse by Gerard Genette to dispel, as he himself says,

“a regrettable confusion surrounding distinction between the question who is the character whose point

of view orients the narrative perspective? and who is the narrator?"³⁴

To formulate briefly, these questions are 'who sees?' and 'who speaks?' Of course, before Genette his predecessors on like Percy Lubbock, Cleanth Brooks and Robert Penn Warren, F. K. Stanzel and Wyne Booth did considerable amount of work on 'narrative perspective' and point of view.

Focalization is a matter of mediation. As Sholomith Kenan puts it with exemplary brevity, "the story is presented in the text through the mediation of some "prism", "perspective", "angle of vision" verbalized by the narrator through not necessarily his. Following Genette, I call this mediation 'focalization'.

The story is presented-transformed into narrative text-through double mediation namely, voice of narrator that speaks and 'eyes' of focalizer that 'see'. As Patrick O'Neill writes,

"the focalizer is not a 'person', not even an agent in the same way that the narrator or implied author is a narrative agent, but rather a chosen point, the form which the narrative is perceived as being presented at any given moment."³⁵

The focalizer may be perceived as an external or internal to the story presented. An external focalizer will be narrative-focalizer and

the internal focalizer will be character-focalizer. Focalization, moreover, needn't be constant throughout a text: it can be variable to any degree. Rimmon Kenan makes threefold distinction as fixed focalization, where the same focalizer is maintained through out the narrative; variable focalization employing two different character focalizers and multiple focalization, employing several different types of focalization, internal or external or both. Rimmon Kenan discusses interesting point that while focalization is always a matter of 'seeing' the vision involved is by no means limited to physical focalization, but can also include psychological and /or ideological component.

Narrative, however, are not only focalized by someone or something. In other words, focalization has a subject; focalizer and an object; focalized. The focalizer is the agent whose perception orients the presentation, whereas the focalized is what focalizer perceives.

Levels of Focalization

There are three possible levels of focalization- simple, compound and complex- each of which may be applied to whole text or to parts of text. When there is a single focalizer involved, it is simple focalization. We can speak of compound focalization when there is more than one focalizer is involved and we can speak of complex focalization in cases where the focalization is essentially ambiguous or indeterminate. Simple focalization can be said to occur

when, for example, a single narrator also functions as focalizer for the entire duration of the text. Compound always involve, whether explicitly or implicitly, some form of embedded focalization is present. In this context, it relevant to mention that the narrator is always focalizer, having no choice whether to focalize or not, only to how to do so. In this case, narrator necessarily has particular 'vision' of the narrative world projected. When focalization is clearly indeterminate, it can be referred as complex. In this sense, it provides us simultaneously with too much and too little information to make a definite decision as to the location of the focalizer.

One way of finding proper location of focalization is who/which is the most authoritative focalization/level of focalization. To situate the ultimate locus of focalization is essentially to explore extratextuality of a given narrative text. In this sense, focalization is a powerful manipulative textual device. With this device, a special claim can be made not only on reader's attention but also on their sympathy. As Mieke Bal observes,

“ the reader watches with the character's eyes and will, in principle, be inclined to accept vision presented by that character.”³⁶

At this stage of discussion, the researcher would like to consider what Patrick O'Neill claims about focalization:

“Focalization indeed can be read as logically prior to the act of narration: before the narrative voice speaks, it is positioned (by implied author) in time and space, a decision is made as to where (and when) the (implied) reader will position the point of origin of both the narrative voice and primary focalization. To this extent, focalization provides a bridge to consideration of an area considered by classical narratology to be beyond the boundaries of its proper concern, namely extratextual reality.”³⁷

It follows that there must be some agency behind the narrative chosen that directs us towards the third aspect which is, narration.

NARRATION

One can easily observe that an author is responsible agent for the production of narrative text and its communication. Within the fictional world, a fictional narrator transmits to fictional narratee involved in that narrative. It is a process of narrating found in textual product of narrative content, a story. The process of narrative transmission is followed by some mediacy. It is the generic characteristic that distinguishes narrative from drama and poetry.

Narration and Story

Narration, as mentioned above, is available through the text to present the story. The most immediate relation of narration to story is

in temporal way of relation with events of the story. Gerard Genette classifies them under four headings as³⁸:

- **Ulterior Narration** : The events are narrated only after they happen.
- **Anterior Narration** : The narration precedes the events. It is predictive narration using future tense.
- **Simultaneous Narration** : The narration goes simultaneous with events.
- **Intercalated Narration** : The narration and events follow each other in alteration.

Apart from temporal relation, narration determined in its duration and place. That is, the time it takes to tell something and the place in which it occurs.

Narrative Levels

Each story has narration that tells the story. A character whose actions are object of narration can himself narrate a story or some other can turn narrating a story. It can happen in infinite turns. Such narratives within narratives create a hierarchy of levels where each narrative is subordinate to the narrative within which it is embedded.

In this structure, the highest level is the one immediately superior to the first narrative and concerned with its narration. Gerard

Genette calls this the extradiegetic level (Diegesis, for Genette is roughly analogous to Rimmon Kenan's 'story'). The second, diegetic level is subordinate to extradiegetic level narrated by it. The diegetic level is the events themselves. The stories told by fictional characters in the diegetic level constitute a second-degree narrative, hypodiegetic level.³⁹ The transition from one narrative level to another is in effect by the act of narration.

Sometimes the transition is not marked but is a part of narrator's strategy to digress the story. Rimmon Kenan observes,

“ Modern self-conscious text often play with narrative levels in order to question the borderline between reality and fiction or to suggest that there may no reality apart from its narration.”⁴⁰

Narrator

Patrick O'Neil calls it the ventriloquism effect⁴¹ in narration where narrative is the representation in a narrative text, by its narrator: of what is said (or thought) by its character. In this effect, the primary voice of the narrator presents another secondary voice, that of a character speaking 'through' it.

The narrator has three possibilities of exploring his role in given narrative:

1. The narrator simply reports the utterance of a character. Here, we hear only the voice of the narrator telling rather than showing. It is what Frank Stanzel calls teller-character whose main function is,

“to tell, narrate, report to communicate with the reader, to quote witnesses and sources, to comment on the story, to anticipate the outcome of an action or to recapitulate has what has happened before the story opens.”⁴²

2. The narrator reports exactly what the character ‘actually’ said. The narrator elects to show rather than tell about it. It is what Frank Stanzel calls reflector-character whose main function is,

“to mirror in his consciousness what is going on in the world outside or inside himself. A reflector-character never narrates in the sense of verbalizing his perception, thoughts and feeling, since he does not attempt to communicate his perceptions or thoughts to the reader.”⁴³

Almost all narrative texts oscillate between these two modes of presentation. This distinction can be traced back to the beginning of literary theory. It underlies Plato’s concept of diegesis and mimesis and it proves the conceptual framework for the innumerable oppositions of the telling/showing kind.

3. The narrator focuses our attention on some intermediate points on that scale by apparently combining his or her voice and that of character. It makes overtly mixed or compound filtered through the narrator's perception and presentation of it. It is, as what Mieke Bal calls 'text inference'.

All narratives are uttered whether metaphorically or literally by the voice of narrator. While analyzing a narrative text, as a reader, we measure narrator's objectivity and reliability primarily by our perception of degree of his or her involvement in the narrative reality presented. In this regard, we may distinguish narrators as character-narrators, who figure as character within a narrative and external narrators, who don't figure in narration.

A character-narrator who appears as a character in his or her own narrative is, of course, external to that narrative as its narrator and importantly, in this context, internal to it as a character. An external narrator, always completely absent from narrative reality he or she evokes, is instinctively credited by the reader with complete narrative authority and therefore complete objectivity.

The researcher would like to present some aspects functional to a narrator. In the first place, a narrator is obviously connected to the story, as his is vital role in properly said narrative function. Secondly,

a narrator is part of narrative text where he/she is articulated towards internal organization of a text. Genette calls this function as metanarrative “stage directions.” The third aspect is of situation of communication accepted narrating. In this narrating act, direct communication is between the narrator and narratee- present, absent or implied. This functional aspect of narrator gives two ways of looking at narrator as :

1. The existence of narrator giving way to narratee’s existence.
2. The function that concerns the narrator’s orientation towards narratee may emerge as verifying contact and action with narratee. The moral, intellectual, ideological and attesting mode of narrator towards narratee.

Types of Narrator

The narrators are typified on the basis of the narrative level to which the narrator belongs, the extent of his participation in the story and finally his reliability⁴⁴. As given in the above discussions of levels of narrative, a narrator who is ‘above’ or superior to the story he narrates is extradiegetic narrator. On the other hand, if the narrator is also a diegetic character in the first narrative told by the extradiegetic narrator, then he is a second degree, or intradiegetic narrator. There can also be narrators of third degree (hypodiegetic), fourth degree (hypo-hypodiegetic) and so on.⁴⁵

A narrator who does not participate in the story is called heterodiegetic narrator whereas the one, who takes part in it, at least in some manifestation of his 'self', is homodiegetic narrator. The extradiegetic narrators when do not participate in the story they narrate, they get higher narratorial authority are called omniscient narrators. The degree of participation varies from case to case.

A reliable narrator is one whose narrating of story and commentary on is supposed to take as an authoritative account of the fictional truth by its reader. An unreliable narrator, on the other hand, is one whose narrating of story and commentary is suspected by the reader. The unreliability of narrator is identified on the basis of narrator's limited knowledge, his personal involvement and his problematic value scheme. A narrator's moral values are considered questionable if they do not tally with those of implied author of the given work. Rimmon Kenan observes,

“ The trouble with the foregoing statement, however, is that the values (or 'norms') of the implied author are notoriously difficult to arrive at. Various factors in the text may indicate a gap between the norms of implied author and those of the narrator: when the facts contradict the narrator's views, the latter is judged to be unreliable; when outcome of the action proves the narrator wrong, a doubt is retrospectively cast over his

reliability in reporting earlier; when the views of other characters consistently clash with the narrator's, suspicion may arise in the reader's mind; and when the narrator's language contains internal contradictions, double-edged images, and the like...⁴⁶”

Narratee

Narrators don't address into a void. Their narratives are addressed to a narratee on the same story level. To extent the similarity, the real reader is called to play a similar role to that of narratee. The real reader knows that characters in narrative are fictitious, while the narratee knows that they are real.

In a given narrative, there may be or may not be narratee explicitly designated by 'you'. In many narratives where he/she is not, the 'you' may been deleted without leaving any traces but the narrative itself. In many narratives where he/she is, the 'you' may constitute the only reference to a narrative audience.

We learn nothing explicit about the narratee as such, expect that he takes part in the events recounted to him: we don't know what he thinks of these events as he is told them; we don't perceive what his attitude towards the narrator and his narration is and so on.

Just as he may or may not be explicitly designated by a 'you'; the narratee may be a participant in events recounted to him or he may

not. When he participates in narration, his role may not be more than that of an audience in the narrative. At the same time, he may also play other roles and even play a part of narrator. The narrator's role remains dominant at such moments. An important question is, can narratee has more knowledge than narrator does?

A narratee is also typified as above on the basis of narrative level to which the narratee belongs, the extent of his participation in the story and finally his reliability. Chatman shows that not only the narrator but the narratee as well can be either reliable or unreliable.

The relationship between story, text and narration is a paradoxical one. We know very well that, in story, no character existed and tend yet we tend to think of that character's story as being in some sense more real and more primary than the particular narrative strategies employed to present it. It is through the text that we can acquire knowledge of the narration, namely knowledge of the process of its production. As Rimmon Kenan writes,

“ the narrative text is itself defined by these other two aspects: unless it told a story it would not be a narrative, and without being narrated or written it would not be a text”.⁴⁷

The levels of narrative: story, text and narration and their inter-relations discussed above constitute 'narrative world' world of the text. The researcher's next task would be to analyze 'narrative worlds'

constituted in the fictional narrative texts: *The Trotternama: A Chronicle* and *The Great Indian Novel*.

Notes

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- ² Mark schorer, 'Technique as discovery', as quoted by Wallace Martin , *Recent Theories of Narrative*, Ithaca and London: Cornell University Press, p.16.
- ³ Northrop Fry, *Anatomy of Criticism*, New York: Atheneum, 1957, pp.13-14.
- ⁴ Wallace Martin, *Recent Theories of Narrative*, , Ithaca and London: Cornell University Press, p.22.
- ⁵ Vladimir Propp, *Morphology of Folk tales*/1968/21
- ⁶ *Ibid.*,pp.92
- ⁷ Bakhtin, M.,*The Dialogic Imagination*, pp.409
- ⁸ Roland Barthes, *Introduction to Structural Analysis of Narrative*,1977, p.89.
- ⁹ *Ibid.*, p.101.

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- 29 Kenan, *Narrative Fiction*, p.37.
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- 32 *Ibid*, p.226.
- 33 *ibid.*, p.209.
- 34 Gerard Genette, *Narrative Discourse: An Essay in Method*, pp.186.

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- 35 Partick O'Neill, *Fictions of Discourse : Reading Narrative Theory*, Toronto : University of Toronto Press, 1994, p.86.
- 36 Bal, *Narratology*, p.104
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- 38 Gerard Genette, *Narrative Discourse*, pp.156-158.
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- 44 Rimmon -Kenan, *Narrative Fiction*, p.94.
- 45 Gerard Genette, *Narrative Discourse*, p.245.
- 46 Rimmon Kennan, *Narrative Fiction*, p.101.
- 47 Rimmon Kennan, *Narrative Fiction*, p.4.