T. R.

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TRADITIONAL AND EXPERIMENTAL NARRATIVE
STRATEGIES IN ENGLISH FICTION

(Master's Thesis)

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Yüksek Lisans tezi olarak sunduğum, "Traditional and Experimental Narrative Strategies in English Fiction" adlı çalışmanın, tarafımdan bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım kaynakların kaynakçada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

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ÖZGEÇMİŞ

02.08.1970 tarihinde Kırşehir'de doğdu. 1976- 1981 yılları arasında Van Atatürk İlkokulu, 1981-1987 yılları arasında Kütahya Atatürk Lisesi'nde okudu. 1988 yılında, Ankara Gazi Üniversitesi, Gazi Eğitim Fakültesi, İngiliz Dili ve Eğitimi Anabilim Dalı'nda başladığı yüksek öğrenimini 1992 yılında tamamladı. 2003 yılında Dumlupınar Üniversitesi, Sosyal Bilimler Enstitüsü, Batı Dilleri ve Edebiyatı Anabilim Dalı'nda Yüksek Lisans çalışmalarına başladı. Aralık 1992-Haziran 1994 tarihleri arasında, Kütahya Kılıçarslan Lisesi'nde öğretmen olarak çalıştıktan sonra, Temmuz 1994'de Dumlupınar Üniversitesi Fen Edebiyat Fakültesi'nde İngilizce okutmanı olarak göreve başladı. 11 yıldır Dumlupınar Üniversitesi Fen Edebiyat Fakültesi Batı Dilleri ve Edebiyatı ve Dumlupınar Üniversitesi'nin diğer birimlerinde görevini sürdürmektedir.

CURRICULUM VITAE

Born in Kırşehir, Turkey on 02.08.1970; her educational experience includes: (1) primary education at Van Atatürk Primary School (1976 - 1981); (2) secondary and High School Diploma at Kütahya Atatürk High School (1981 - 1987); (4) Bachelor of Arts degree in English Language and Education at the Faculty of Education, Gazi University in Ankara, Turkey (1988 - 1992); (5) MA student in English Language and Literature at the Institution of Social Sciences, Dumlupinar University, Kütahya (2002 - present). As for her work experience, she worked as an English Teacher at Kütahya Kılıçarslan High School (November, 1992- June, 1994). In July 1994, she started to work as an English lecturer at the Faculty of Science and Arts, Department of Western Languages and Arts, Dumlupinar University, Kütahya. For eleven years, she has been working as an English lecturer at the Faculty of Science and Arts, Department of Western Languages and Arts, Dumlupinar University, Kütahya.

ÖZET

Bu tez, İngiliz Romanında açıkça gözlemlenen geleneksel (Viktorya dönemine ait) ve deneysel (20. yüzyılın ilk yarısına ait modernism) öyküleme stratejilerini ele almaktadır. Geleneksel roman türüne göre yazılmış ve Viktorya çağının öyküleme özelliklerini taşıyan Emily Bronte'nin Rüzgarlı Bayır (*Wuthering Heights)* adlı eseriyle, 20. yüzyılın ilk yarısında yazılmış olan ve deneysel öyküleme tekniklerini içeren Virginia Woolf'un Mrs. Dalloway adlı eserini yapısalcı bakış açısıyla inceleyen bu tez, iki farklı dönemde yazılmış olan bu iki roman arasındaki başlıca benzerlikleri ve farklılıkları yapısallığı bakımından ele almakta ve bunun yanısıra öyküleme sistemine ait öyküleme, anlatıcı, kronotop, romandaki kurgusal hitap edilen kişi, bakış açısı ve öyküleme sistemine ait diğer unsurlara değinmektedir.

ABSTRACT

The present thesis focuses on the traditional (belonging to Victorian Age) and experimental (belonging to the Modernism of the 1st half of the 20th century) narrative strategies in English fiction. Applying the structuralist approach to Emily Bronte's *Wuthering Heights*, representing traditional, Victorian narrative organization of fiction, and Virginia Woolf's *Mrs Dalloway*, representing the experimental narrative techniques of the experimental fiction of English Modernism in the 1st half of the 20th century, the thesis discloses the major similiarities and differences on the structural level between the fiction of two fistinct periods, where a special attention is given to the issues concerning narration, narrator, chronotope, narratee, point of view, and other elements of the fictional system.

CONTENTS

INTRODUCTION

The present thesis focuses on the traditional (belonging to Victorian Age) and experimental (belonging to the Modernism of the 1st half of the 20th century) narrative strategies in English fiction as reified in Emily Bronte's *Wuthering Heights* and Virginia Woolf's *Mrs Dalloway*.

Our research is justified by the fact that the critical suitability and the up-to-dateness of the chosen topic postulate as the main aim of our study the scientific and value research, by applying adequate comparative investigation methodologies and a pre-established work program, of the narrative strategies of the two novels on the basis of a comparative approach that would better reveal the similiarities and difference on the structural level of the chosen texts concerning the typology of narration, narrator, chronotope, narratee, and other fictional elements, where a special attention is paid to the problem of the point of view in the fictional text.

The confirmation of this major aim in the context of a scientific research regards the following concrete objectives of our thesis, which also justify the scientific innovating character of the study:
- the research, diachronic and synchronic, of those thematic and structural elements that marked the consolidation of fiction as a distinct literary genre;
- the critical and theoretical evaluation of the major types of fiction, namely short story, novella, and novel;
- the presentation of French Structuralism, its major representatives, terminology, methodology, and its importance in the rise of Narratology as the study of narration;
- the presentation of the structuralist approach to some of the major elements of the system of fiction, including author, narrator, point of view, narrator, voice, time and place in narration, and others;
- the textual analysis of Emily Bronte's *Wuthering Heights* and Virginia Woolf's *Mrs Dalloway* in order to reveal the major narrative characteristics of the traditional versus experimental fiction.

The theoretical and methodological foundation of our study focuses on those exigencies of the contemporary scientific research that find their applicability as interpretative premises and modalities (theoretical and critical) that would allow the exposition and argumentation of the traditional and experimental narrative strategies in English fiction. In this respect, our research represents more than just the critical review of different schools, principles and methods of research, or a compilation of different theoretical and methodological perspectives of analysis of the literary discourse. However, the theoretical and methodological basis of our research is connected to the most recent and accessible bibliography, or to the fully acknowledged and accepted nationally and worldwide contributions to literary analysis, and the essential reference points of our study constitute the theoretical and critical contributions of French and Russian structuralists.

The principles and methods of research applied in our study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: comparative, typological, historical, and especially structural and narratological.

The structure of the thesis corresponds to the proposed objectives and consists of an introductory section, followed by two chapters, each chapter comprising a number of subchapters, which are followed by a section of conclusions, representing our final reflections, and by the bibliography of literary texts and critical studies.

CHAPTER I

FICTION AND FICTION STUDIES

1.1 Fiction and Its Typology

The term *fiction* is derived from the Latin word *fictio* meaning "shaping", "counterfeiting" (Kennedy&Gioia, 1995: 3). "The essence of fiction, as opposed to drama, is narration" (Roberts and Jacobs, 1995: 47-48). In a work of fiction, characters, events and the states of things are not based on factual historical information but on creative and imaginative powers. Our attempt to define it would consider fiction as imaginative writing in prose form, the aim of which being satisfactory entertainment through narration, rather than explanation or argumentation. The events and the states of beings are all invented, based on imagination but also verisimilitude semblance to reality.

Fiction in modern sense did not begin to flourish until the late 17th and 18th centuries, when people of different social types and ways of life became important literary topics. The earliest work of fiction relied almost exclusively on narration with speeches or dialogues being reported rather than quoted directly. Recent fiction includes extended events, dialogues or chain of incidents while narration is still the primary mode (Roberts and Jacobs, 1995: 47-48).

Various types of fictional texts can be identified but modern literary fiction has been dominated by two forms: the novel and the short story. On structural and thematic levels of organization of their fictional discourse, they share a number of common elements, such as: narrator, characters, dialogue, action, setting, theme, idea, point of view, chain of events in which the characters participate (Roberts and Jacobs, 1995: 47-48).

Short story as a work of prose fiction has a more recent origin than other fictional textssuch as novel and novella. The development of short story as a distinct genre is often explained in relation to the fact that it is an alternative to the novel as long narrative sequences including many characters, a wide number of incidents and detailed description, requiring long time to be read. Dealing with this problem, Edgar Allan Poe

(1809-1849), the first great theorist and one of the founders of the short story, developed a theory of short story which could be read at a short time. So the first half of the 19th century is regarded the great period of the development of the short fiction as a distinct literary genre. A short, concentrated story, he called it, "a brief prose tale" that was ideal to produce a powerful impression to the readers of that period.

Poe's influential 1842 review of Nathaniel Hawthorn's *Twice-Told Tales* stated the theory that a short story ought to be a unified artistic creation:

> A skillful literary artist has constructed a tale. If wise he has not fashioned his thoughts to accommodate his incidents; but having conceived, with deliberate care, a certain unique or single effect to be wrought out, he then invents such incidents – he then combines such events as may best aid him in establishing this preconceived effect (Britannica,2006)

This idea of a single effect is perhaps Poe's most important contribution to the development of the short story as a serious literary genre.

Short fiction is restricted in numbers of characters, details and chain of incidents. Rather than a long and extended description of events, the writer creates a limited number of characters and events through which they can participate and the protagonist of the story undergoes a process of becoming. He moves from initiation to maturity or from ignorance to learning. In a short story, writer creates a major problem that a single character must face; he/she may learn and be mature or he/she may have a tragic flaw and change.

Like the novel, short story includes particular elements of prose fiction on the structural and thematic levels, such as plot, narrator, events, setting, point of view, symbols, etc. Because of the lack of a complexity of events, in short story symbols and images are used to enrich the narration. Generally at the end of the story the reader may draw some conclusions which are sometimes stated explicitly by the author.

With the emergence of this new type of fiction all over the world innumerable stories have been printed in periodicals and many of the best known authors wrote in this genre. Among them some writers, such as William Faulkner, Ernest Hemingway,

Guy de Maupassant, Alice Walker, Flannery O'Connor, have collected their works and published them in a single volume. Today short story is still considered to be one of the most popular literary genres.

Before bringing into discussion the novel, which is the most important type of fiction, novella is to be mentioned since it is regarded as the predecessor of novel. The word "novel" is from the Italian word *novella* which means "new". In the fourteenth century Italy, the word *novella* meant short tale. Consisting of a single chain of events with a surprising turning point, *novellas* were popular tales in the Renaissance period. The origin of the *novella* genre can be said to link to Giovanni Boccaccio's (1313-1375) *Decameron:*

> *Decameron* is a collection of *novellas,* a series of one hundred tales told by ten individuals fleeing the plague. Boccaccio begins his work with a description of the Bubonic plague and leads into an introduction of a group consisted of seven young women and three young men who flee from plague-redden Florence to a villa outside of the Naples. In order to pass the time, each member of the group tells one story at ten nights. By the end of the ten days, one hundred stories are told by the characters. In English literature, the *novella* can be regarded as in midway between the short story and the novel in respect to its length and complexity (wikipedia, 2005).

In our study, the third and the most important fictional genre that is to be discussed broadly is the novel. Identified as a major genre and the most popular literary product, the novel is the most important and the most productive one compared to other genres. The novel, conceived as a representative record of human experience is distinguished from the other genres by its content and subject matter.

Short story, novella and the novel are works of imaginative writing in prose that is fiction. However, novels may be more complex than the other two and usually attempt to bring a greater sense of realism to the narrative. In respect to its structural and thematic organization, novel shares some common characteristics with short story and novella; nevertheless, novel differs from the other two because in producing a novel the author "complicates the basic story by the addition of a great deal of details on every page. The effect of this detail is very important for the reader who would come to recognize complex experiences and emotions of characters in the story" (Peck and Coyle, 1993: 107-109). The novel presents the actions, emotions and experiences of the

characters who are thoroughly the inventions of the author and who are placed in an imaginary setting.

Novels do not only give a documentary picture of life but also depict the circumstances and situations vividly and impressively in which the characters communicate and interact. Novels are concerned with presenting a picture of how people relate to society and this relation constitutes the backbone of the novel in general. More complex than short story and novella, novel is a work of long narrative written in prose and attempts to present a greater sense of realism to the narrative (Peck and Coyle, 1993: 107-110). Replacing poetry and drama, novel has become the most important and popular literary form since 18th century and particularly since the Victorian Period. During this time, the novel largely became popular as its social concern expanded to include characters and stories about the middle class.

As for its definition, in the broadest sense, *novel* is any extended fictional narrative in prose, customarily restricted to narrative in which the representation of a character occurs either in a static condition or in the process of development as the result of events or actions. "The word *roman* which is the term for novel in many languages derived from *romance* which is a medieval adventure story, usually in verse and the English word *novel* is derived from the Italian word *novella* meaning *a tale, a piece of news*" (Bozkurt, 1977: 19). Regarded as the predecessor of the novel, novellas were shorter than novel and what distinguishes the novel from the romance is its realistic concern. The two important works - Jonh Lily's *Euphues* (1578-1580) and Sir Philip Sidney's pastoral romance *Arcadia* - contributed to the development of the extended prose narrative in the 16th century England. In the 18th century, the works of Daniel Defoe and Samuel Richardson were regarded as the beginning of the novel in English literature. Its improvement as a distinct literary genre and its attainment to its fullest development as an art form was in the 19th and the 20th centuries (Bozkurt, 1977: 19-20).

Considering the diachronical development of the novel writing tradition, many types of novel have evolved due to many influential reasons. Because of some social,

political or economical circumstances, or the emergence creation of new artistic techniques, both the thematic and narrative organization of novel have been affected, which result in the development of new types of novel, which can be identified due to the differences in its both content and form. Among the most important types of novel, one should mention adventure novel, allegorical novel, autobiographical novel, bildungsroman or apprenticeship novel, Christian novel, detective, mystery, thriller novel, dystopian novel, epistolary novel, gothic novel, historical novel, hypertext novel, interactive novel, novel of manners, pastoral novel, picaresque novel, postmodern novel, psychological novel, sentimental novel, utopian novel, western novel.

In the history of novel, the Spanish **picaresque novel** contributed to fiction writing and the development of modern novel as a genre. Its definition regards "a chronicle, usually autobiographical, presenting the life story of a rascal of low degree engaged in menial tasks and making his living more through his wits than his industry" (Harmon and Holman, 1996: 389). In the picaresque novel, flourished during the Renaissance Period, "travel suggests an experience of life as a temporal and spatial movement through different components of social setting, which provides both a realistic and a satirical outlook based on action, analysis and self analysis of the main character" (Golban, 2003: 34). Bülent R. Bozkurt gives some more general distinguishing qualities of picaresque novel:

- It tells the story of a part or the whole of the life of a rogue;
- There is little character development;
- Sometimes it may satirize the society, or some national or racial peculiarities;
- It is generally realistic: it often draws upon the facts of life of a rogue. The language is plain, and the vocabulary rich. The writer often presents his story in vivid detail (Bozkurt, 1977: 20).

The picaresque novel originated in Spain in the sixteenth century since "Spain was ahead of the rest of Europe in the development of novel writing" (Golban, 2003: 31), and influenced many writers. In 1594 appeared Thomas Nashe's *The Unfortunate Traveller* - the first significant picaresque novel in English Literature, and Henry Fielding's *The Life of Mr. Jonathan Wild, the Great* (1743), also regarded as a picaresque novel . Daniel Defoe is another novelist that used the elements of picaresque

narrative in his novel *Moll Flanders* (1722): his "*Moll Flanders* presents the life record of a female picaroon" (Harmon and Holman, 1996: 389).

Another type of novel that appeared during eighteenth century is the **epistolary novel.** The definition of the *epistolary* novel is "a novel told through letters written by one or more of the characters. It has the merit of giving the author an opportunity to present the feelings and reactions without the intrusion of the author and it is also a device for creating verisimilitude" (Harmon and Holman, 1996: 192). About the popularity of epistolary novels in the eighteenth century, Lodge states that:

> Novels written in the form of letters were hugely popular in the eighteenth century. Samuel Richardson's long, moralistic and psychologically acute epistolary novels of seduction, *Pamela* (1741) and *Clarissa*(1747), were landmarks in the history of European fiction, inspiring many imitators such as Rousseau and Laclos (Lodge, 1992: 22).

Epistolary technique is one that provides the readers a direct insight into the characters' mind (Peck and Coyle, 1993: 113). In the epistolary novel, first-person narration is used and according to Lodge, in contrast to the form of journal, epistolary novel has two more advantages: one is that the same incident can be transmitted to the readers from different points of view since you can have more than one correspondent; the other is that although "you limit yourself to one writer a letter is always addressed to a specific addressee, whose anticipated response conditions the discourse, and makes it rhetorically more complex, interesting and obliquely revealing" (Lodge, 1992: 23).

The epistolary novel fell out of use in the nineteenth century, especially as Jane Austen popularized techniques of the omniscient narrator. For example, *Pride and Prejudice* (1811) was originally written as an epistolary novel but Austen rewrote it with a third-person omniscient narrator marking, in part, the end of the era of the epistolary novel (Wikipedia, 2005).

The word *sentimental* indicates an emotional reaction to something; in particular a refined or elevated response in literature or art and the term *sentimentalism* of the eighteenth century were revealed themselves in **Sentimental novel** or **novel of sensibility**. The writer whose name is usually associated with the sentimental novel is

Laurence Sterne, for his *Tristram Shandy* and *Sentimental Journey* (1768); the latter relates the travels of a man of great sensibility through France, whose encounters with people continually provoke displays of tender feelings (Harmon&Holman, 1996: 476).

The **gothic novel** is another important type of novel popular in the 18th century and it can be said to have been born with *The Castle of Otranto (1764)* by Horace Walpole. It is regarded as the predecessor of modern horror fiction and it leads to the common definition of gothic as being connected to the dark and horrific.

> There are many definitions of Gothic, originally, it denoted the archaic and medieval, deriving from the late-eighteenth-century interest in pre-Reformation subjects and aesthetic styles as demonstrated in Richard Hurd's Letters on Chivarly and Romance (1762). This fashionable interest in medieval romance found its most influential voice in Horace Walpole's The Castle of Otranto (1764), allegedly a sixteenth-century manuscript of an eleventh-century tale of murder, usurpation, incestuous desire, persecuted maidens, ghosts, and supernatural events set in a labyrinthine Spanish castle (Baker and Womack, 2002: 164).

Some features of gothic novels included exaggerated events, terror, mystery, the supernatural, doom, death, decay, old buildings with ghosts in them, madness, hereditary curses and so on. The Gothic novel could be seen as a description of a fallen world. We experience this fallen world though all aspects of the novel: plot, setting, characterization, and theme. The setting is greatly influential in Gothic novels. It not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world. The decaying, ruined scenery implies that at one time there was a thriving world. *The Castle of Otranto* is often regarded as the first true gothic novel. In Gothic novels the main character, becomes a sort of archetype as we find that there is a pattern to their characterization (Wikipedia, 2005). There is a protagonist, who is usually isolated either voluntarily or involuntarily. Then there is the villain, who is the epitome of evil, either by his (usually a man) own fall from grace, or by some implicit malevolence. In England, the gothic novel as a genre had largely played itself out by 1840. Flourished in the late eighteenth century in England, Gothic novels "concentrate on the more sensational side of romance and they depart from the social world to seek to explore the irrational passions of the mind" (Wikipedia, 2005). Mary Shelley's *Frankenstein* (1817) is also one of "the most original and probably the best known of Gothic novels. In this

novel, Frankenstein, a young scientist, gives life to a soulless monster by means of direct-current electricity" (Bozkurt, 1977: 29).

Another type of novel that emerged in the nineteenth century, perhaps the most important of all periods, is **realistic novel,** which "attempts to reproduce something of the complexity of life itself, of all the social and personal considerations that come together in a complex mix in any incident in life" (Peck and Coyle, 1993: 120). According to these critics, "**realistic"** is a label we apply to the novels that tries to provide a convincing picture of life as it is lived. Realism expressed itself in novels in two aspects: the social concern (i.e. the representation in novel of the social complexity, including social typology, institutions, moral values, customs etc.) and character in relation to social background (i.e. individual's interaction with the society which he belongs to). In the realistic novel, the individual exits in the social background, and, on a more general level, "the realistic novel can seem like a clear window on the world" (Peck and Coyle, 1993: 119) and realistic authors depict the life "according to the facts and, hence presents his interpretation of it by documenting character, story or picture with facts" (Bozkurt, 1977: 149). Realistic novelists are often moralists, concerned with how correct conduct can be achieved in the complex conditions of the real world (Peck and Coyle, 1993: 120). The realistic novel "achieved literary excellence in the hands of Stendhal, Balzac, and to a lesser degree in the hands of George Sand, Flaubert, Zola and Maupassant have also been taken as exponents of realism" (Bozkurt, 1977: 149).

Flourished in the middle of the nineteenth century, mainly due to such authors as Elizabeth Gaskell, George Eliot, George Meredith, the **psychological novel** is another type of novel. About the emergence of psychological novel Harmon and Holman state that:

> Henry James, with his intense concern for psychological life of his characters and with his development of a novelistic technique centered in the representation of the effect produced inner self by external factors, may be said to have created the modern psychological novel. The modern psychological novel may at one extreme record the inner experience of characters as reported by the author (Harmon and Holman, 1996: 417).

In general, most of the psychological novels report the flow of conscious and ordered intelligence, as in the work of Henry James, or the flow of memory activated by the association, as in the work of Marcel Proust (Harmon and Holman, 1996: 497).

Defined as "a novel that takes as its subject the flow of the stream of consciousness of one or more of its characters", (Harmon and Holman, 1996: 497) **stream of consciousness novel** is another type that emerged in the first half of the twentieth century:

> The stream of consciousness novel uses varied techniques to present this consciousness. However differing techniques employed, the writers of the stream of consciousness novel seem to share certain common assumptions (1) that the significant existence of human beings is to be found in their mental-emotional processes and not in the outside world, (2) that this mental-emotional life is disjointed and illogical, and (3) that a pattern of free psychological association rather than of logical relation determines the shifting sequence of thought and feeling (Harmon and Holman, 1996: 497).

The term *stream of consciousness* was first used by William James to describe the flow of thoughts the awakened mind. The major Anglo-American writers of the stream of consciousness novel are James Joyce, Virginia Woolf, Dorothy Richardson, William Faulkner, Thomas Wolfe (Harmon and Holman, 1996: 497).

In the most particular sense, modernism in English literature manifested itself as the stream of consciousness novel. *Modernism* is a term showing the shift from traditional, strict, reader concern toward the discovery of the new techniques of textual including structural devices, among which the stream of consciousness technique is one "which seeks to record the random flow of impressions through a character's mind" (Peck and Coyle, 1993: 124), and is used by experimental novelists to render the unspoken thoughts, memories and ideas of a character. As opposed to realistic novels in which character is presented in relation to society and reality, stream of consciousness novels emphasizes inner life and psychology of the character. Stream of consciousness novel attempts primarily to express the mental expression in the form of interior monologue. The interior monologue renders the mental experience of a character as stimulated by the contacts with reality and subconsciousness.

1.2 The Structuralist Approach to Fiction

Until the second half of the nineteenth century, literary theorists applied mimetic theory which regarded literature as an imitation of external reality but the developments in the fields of ideas, art, and literature gave new ways to the theorists to change their approaches in the analysis of literary texts. So, as a reaction to mimetic and author centered approaches, many different literary theories, which developed different narrative techniques, emerged. As opposed to the traditional ones, these new approaches were mainly text-centered, among which were the Russian Formalism, the American New Criticism, French Structuralism, and Poststructuralism (Karadaş, 2001: 5-8).

Concerning those theories and critical approaches applied to fiction, most congenial ones belong to Structuralism, which developed Narratology as the science of narration, including such particular concepts as point of view, event, time, space, narrator, voice, etc, that is those elements that actually represent the system of fictional text. In the field of literary studies, novels, short stories and novellas are approached as literary texts on both thematic and structural levels of textual organization, and narratology is firstly to be applied in the approach to the structural/narrative level of a fictional text and, in a broader sense, a *narrative* can be defined as the communicative representation of a sequence of events, combined meaningfully and temporarily. In this broader sense, films, plays, comic strips, novels, chronicles are all regarded as narratives. Therefore, narratives can be constructed using an ample variety of semiotic media written or spoken language, visual images, gestures etc. But since our study is related to literary texts, we restrict the definition of narrative to literary genres such as novel, short story, ballads etc. In this narrower sense, narrative is concerned mainly with the fictional narrative. In this respect, narratives as "the representation of a series of events" can be studied and examined into the events that constitute it and these events can be analyzed according to their position with respect to each other (Onega and Landa, 1996: 1-6).

Narrative enables to "make sense of literary texts in ways that more traditional criticism was unable to; it also helps us to interpret other texts and forms

of knowledge which circulate in the social world" (Webster, 1996: 55). For Gerard Genette, perhaps the most important theorist of narrative discourses, the definition of narrative is:

> *narrative* refer[s] to the narrative statement, the oral or written discourse that undertakes to tell of an event or series of events. In contrast, the story is the succession of events, real or fictitious, that are the subjects of this discourse. *Narrative* [is] the signifier, statement, discourse or narrative text itself; *story* [is] the signified narrative content; *narrating* [is] the producing narrative action; the event that consists of someone recounting something (Genette, 1980: 25-27).

The term "narratology", used to name the disciplined approach to narration, and, in general, to fiction, is a translation of the French term *narratologie* - introduced by Tzvetan Todorov in *Grammaire du Décaméron* (1969) - and the theory historically falls into the tradition of Russian Formalism and French Structuralism. *Narratology* is the scientific study of narrative and the term reached its popularity in the 1970's with the theoretical studies of French structuralist scholars, especially by Roland Barthes and Gerard Genette. These structural critics mostly restricted the term "narratology" to structural analysis of narrative. However, the theoretical studies of Saussure and the Russian Formalists - primarily Victor Shklovsky, Yury Tynyanov, Vladimir Propp, Roman Jakobson - prepared a base for the development of French Structuralist theories (Golban, 2003: 94). Thus, Structuralism derives both historically and logically from Formalism. Roman Jakobson, one of the original Formalists, was also, by virtue of immigration, one of the first major influences on French Structutalism:

> A direct link between French Structuralism and Russian Formalism was established in 1965 with the publication of Tzvetan Todorov's collected translations of the Formalists' *Theory of Literature*. Todorov's work is associated most often with the study of narrative, and he helped formulate the Structuralist conception of narrative as the common element of organization among diverse examples (Rivkin and Ryan, 2004: 54).

In the 1960s, Structuralism was regarded as one of the most influential school of thought for French intellectual life and literature (Rivkin and Ryan, 2004: 54). Therefore, with the influence of French "the key works on structuralism were in French, and these began to be translated in the 1970s and published in English. A number of Anglo-American figures undertook to read material not yet translated and to interpret structuralism for English-speaking readers" (Barry, 2002: 48).

In fact, the roots of narratology as the analysis of the narrative go back to classical times. The two ancient philosophers Plato, (428-348 BC) and Aristotle (384-322), made a distinction between *mimesis* (imitation, dramatic mode) and *diegesis* (narration, narrative mode). While mimesis is concerned with the dramatic representation and includes mimetic narrative genres, diegetic mode is concerned with the narration of events by a narrator, and includes diegetic narrative genres (Golban, 2003: 93-94).

In the following figure, Wallace Martin(1986 : 29) roughly shows the differences between the modern narrative theories and the methods that a critic uses in his theory:

The early French structuralists emphasized axis (1) and occasionally treated the entire vertical column of which it is a part (in which case narrative is viewed as a record of social organization that can be analyzed formally). Axis (5) is discussed by semiologists and Marxist critics. The triangle (2) is the area in which the Russian Formalists made their most important contribution to the study of narrative. Point of view criticism is represented by (3) and reader-response criticism by (4)
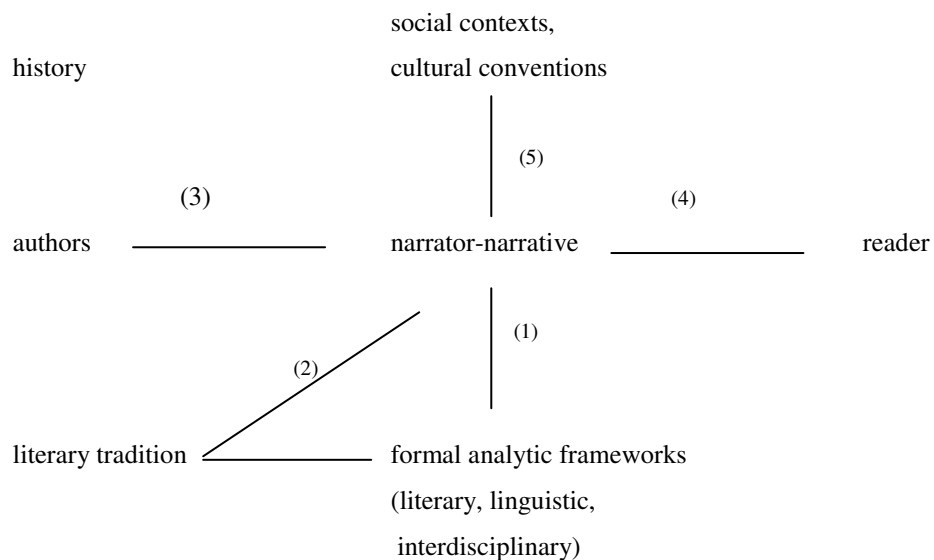
(figure 1) (Martin, 1986: 29)

Different from the earlier traditional approaches, which applied mainly mimetic theory and author-centered approach, Structuralists, which is a text-centered approach

like Russian Formalism and New Criticism, brought a new perspective and assumption to the analysis and realization of the literary texts. At this point what makes the structuralists different from the earlier traditional approaches is the fact that they emphasize the priority of the "form" of a literary text over its "content". To comprehend the meaning of the text, the structure of the text has primary importance for Structuralists (İşsever, 1999: 5-10). In the development of this kind of approach in the analysis of the literary texts, Ferdinand de Saussure, a Swiss philologist, is one of the most influential figures whose theoretical studies on language and introduction of binary oppositions are very important for the development of innovatory approaches to language and literary studies.
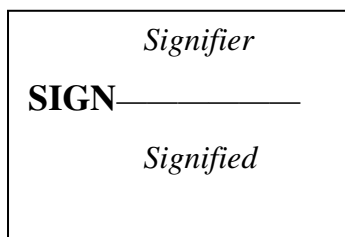
The approaches that French Structuralists assimilated in their studies go back to Saussure whose studies on language prepared a base for the development and realization of French Structuralism. Throughout the nineteenth century, approaches to language were largely diachronic, that is, the practitioners of language investigation of how a particular item had shown differences through several periods (Bressler, 1994: 59). In the early years of the 20th century, Ferdinand de Saussure introduced the synchronic approach to the analysis of language, which refers to the analysis of a particular phenomenon in its evolution at a particular time (Bressler, 1994: 60). Such an approach was assimilated by the Structuralists in their studies and they employed synchronic approach because they believed that "the structures discovered are either universal (the universal structures of the human mind) and therefore timeless, so structuralistic approaches to the analysis of a literary text is static and ahistorical" (Selden, 1989: 65). In this respect, neither the moment of the production of the text, nor the moment of its reception is important for the structuralists since their concern of study is based on synchronic approach (Selden, 1989: 66).

Saussure's theoretical studies on language and his introduction of a *linguistic sign* and the relation between the *signifier* and the *signified* are also assimilated by the French Structuralists in their studies. Saussure proposed that words are signs made up of a signifier and a signified. Contrary to the long-held definition of a word that asserted its primary function as "a word is a symbol that refers to the things in the world",

Saussure asserted that "words are not symbols which correspond to referents but are rather signs which are made up of two parts; a *signifier* (a written or spoken mark) and a *signified* (a mental image)" (Selden, 1989: 52). In contrast to the definition of a symbol, illustrated below,

SYMBOL = A THING

Saussure introduced the term sign constituting of two parts signifier and signified;

```
┌─────────────────────────────┐
│              Signifier      │
│  SIGN——————————             │
│              Signified      │
│                             │
└─────────────────────────────┘
```

According to Saussure there is no natural relation between signifier and the signified but rather an arbitrary relation between them. Although there is no natural link between the linguistic sign and what it represents, Saussure claims that in order to identify a sign from another sign, we compare and contrast one sign to other signs by this way we can distinguish each individual sign. For example we may differ the concept of "dice" from "nice" due to the initial sound markers (Bressler, 1994: 61-62). Saussure claims that meaning is determined by the differentiation of linguistic signs: "Since signs are arbitrary, conventional and differential, Saussure concludes that the proper study of language is not examination of isolated entities but of the system of relationships among them" (Bressler, 1994: 62). Saussure proposed that since we are treating "a sign as the combination in which a signal is associated with a signification, we can express this more simply as: the linguistic sign is arbitrary" (Saussure, 1983: 67), so the proper study of language is not investigation or the study of particular entities but the examination of the system itself (Bressler, 1994: 62).

Similar to linguists, structuralists also "look for the system of differences which underlies a particular human practice" (Selden, 1989: 54). In this respect, structuralists

emphasizing the role of form over content during the comprehension of the meaning of the literary text can be said to assimilate the Saussurean term "sign" as an entity consisting of *form* (signifier) and *content* (signified). Relating the emphasis of form over content:

> Structuralism emphasizes form and structure, not the actual content of the text. Although individual texts must be analyzed, structuralists are more interested in the rule-governed system that underlies texts rather than in the texts themselves. How texts mean, not what texts mean, is their chief interest (Bressler, 1994: 66).

Sausurre's another binary modal of langue/parole is also assimilated by the structuralists in the analysis of the literary texts. Saussure asserted that "language is a system which is composed of *langue* and *parole* and he made a distinction between *langue* –"a system, an institution, a set of interpersonal rules and norms and social aspect shared by the speakers and *parole* -"the actual manifestations of the system in speech and writing" (Culler, 2004: 57) and concrete individual utterances. Saussure also claims that in order to understand a language and how it operates, we must study language but not parole. According to Saussure "the proper object of linguistic study is the system which underlies any particular human signifying practice, not the individual utterances" (Selden, 1989: 52). Sharing the same basic idea, structuralists emphasize the importance of the system (langue) through which texts relate to each other, over isolated texts (parole). They believe that the critic should base his interpretation on the study of the system of rules, which leads to the literary interpretation:

> Such a belief presupposes that the structure of literature is similar to the structure of language. Like language, say the structuralists, literature is a self-enclosed system of rules that is composed of language. And also like language, literature needs no outside referent but its own rule-governed, but socially constrained system (Bressler, 1994: 63).

Since language is regarded as a self-closed system of rules which must be decoded according to the linguistic model, all texts are part of a shared system. The aim of such a structuralistic approach is to decode different literary texts in order to determine the abstract, pre-exist system of literature. So analyzing the individual texts, the critic will determine the whole system underlying the real purpose of structuralists (İşsever, 1999: 5-10). Structuralists propose that meaning can be achieved only through the "shared system of relations" (Bressler, 1994: 63).

Structuralists disregard author or the text's creator by claiming that "writing has no origin, every individual utterance is preceded by language; in this sense, every text is made up of already written" (Selden, 1989: 65). Disregarding the individual text and the author of the text, structuralists claim that:

> An author's intentions can no longer be equated with text's overall meaning, for meaning is determined by the system that governs the writer, not by an individual author's own quirks. All texts, declares structuralists, are part of a shared system of meaning, that is, intertextual, not text specific; that is, all text refer reader to other texts, Meaning can be found by analyzing the system of rules that comprise literature itself (Bressler, 1994: 63-64).

The meaning of the text is obtained not from the author's or the reader's experiences but from the "operations and oppositions which govern the language"; thus no longer the individual text (parole) produces the meaning but rather the system (langue) which employs the individual text produces the meaning (Selden, 1989: 66).

The first important developments in structuralist approach were mostly in the study of phonemes and one of the first structuralist anthropologists who applied Sauusure's linguistic models to narrative discourse is Claude Lèvi Strauss. In his work, he searched and analyzed the vivid and rich symbols used in several myths in the world history. Lèvi Strauss studied not the narrative sequence of the myths but rather the structural pattern that produces the meaning of myths. Lèvi Strauss "looks for the phonemic structure of myth" (Selden: 1989, 57), and, assuming that myth, like language, has a structure and each myth is regarded as an example of parole, Lèvi Strauss tried to investigate myth's langue that leads "individual examples (parole) to function and have meaning" (Bressler, 1994: 64).

Applying the linguistic model of Saussure, Claude Lèvi Strauss, in his book *The Structural study of Myth,* pointed out that:

> the individual tale (the parole) from cycle of myths did not have a separate and inherent meaning but could only be understood by considering its position in the whole cycle(the langue) and the similarities and differences between that tale and others in the sequence. So in interpreting the Oedipus Myth, he placed the individual story of Oedipus within the context of the whole cycle of tales connected with the city of Thebes The anthropologist Claude Lèvi Strauss applied the structuralist outlook to the interpretation of myth. He

suggested that the individual tale (the parole) from a cycle of myths did not have a separate and inherent meaning but could only be understood by considering its position in the whole cycle (the langue) and the similarities and differences between that tale and others in the sequence. This is the typical structuralist process of moving from the particular to the general, placing the individual work within a wider structural contex (Barry, 2002: 46).

Another important structuralist is Roland Barthes who, disregarding the thematic approach in literary analysis, introduced the concept of "functional syntax". Barthes says that "a narrative is a long sentence" (Harland, 1999: 226) and for structuralist narratologists, the structure of a sentence is akin to the syntax of a sentence. They describe this kind of similarity as "the overall articulation of a story obeys the certain conventional rules in the same way that the articulation of a sentence obeys the rules of a syntax" (Harland, 1999: 226). Linguistically, a sentence can be reduced to several levels of units and these units have a hierarchical order in themselves and all of them have their own units and correlations. On this basis, no level can produce meaning. Thus, by a correlation and combination, in order to attain larger levels, each unit that is involved in a particular level can produce meaning (Onega and Landa, 1996: 48). Thus, like grammatical structures of a language, through narration, narrative units are combined in order to provide larger structures and these narrative units are organized from " the simplest through the most complicated of linguistic combinations and operations" (Webster, 1996: 48).

Stating the infiniteness of narrative units, Roland Barthes in his essay *Introduction to the Structural Analysis of Narratives* (1996) states that:

> The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst 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 in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting, stained glass windows, cinema, comics, news item, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is or has been a people without narrative (Barthes, 1996: 46).

Roland Barthes attempted to develop a "model" that would introduce the basic characteristics of narrative. He tried to classify the infinite number of narratives, and *S/Z*, one of his most famous studies, illustrates "Barthes' method of analysis and he divides the story into 561 ' lexis' or units of meaning, which he then classifies using

five "codes", seeing these as the basic underlying structures of all narratives" (Barry, 2002: 50). Barthes also introduces two different types of texts: the "readerly" and the "writerly." The former is a kind of text which regards the reader as a passive consumer; whereas the latter is defined as a kind of text in which "the reader is activated and in effect becomes the writer of the text" (Webster, 1996: 98). Also about writerly text Barthes says that:

> This reader is thereby plumged into a kind of idleness – he is intransitive; he is, in short, *serious*: instead of functioning himself, instead of gaining accsess to the magig of the signifier, to the pleasure of writing, he is left with no more than the poor freedom either to accept or reject the text: reading is nothing more than a referendum.e reader (is) no longer a consumer, but a producer of the text (Barthes, 1974: 4).

Roland Barthes proposed that narrative process can be reduced to two functions that he called as *catalyser* and *nuclei*. Catalysers are in correlation with a nucleus and have a complementary nature, whereas "nuclei constitute real hinge-points of the narrative or a fragment of the narrative" (Onega and Landa, 1996: 51). Catalyser and nuclei:

> are linked by a simple relation of implication; a catalyser necessarily investigate existence of a cardinal function to which it can connect; but not vice versa. As for cardinal functions, they are bound together by a relation of solidarity: a function of this type calls for another function of the same type and reciprocally (Onega and Landa, 1996: 53).

On the level of narrative communication, Barthes, rejecting the author-centered approach, claims that narrative communication occurs between the narrator and the listener. Barthes "stresses the peculiarities of literary enunciation and insists on the differentiation between narrator (who speaks in the narrative), and implied author (who writes) and the real author (who is)" (Barthes, 1996: 46). In his essay *The Death of the Author* Barthes points out that "it is the language which speaks not the author" (Webster, 1996: 18). He proposes that we should disregard an author-centered approach in order to determine the meaning that exists in a literary text. Additionally, he stated that multiplicity of meaning included in a text does not belong to the author but to the reader. In this respect, "a text's unity lies not in its origin but in its destination, and that

we need to overthrow the myth of the author: the birth of the reader must be at the cost of the death of the Author" (Webster, 1996: 18).

Rejecting the author as the main producer of the text, Barthes sees the author as "*a paper author* and the *I* which writes the text, it too, is never more than a Paper I" (Webster, 1996: 25). Barthes also claims that meaning is determined by language and "it is the language and not experience which generates the meaning" (Webster, 1996: 26). In other words, "the text means what it means regardless of authorial intentions" (Harland, 1999: 234).

Tzvetan Todorov, another important theoretician, also brings into discussion the syntax of narrative and claims that "we shall understand narrative better if we know that is a noun, the action a verb" (Harland, 1999: 226). What Todorov states is that if a grammatical sentence obeys the rules of syntax, in a story events or units of action must follow one another. About Todorov's attempt to establish the universal syntax or structure of narrative, mention should be made of the following fact:

> Establishing a grammar of narrative, Todorov decrees that the grammatical clause, and, in turn, the subject and verb, is the basic interpretative unit of each sentence and can be linguistically analysed and further dissected into a variety of grammatical categories to show how all narratives are structured (Bressler, 1994: 65).

Gérard Genette, perhaps the most important structuralist scholar, focuses on the way in which a story is treated in the process of telling (Harland, 1999: 226). Genette, in his book *Narrative Discourse* (1980), which was first appeared as *Nouveau discours du récit,* suggests a systematic theoretical framework applicable to all narratives (Genette, 1980: 172). Genette's innovatory key concepts about the theory of narrative include some binary opposition. First of all, he distinguishes between "mimetic" and "diegetic" – ways in which parts of a narrative are presented. The second opposition includes "narration" and "description" and the last one is "narrative" and "discourse" (Selden, 1989: 60). The term "focalization" is another key term introduced by Genette to explain the difference between "perspective" and "point of view" and Genette also divides narrative into three levels: story (histoire), discourse (récit), and narration and these three levels include three fundamental domains of classification:

order (the difference between the assumed sequence of events in the "story" and the time sequence in the plot, with such relevant techniques as prolepsis and analepsis, i.e. flash-forward and flashback); 'duration ' (or the pace of narration, referring to the comparative extent in time of the events in the "story" and the amount of text allotted to them, the extreme forms being ellipsis and the descriptive pause), and 'frequency ' (how often a single event is repeated in the narrative, or vice-versa, if a repeated event is referred to only once for instance) (Surdulescu, 2000).

Genette also examines the narrating instance and the writing instance:

the role of the narrating "instance" (the one who narrates) as distinct from that of the "writing instance" (the one who writes) and that of the characters (the agents of the action). Genette's contribution to the definition of the narrative instance involves the coining key concepts like that of "time of the narrating" (that is, of the narrative's temporal position with respect to the time of the story narrated), and the notion of the narrative levels, which he conceives a s intangible and yet impenetrable boundaries separating the worlds of the characters and events narrated; of the narrator and his addressee, the narrate; and of the author and his addressee, the reader (Onega and Landa, 1996: 172).

According to Genette there are three kinds of narrators: *homodiegetic narrator* (inside the narrative and a marginal character), *heterodiegetic narrator* (absent from the narrative); and *autodiegetic narrator* (inside the narrative and the main character).

Structuralism offers thus a very important theoratical input to the approach to fiction; yet, "the importance of this theoretical bavkground of the structuralist apprıach presents some clear weakness regarding the lack of rigor in the grammars to which structures are supposed to be analogous" (Golban, 2003: 96). In other words, "there is often a marked arbitrariness in the choice of an object of study – a set of texts for example - as well as in the definition of units, the rules of combination, and the selection of significant features" (Cook, 1995: 146). However, as complex and ununified as it may appear, and even if accused of having failed to combine theory with practice, the structuralist approach follows three major directions: (1) to analyze mainly prose narratives, relating the text to some larger containing structure; (2) to interpret literature in terms of a range of underlying parallels with the structures of language, as described by modern linguistics; (3) apply the concept of systematic patterning and structuring to the whole field of Western culture, and across cultures (Barry, 2002: 49).

In this respect, in order to practically apply the theory to fiction analysis, a special attention and consideration are to be given to fictional text as a system consisting of a number of structural elements, among which of primary importance is the point of view, author, narrator, chronotope and others.

1.3 Fiction and Its System of Elements

The "intrinsic context of a work is a communicative context" (Onega and Landa, 1996: 9) and a narrative (fictional) text involves a discourse situation in which there are a number of elements constituting a fictional communicative model. Theorists, studying on the structural organization of literary texts, use a linear communication model in which the narrator plays a mediating role between author and reader. In fact, this kind of communicative relationship exists in linguistics. Linguistics use similar kind of communicative model to explain nonnarrative communicative discourse through which a message is conveyed by a speaker to a listener. Although linguistic communicative model and literary communicative model in common certain characteristics, many other constituents can be added to the left and right of the message, because "the situation in fiction is more complicated than in everyday conversation" (Wallace, 1986: 153).

One of the most important contributors to the development of structural analysis of language, Roman Osipovich Jakobson, a Russian scholar and one of the most acclaimed linguists of the 20th century, defined in his study *Linguistics and Poetics* six constituent elements of communication:

                    Context

Sender   Message   Receiver

                    Contact

                    Code

the sender (not necessarily the same as the addresser)

the receiver (usually but not necessarily the same as the addressee)

the context (the referent or information)

the message (the particular linguistic form)

the message (the particular linguistic form)

the contact (the medium or channel)

the code (the language) (qtd. in Golban, 2003: 13)

About the relations among these six constituent elements of communicative model, Coney states that:

> The *adresser* sends a message to the *addressee.* To be operative the *message* requires a *context* referred to ("referent" in another, somewhat ambiguous, nomenclature), seizable by the addressee, and either verbal or capable of being verbalized; a *code* fully, or at least partially, common to the addresser and addressee (or in other words, to the encoder and decoder of the message); and, finally a *contact,* a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication (Coney, 1988).

Jakobson states that corresponding to each constituent elements of the communicative act there is a particular function of language:
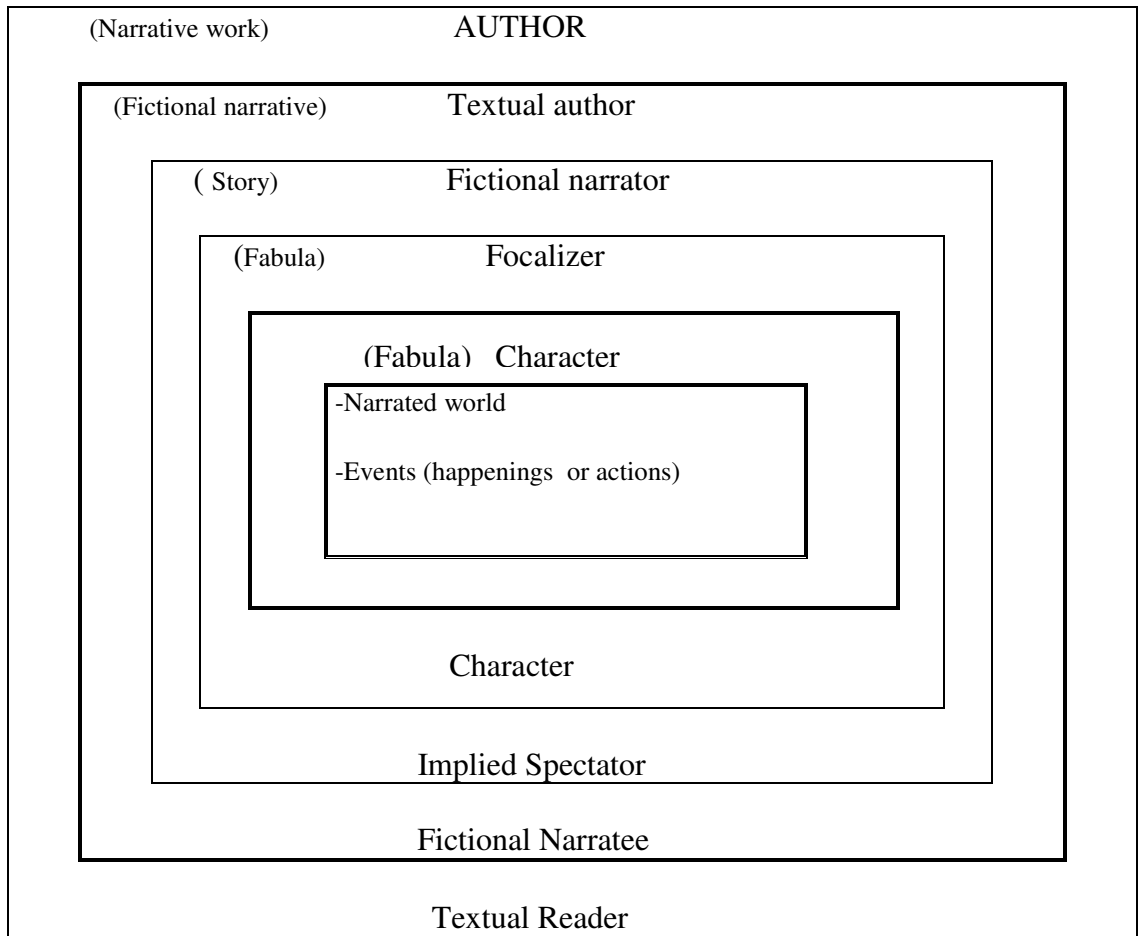
REFERENTIAL

POETIC

EMOTIVE   PHATIC   CONATIVE

METALINGUAL

In this communication process, the sender sends a message to receiver. The *emotive function* focuses on the sender and represents the speaker's intended message. The *conative function* illustrates the emphasis on the receiver. The four other functions – referential, poetic, phatic metalingual - are related to the message itself. The *referential function* emphasis the cognitive use of language. The *poetic function* attempts to show the decorative or aesthetic function of language. The *metalingual function* includes the language itself and it aims to clarify the situation in which it is used. Last function, *phatic function*, refers to the channel that is used between the speaker or the addressee (Golban, 2002: 336).

Fiction is also a form of communication and a fictional text should be studied as a literary system consisting of a number of elements which organize and maintain the structure of this system. Concerning the elements of a fictional text conceived as a narrative discourse, they involve a communicative situation in which there is always an author, a reader and a text connected to a certain social context. Fictional texts (literary narratives) are thus to be included in narrative communicative discourses in which textual figures, roles or positions exist.

The investigation of elements of a narrative text faces a structural complexity due to the examination and description of new constituent elements. The participants that constitute the narrative communication model have been changed by the description of new roles, figures and participants. Theorists have presented literary communicative discourse models by addition and elimination of different kinds of figures, participants or positions, where Onega and Landa (1996, 11), for example, formulate the following structure of the fictional narrative:
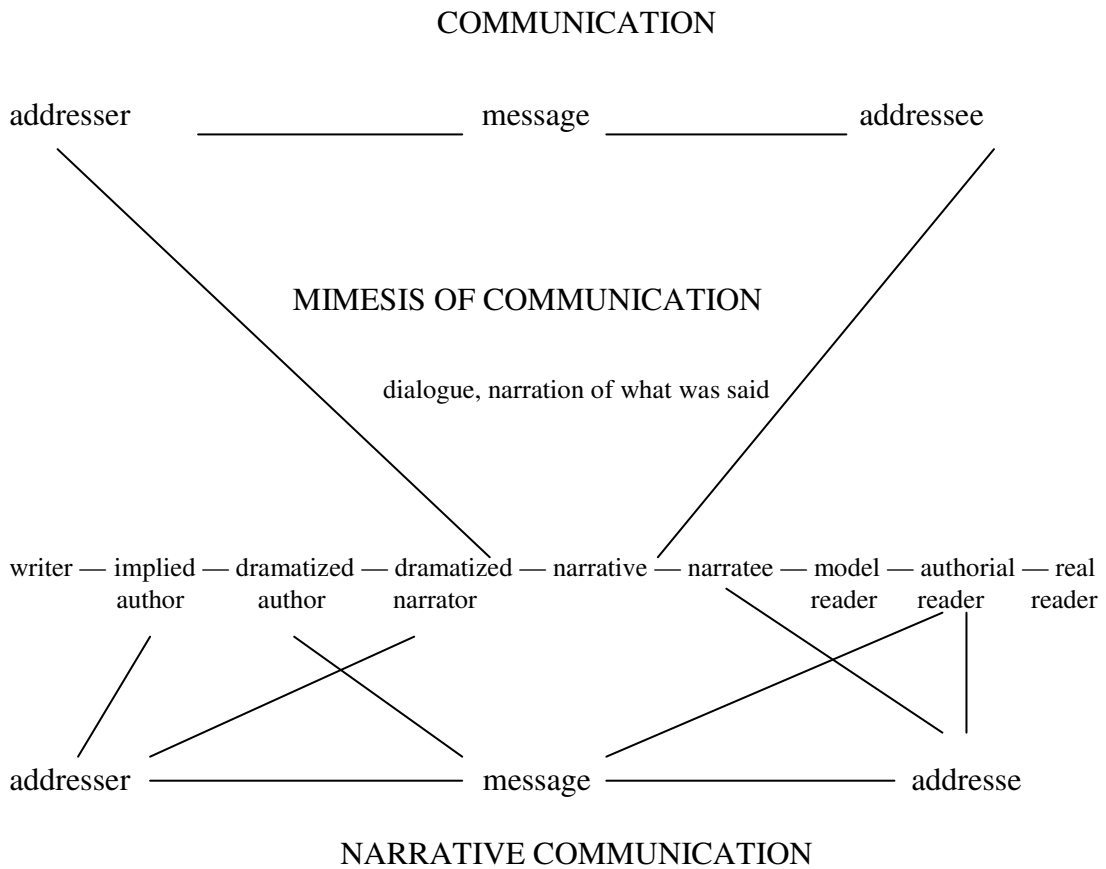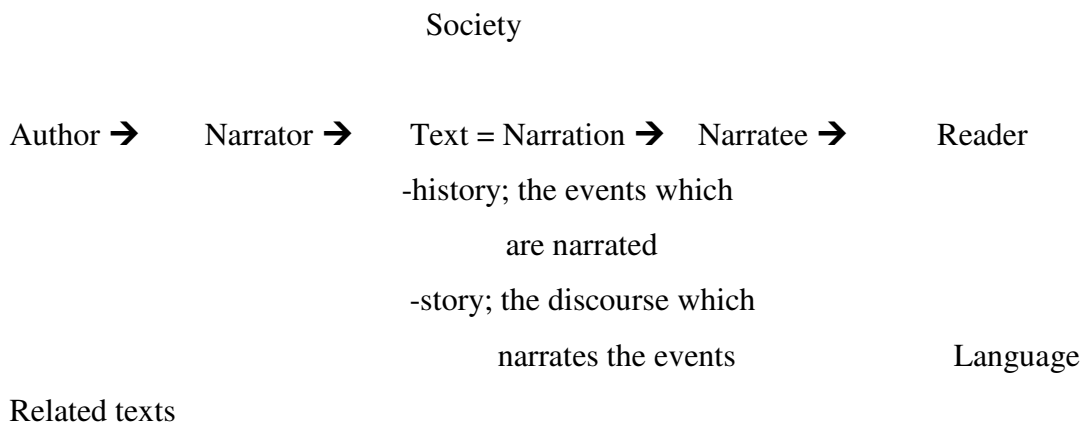
Author's Context

```
┌─────────────────────────────────────────────────────────────┐
│  (Narrative work)                AUTHOR                        │
│  ┌─────────────────────────────────────────────────────────┐ │
│  │  (Fictional narrative)     Textual author                │ │
│  │  ┌───────────────────────────────────────────────────┐  │ │
│  │  │  ( Story)              Fictional narrator           │  │ │
│  │  │  ┌─────────────────────────────────────────────┐   │  │ │
│  │  │  │  (Fabula)              Focalizer              │   │  │ │
│  │  │  │  ┌───────────────────────────────────────┐   │   │  │ │
│  │  │  │  │   (Fabula) Character                   │   │   │  │ │
│  │  │  │  │  ┌─────────────────────────────────┐  │   │   │  │ │
│  │  │  │  │  │ -Narrated world                 │  │   │   │  │ │
│  │  │  │  │  │                                 │  │   │   │  │ │
│  │  │  │  │  │ -Events (happenings  or actions)│  │   │   │  │ │
│  │  │  │  │  └─────────────────────────────────┘  │   │   │  │ │
│  │  │  │  └───────────────────────────────────────┘   │   │  │ │
│  │  │  │                  Character                    │   │  │ │
│  │  │  └─────────────────────────────────────────────┘   │  │ │
│  │  │                 Implied Spectator                   │  │ │
│  │  └───────────────────────────────────────────────────┘  │ │
│  │                   Fictional Narratee                     │ │
│  └─────────────────────────────────────────────────────────┘ │
│                     Textual Reader                            │
└─────────────────────────────────────────────────────────────┘
```

(Figure 3)

Onega and Landa (1996; 11) also show the activities that the above presented textual figures are involved in:

Subject	Activity(Verb)	Direct Object	Addressee(Indirect Object)
Author →	Writing →	Literary Work →	Reader
Textual author→	Literary Enunciation →	Literary Text →	Textual Reader
Narrator →	Narration →	Narrative →	Narratee
Focalizer →	Focalization→	Focalized(story)→	Implied Spectator
Agent →	Performance→	Action →	(Agent)

By adding different elements, Wallace Martin (1986: 154) presents his own literary communicative structure:

COMMUNICATION

addresser _____ message _____ addressee

MIMESIS OF COMMUNICATION

dialogue, narration of what was said

writer — implied — dramatized — dramatized — narrative — narratee — model — authorial — real
author   author   narrator   reader   reader   reader

addresser ——————————— message ——————————— addresse

NARRATIVE COMMUNICATION

Petru Golban (2003: 15) presents the following correlation of elements in the fictional communicative system:

Society

Author →   Narrator →   Text = Narration →   Narratee →   Reader
                              -history; the events which
                                are narrated
                              -story; the discourse which
                                narrates the events   Language
Related texts

The above presented system points to the existence of six main elements: text, author, reader, society, language, related texts, where the text is the central element, consisting of other elements, such as narrator, events, narratee, point of view, etc., and all of them are interwoven and establish relations with each other as a whole to construct a structure for a narration. On the other hand, each of them develops its own typology, as author, for example, is related to the real author - the person who actually wrote the text; the implied author - is the person whom the text's features and contents imply wrote it; and the narrator - the 'voice' that tells the story (Longman, 145-47).

Author: Since literature can not be separated from the person who created or produced the text, "authors are commonly represented as being the source of creative talent, genius and imagination" (Webster, 1996: 19). Especially in the traditional approaches, before the 1950s, the meaning of literary texts is at the hands of an author-God and the author is regarded as the main source of the textual meaning and its assumption. This situation goes as back as the Romantic period, where, since the stress is on the importance of the individual, critics emphasized the importance of the author of a certain literary text. Starting with 1960s, which saw the rise of Structuralism, "there is a shift from an emphasis on the author to an emphasis on the text" (Peck and Coyle, 1993: 167). In his essay *The Death of the Author*, Roland Barthes, pointed out that it is the language which speaks not the author, and he proposes that we should disregard an author-centered approach in order to determine the meaning that exists in a literary text. Additionally, he stated that the multiplicity of the textual meaning does not belong to author but to the reader. In this respect, a text's unity "lies not in its origin but in its destination, and that we need to overthrow the myth of the author: the birth of the reader must be at the cost of the death of the Author" (Webster, 1996: 18).

Challenging the traditional assumptions on the author, as the originator of the literary work, many modern theorists and critics started to change their attention from author and proposed that the attention should be given to the literary work or the text instead of the author: "they suggested that the critic's main concern was with the language and form of the text being read and not with the author who produced it" (Webster, 1996: 17). This kind of approach is related a school of literary criticism

known as "American New Criticism", which started during the 1940s and 1950s, in America, and which received its name from John Crowe Ransom's 1941 book *The New Criticism.* New Critics regarded literary text as a self-sufficient, a self-contained, or a self referential whole. In this respect, New Critics and French Structuralists have a common point in terms of their approach to literary work. New Critics proposed that the meaning of the text can be assumed objectively; that is, without the intention of the author. So the shift of the emphasis from author to text is related to the concept of *intentional fallacy* of New Criticism. The *intentional fallacy* was used by two important New Critics Wimsatt and Beardsley who claimed that the author's intention does not determine the text's meaning but rather the meaning is determined merely by close reading of the text (Karadaş, 2001: 7). They argued that we may know information about the author's life (for example his life, works, critical ideas) but this does not mean that the author determines what the text means because we can not know or guess what an author meant to say:

> Wimsatt and Beardsley claim that in order to understand the full meaning of a text, one must lay aside all possible intentions of the author and concentrate on the text itself. Although a literary work has an individual author, that fact should not distract the reader from exploring the public meaning accessible through the organic structure of the text. In addition to claiming that one should reject the idea of an author's intention in order to attain an understanding, Wimsatt and Beardsley also affirm that "[t]he poem is not the critic's own and not the author's" (750). Rather, it becomes the public's at its birth because it exists for others to examine: its characteristics, its language and contents, are public knowledge. Readers inevitably apply standards distinct from the author's to the study of literature in order to articulate its truth. Thus, Wimsatt and Beardsley argue, to discover this meaning the reader should discard any concern about the author's intentions or reasoning. Instead, the reader should use and rely upon his or her knowledge of linguistics and literary elements to form a conclusion concerning the thematic focus and unity of the work (Wikipedia,2005).

Implied Author: The author of a literary text, besides its version as the real author, is of other types, of which the mostly brought into discussion one is the so called "implied author", another figure of narrative communicative model, which was suggested by Wayne Booth in his book *The Rhetoric of Fiction* (1961). Unlike the text's real author, the implied author is an entirely fictional figure. Booth made a distinction between the real author whose name is on the title page of the printed book (e.g. Charles Dickens or Emily Brontë) and a narrative one, which comes to us through the filter of an intervening persona, an "implied author" like David Copperfield or Jane Eyre. Thus,

"Booth's implied author appears to be anthropomorphic entity, often designates as *the author's second self"* (Rimmon-Kenan, Shlomith, 1983: 86). According to this view:

> The implied author is the concerning consciousness of the work as a whole, the source of the norms embodied in the work. Its relation to the real author is admitted to be of great psychological complexity, and has barely been analysed, except to suggest that implied authors are often far superior in intelligence and moral standards to the actual men and women who are real authors. (Rimmon-Kenan, Shlomith, 1983: 86)

Different from the text's real author, the implied author is also different from the narrator: "While the narrator can only be defined circularly as the narrative voice or speaker of a text, the implied author is – in opposition and by definition – voiceless and silent" (Rimmon-Kenan, Shlomith, 1983: 87).

The New Criticism suggested that the author's intention does not determine the text's meaning but rather the meaning is determined merely by close reading of the text; on the contrary, Booth claimed that an author is an essential part of the text because the existence of the text means the existence of an author but this author may be different from the historical author as well as different from the text's narrator. The distinction is also often made between "implied author" and "narrator", where "implied author is the real author's literary version of him/herself. Impersonal or undramatized narrators who try to efface themselves from their narration, are often difficult to distinguish from the implied author" (Booth, 1961: 145). Concerning the role of the implied author in narratives and its distinction from the real author, as well as from the narrator:

> Narrative critics attempt to isolate the narrative of a text from the real author of the text in an effort to let a text speak for itself as much as possible. Rather than referring to the real author of the text, narrative critics refer to and study the *implied author*, meaning the person who wrote the text as that person is presented in the text itself. According to narrative interpretive theory, the narrative itself provides clues that indicate who the implied author is and which views the implied author holds. Quite often, the implied author's views are indistinguishable from the views of the narrator, who may actually be a character in a story if a narrator/character is acknowledged in the narrative. The implied author is most often clearly visible, in fiction rather than in nonfiction, when the narrator is a naive character or otherwise holds views obviously different from the implied author—such as Huck Finn, the naive narrator of Mark Twain's novel *The Adventures of Huckleberry Finn*—thereby producing a sense of irony in the implied reader (SnowJr., 1995).

Wayne Booth describes the implied author as:

> As he writes, he creates not simply an ideal, impersonal impersonal "man in general" but an implied version of "himself" that is different from the implied authors we meet in other man's works. To some novelists it has seemed, indeed, that they were discovering or creating themselves as they wrote. Whether we call this implied author an "official scribe" or adopt as the author's "second self" it is clear that the picture the reader gets of this presence is one of the author's most important effects (Booth, 1961: 70-71).

Reader: Concerning the elements of a fictional text conceived as a narrative discourse, they involve a communicative situation in which many modern theorists and critics started to change their attention from author - centered criticism to text - centered approaches to literature. Due to the innovatory changes in literary theory and criticism, it can be seen that there is a noticeable shift also in terms of the role of the reader. In the traditional approaches to fiction, the author-centered approach dominated the apprehension of the meaning of the literary text; and author has been assumed as the origin and object of literature and interpretation that is, the main source and the main producer of the literary text. On the contrary, in contemporary literary theory, the role of the reader has become more important than that of the author and in order to determine the meaning that exists in a literary text, reader participation has become increasingly essential. New Criticism of the 1940s and 1950s banishes the reader to a marginal or excluded position: "The fact that readers are extremely varied in terms of class, gender, history, race and culture did not seem to be significant factors in modern literary theory and criticism" (Webster, 1996: 27). Contrary to this, in his theory relating to the changing role of the reader and author, Roland Barthes stated that multiplicity of meaning included in a text does not belong to the author but to the reader. In modern fiction, the role of the reader is essential and, in this respect, there is often a discussion about the changing role of the reader in a literary text:

> As one moves from the realist text to a modern text, s/he can see how schematized aspects of the text get more and more defamiliarized, the language used non-refential, and the text, self-reflexive and synchronic; and, as a result, the reader can see how the distance between the text and objective reality grows and the amount of the connecting reference between the perspectives decreases. S/he can also see how the temporal-causal relationship between the events gets distrupted, the movement of the reader's viewpoint inside the text for retension and protension hindered, and the positions of perspectives, including the narrator's and the reader's, change and how reading becomes mostly centripetal (Karadaş, 2001: 35).

The growing importance of the reader's role in the critical theories has shifted the emphasis of criticism and interpretation away from author-and text- centred approaches and this shift can be seen as an ideological move away from author-and text-power to reader power: "In another way, it relocates literature as an historical product, subject to the context of consumption, recognizing that texts do change in relation to the circumstances in which they are read" (Webster, 1996: 17). On this basis, a number of theorists and critics who have introduced a literary theory known as "reader theory" or "reception theory", have focused not on the author or the text but on the reader as the central figure in the reading and critical process.

In modern literary theory, two types of the reader have been distinguished in every fictional text, real and implied, which are similar to the distinction made between the real author and the implied author of the literary text. Following Wayne C. Booth's definition of "implied author" the theorist Wolfgang Iser developed the idea of "implied reader" *(The Implied Reader: Pattrens of Communication in Propse Fiction from Bunyan to Beckett, 1974)* in order to describe the model of interaction between text and reader. Like the implied author, the implied reader is also a construct, and just as the former differs from both the real author and narrator, so the implied reader is distinct from both real reader and narratee. For if the author of the text is regarded as a person lost in the history, that is, not as a fictitious figure, the reader of the fiction is regarded as a person lost in today's history. But different from the real reader of a fictional narrative, implied reader, is a figure that has his roots firmly planted in the structure of the text: he is a construct and in no way to be identified with any real reader. Thus, in the fictional communicative system the author communicates with a real reader and the implied author communicates with the implied reader (Harland, 1999: 207), whose role is:

> Iser describes the text as an "appeal structure" which sets up blanks and gaps for the reader to fill in. Iser is concerned with what a text can do to a reader, not with what a reader can do to a text. Iser's "implied reader" is an ideal figure, whose endless capacity for acts of consciousness seems curiously divorced from particular desires and personal forms of interest (Harland, 1999: 208).

Narratee: One of the constituting element of fictional communicative system, narratee is the textual construct addressed by the narrator; that is, he is the receiver of the message. The term narratee was first proposed by Gerard Genette but later developed and used by Gerald Prince to name the personage to whom the narrative is addressed or as the communicative partner of the narrator (Makaryk, 1993: 598). Narratee should not be confused with the actual reader of a narrative. Just as the narrator is different than the author, the narratee is different from the real reader of a fiction.

The narratee is the person "inside" the text to whom the narrator is speaking. Narratees are in principle the product of textual features. It may be difficult to locate the narratee in third-person narratives. Arguably, the narratee is "absent" in some texts, whereas all written narratives have narrators and can be classified in terms of one of the types of narrators. They may be extra- or intradiegetic, may be covert or overt, collective or individual, as they are inscribed in the text; they may be addressed by the same narrator, or by successive ones, and so forth. Gerald Prince insists that there is a number of different kinds of narratee in fiction:

> Many narrations appear to be addressed to no one particular: no character is regarded as playing the role of narratee and no narratee is mentioned by the narrator either directly or indirectly. In many other narrations, if the narratee is not represented by a character, he is at least mentioned explicitly by the narrator. The latter refers to him more or less frequently and his references can be quite direct or quite indirect. These narratees are nameless and their role in the narrative is not always very important. Often instead of addressing -explicitly or implicitly- a narratee who is not a character, the narrator recounts his story to someone .The narratee-character might play no other role in the narrative than that of narratee. But he might also play other roles. Then again, narratee-character can be more or less influenced by the narrative addressed to him. Finally, the narratee-character can represent for the narration someone more or less essential, more or less irreplaceable as a narratee.(Prince, 1996: 197-198).

Text: In the *Encyclopedia of Contemporary Literary Theory* (1993) the text is defined as "a structure composed of elements of signification by which the greater or lesser unity of those elements makes itself manifest. A text comprises, consequently, elements of signification, the unity of these elements and the manifestation of this unity" (Makaryk, 1993: 639). In linguistics, a text is defined as "a body of signs

constituting a message which has existance independent from its author or sender and its reader or receiver" (Webster, 1996: 98).

Beginning with the Russian Formalism, developed as a reaction against traditional approaches to literature, the object of modern criticism has started to be the examining of not the content or the historical development of a text but mainly its "literariness". Then, New Criticism attempted at discussing the text in its content and form as a whole which should be interpreted without its author's intention. Like Formalism and New Critics, Structuralism suggested a text - centered approach and assumed that a literary text is a self-existent, self-operating whole that consists of interrelated elements. Like structuralists, emphasizing that the construction of the text is important in determining its meaning, for post-structuralists:

> literary texts are networks of meaning, composed of various discourses: they are multi-layered in their composition. This multiplicity cannot be reduced or distilled into a single, neat, fixed meaning. For Barthes if there is anything essential about the idea of a text, it is its plural nature: it is "irreducible" and open to repeated readings and reinterpretation (Webster, 1996: 25).

Thus, to comprehend the meaning of the text, the structure of the text has primary importance for structuralists. In a modern sense, Jamie Caroll defines the text as "a completed work with a unified meaning, to text, a textuality weaving author, language, and reader to form limitless readings and a plurality of meaning, reveals the continual progress of critical discourse in examining the systems of language and the possibilities of text to provide structure as well as freedom to the active reader" (Caroll, 2002). About the idea of objectivity in the text:

> 1. The literary text contains its own meaning within itself.
> 2. The text will reveal constants, universal truths, about human nature, because human nature itself is constant and unchanging.
> 3. The text can speak to the inner truths of each of us because our individuality, our "self," is something unique to each of us, something essential to our inner core. This inner essential self can and does transcend all external social forces.
> 4. What critics do is interpret the text (based largely on the words on the page) so that the reader can get more out of reading the text (Barry, 1995: 11-17).

Narrator: The more commonly used term when referring to the person that narrates the story in the text is narrator, which is definitely to be distinguished from the real author, yet it is often identified with the implied author, and always considered a

creation within the narrative by the real author. Different from the text's real author, who belongs to the real world, narrator is a creation of the author and belongs to the fictional world. Barthes states that narrative communication is an exchange between the narrator and listener, and the narrator through its "voice" is the instrument, the channel that transmits the author's point of view to the reader. In other words, a narrative is a story based on an action caused and experienced by characters and a narrator who tells it. Since the events and the positions of the things are given through the eyes of the narrator, traditionally, narrators are classified as first and third-person narrators. In a simplest way, the first-person narrator is within the narration and participates in the action, whereas the third- person narrators are outside the story and do not participate in events. A *first person* narrator is an "I" sometimes a "we", who speaks from her/his subjective position. The first person narrator is usually a character, either a minor or a main character in the story, who interacts with other characters. The first person narrator inside the narrative and the main character is called by Genette "autodiegetic narrator"; whereas the first person narrator inside the narrative and a minor character he calls "homodiegetic narrator": Genette also calls the third person narrator, absent from the narrative, "heterodiegetic narrator". The third person narrator is often regarded as being one of three types:

1. *Objective third-person narrator* - acts like a camera and presents the events as they are without any comment, without entering the mind of any character or focusing the narration on any single character;

2. *Limited third-person narrator* - the author's knowledge is limited in some way and this type of narrator is seen mostly in short stories since the limited third person narrator limits its focus to only one character's consciousness;

3. *Omniscient third-person narrator* - focuses attention on more than one character and in a sense becomes God-like, that is, entering the mind of characters and narrates their inner thoughts by moving from place to place (Bozkurt, 1977: 89).

Against the traditional definitions of narrator, the term "narrator" has received new theoretical connotations:

> Figuratively placed between implied author and characters in the narrative chain the narrator may be closer to one to the others. Narrators can participate in the action in different ways according to the moral, physical and/or temporal distance separating them from the other characters and/or from the author and reader. Thus, narrator-agents can be further classified as "reliable" or "unreliable" – if their opinions and values coincide or clash with those of the others- and they can also be isolated or supported by other narrators in the story (Booth, 1996; 145).

According to the moral, physical and temporal distance separating narrator from the other characters and/or from the author and reader, narrators can be identified as *covert, effaced, non-intrusive, or non-dramatized.* Impersonal or undramatized narrators, "who try to efface themselves from their narration, are often difficult to distinguish from the implied author" (Onega and Landa, 1996: 145). These narrators are similar to the traditional first person narrators who participate in narration. On the other hand, the other type of narrators, namely *overt, dramatized or intrusive* narrators are akin to the traditional third person narrators who do not participate in the act of narration: "Dramatized narrators, that is, narrators with a well developed personality, are more easily perceptible in their own right" (Onega and Landa, 1996: 145).

Narrators are reliable when they behave in accordance with the implied author's norms, and unreliable when they break them: "Thus, narrator agents can be further classified as "reliable" or "unreliable"- if their opinions and values coincide or clash with those of the others"(Onega and Landa, 1996: 145). Mostly in realistic novels narrators are reliable and dramatized since they offer to the reader a true picture of life. In modern novels, since the complexity or the confusion of experience, narrators are mostly unreliable and non-dramatized.

The distinction between the dramatized and undramatized narrators is at best made by W. C. Booth:

> Perhaps the most important differences in narrative effect depend on whether the narrator is dramatized in his own right and on whether his beliefs and characteristics are shared by the author.
> *Undramatized narrators:* Stories are usually not so rigorously impersonal as "The Killers"; most tales are presented as passing through the consciousness of a teller, whether an "I" or a "he". Even in drama much of what we are given is narrated by someone, and we are often as much interested in the effect on the narrator's own mind and heart as we are in learning what else the author has to tell us. When Horatio tells of his first encounter with the ghost in Hamlet, his own character, though never mentioned, is important to us as we listen. In fiction, as soon as we encounter an "I", we are

consciousness of an experiencing mind whose views of the experience will come between us and the event.

Dramatized narrators: In a sense even the most reticent narrator has been dramatized asn soon ashe refers to himself as "I" or, like Flaubert, tells us that "we" were in the classroom when Charles Bovary entered. But many novels dramatize their narrators with greatfulness, making them into characters who are as vivid as those they tell us about (Tristram Shandy, Remembrance of Things Past, Heart of Darkness, Dr. Faustus). In such works the narrator is often radically different from the implied author who creates him. The range of human types that have been dramatized as narrators is almost as great as the range of other fictional characters-one must say "almost" because there are some characters who are not fully qualified to narrate or "reflect" a story (Booth, 1961: 153).

1.4 The Point of View in Fiction: Definition and Typology

Being as one of the most important element of narrative organization of a literary work, the term point of view is sometimes misleading. On the structural level, point of view is the relation of the narrator to the action of the story - the narrator may be, for instance, a character in the story, or a voice outside of the story but on the thematic or ideological level, point of view can be regarded as the relation of the narrator to the issues and the characters that the story involves - whether the narrator agrees, supports or disagrees, opposed to a particular cultural practice or doctrine in a society.

In general, in the composition of various kinds of arts, such as, painting, theatre, sculpture, film, etc., point of view is a common element but it may be involved differently in those. In this study, we will deal with the point of view as one of the most important constituent of structural organization of narration.

There may be many approaches to the articulation to the structure of a work of art. In this study we propose to consider one of them which is connected with the specification of the points of views from which the narration is conducted and which aims at investigating the interrelations of these points of views in their various aspects (Uspensky,1973: 1).

Point of view is related to how the story conveys its meanings, and is defined as "the position that a writer assumes as he narrates or discusses a subject" (Bozkurt, 1977: 89). Thus, point of view belongs not to the narrator but rather to the author who creates the setting, characters, actions, and events of a narrative. Authors "present their fictional material under different narrative points of view, sometimes as omniscient observers, sometimes from within the souls of particular characters, sometimes

through the eyes of unreliable story-tellers" (Lamarque, 1996: 2). In any narrative communication, six participants are involved: real author, implied author, narrator, narratee, implied reader, and real reader. Of these six, the first three have the most relevance to the understanding of the point of view.

Golban's point of view description includes: "to follow Uspensky's conception, point of view is the position of the author from which he perceives and evaluates the world of his vision" (Golban, 2003: 107). Apart from the traditional types of point of view – first person point of view, third person point of view, omniscient, etc. - current criticism brought new discussions and terms in the field of narrative methods. With the developments in the field of literary criticism, the problem of narrative perspective (point of view in fiction) has been exercised by the theorists of narrative. Among them, Stanzel, one of the earliest and most outstanding narratologists in German, used the terms "reflector" and "narrator". Stanzel defined three different basic narrative situations:

> "The first person narrative situation", in which the mediator is a character and belongs within the world of the other characters; "the authorial narrative situation", in which the narrator is outside the world of the characters, at a different level, and "the figural narrative situation" in which, instead of the narrator-as-mediator, we find a reflector, defined as a character in the novel who thinks, feels and perceives but does not speak to the reader like a narrator (Stanzel, 1996: 161).

After Stanzel, Gerard Genette, one of the most important scholars, introduced the term *focalization* - from *Narrative Discourse* which was proposed to describe the phenomenon more generally known as "point of view" in fiction. Mieke Bal also used the term focalization in his *Narratology*. Genette's theory made a clear distinction between "mood" and "voice". While "mood" raises the question, who is the character whose point of view orients the narrative perspective? (who sees?), "voice" asks, who is the narrator? (who speaks?). On this respect, Genette insisted on the need to distinguish narration from focalization, that is, the question of who speaks from the question of who sees and he used the term "focalization which clarifies the difference between "perspective" (who sees) and "point of view" (who narrates)" (Onega and Landa, 1996: 173). Genette's model included the categories of zero, internal, and external focalization. External focalization involves a focalizer who is external to the story and

who is the objective third-person narrative for the focus of perception seems to be that of the narrator. An internal focalization involves the first person narrative and the focus of perception is on a character in the story. The term focalization involves two basic concepts focalizer (a perceiver) and that which is focalized (the perceived) (Wallace, 1986: 145). A focalizer is the personage whose point of view the narration is told. So the text is "anchored on a focalizer's point of view when it presents the focalizer's thoughts, reflections, and knowledge" (Jahn, 2005: N3.2.2). Generally it is a rule that a single approach to point of view should be used in novels, but focalization does not have to stay the same throughout a narrative. For example in the early years of epistolary technique, different characters write a series of letters. Thus, a change in focalizer often introduces another point of view into a narrative.

There are mainly four types of focalization:

Fixed focalization: the presentation of narrative facts and events from the constant point of view of a single focalizer. The standard example is Joyce's *Portrait of the Artist as a Young man.*

Variable focalization: the presentation of different episodes of the story as seen through the eyes of several focalizers. For example, in Woolf's *Mrs. Dalloway*, the narrative's events are seen through the eyes of Clarissa Dalloway, Mr. Dalloway, Peter Walsh, Septimus Warren Smith and many other internal focalizers.

Multiple focalization: A technique of presenting an episode repeatedly, each time seen through the eyes of a different focalizer. Typically, what is demonstrated by this technique is that different people tend to perceive or interpret the same event in radically different fashion. Text that are told more than one narrator (such as epistolary novels) create multiple focalization based on external *focalizers.*

Collective focalization: Focalization through either plural narrators (we narrative) or a group of characters (collective reflectors) (Janh, 2005: N3.2.4).

Point of view is a functional unit of discourse, and the structural approach to narrative relates to the problem of the composition. Boris Uspensky, a Russian formalist literary critic, discussed the problem of point of view in his book *Poetics of Composition* on four level of analysis: the *ideological plane* examines the question: "whose point of view does the author assume when he evaluates and perceives ideologically the world which he describes?"; the *phraseological plane* examines the "speech characteristics" of the narrative to identify whose point of view is being expressed; *the spatial and temporal* plane constitutes the narrator's spatial location(s) in relation to the characters and his temporal location in relation to the story's time; the *psychological plane* involves the use of internal *versus* external perceptions of the

narrative world. In other words, the narrator may perceive events through the eyes of a character or characters (internal), or view the events from his own objective vantage (external**).**

Being one of the most important elements of structural organization of a literary text, the point of view is related to two planes: "a plane of expression and a plane of content – the representation and that which is represented" (Uspensky, 1973: 1). On the level of its narrative organization, relating to the composition of point of view, the structure of artistic text may be described by:

> Investigating various points of view (different authorial positions whom which narration or description is conducted) and by investigating the relations between those points of view (their concurence and nonconcurrence and the possible shifts from one point of view to another, which in turn are connected with the study of function of the different points of view in the text) (Uspensky, 1973: 5).

One of the most important aspects of point of view is discussed on the level of ideology by Uspensky. While he is defining the ideological plane he "brings to the question of whose point of view does the author assume when he evaluates and perceives ideologically the world which he describes?" (Uspensky: 1973: 8). The most elementary case of authorial speech is when only one point of is used. This point of view does not have to belong to the author himself, because the author may make use of someone else's speech, arranging the narrative not in his own voice, but in the voice of some narrator. In other cases, the phraseological point of the author concurs with the point of view of one participant in the narrative. This can be a narration either in the first person or in the third person or the events can be narrated and the meaning is conveyed to the reader by the author or the narrator or by one of the characters. So various ideological points of view may be involved in a work of art. In this respect:

> When ideological evaluation is carried our from a single, dominating point of view, it will subordinate all others in the work. If some other point of view should emerge, nonconcurrent with the dominant one, this judgment will in turn be reevaluated from the more dominant position and the evaluating subject (the character), together with his system of ideas, will become the object, evaluated from the more general point of view (Uspensky, 1973: 7).

On the level of ideological plane, through the narration, point of view can be adopted by a main character or a minor one or even an incidental character. So, if the

events are narrated by a main character he can be "either the object of evaluation or its vehicle. In the act of narration, a secondary or minor figure is also common, only incidentally related to the action may serve as the vehicle for the authorial point of view" (Uspensky, 1973: 12). When talking about some cases in which a character is involved in the ideological evaluation:

> A character may not even take part in the action, and therefore he cannot evaluate the described events as they happen; what we witness as readers is distinct from what the character sees. In this case, when we say that the work is structured from the point of a certain character, we mean that if this particular character had participated in the action, he would have evaluated (judged) the events just as it is done by the other of the work. Generally, it is possible to distinguish between actual and potential carriers of the ideological point of view. The author's or the narrator's point of view may in some cases be explicitly presented in the work, while in other cases it may be discovered by a process of special analysis. A character who functions as the vehicle of the ideological point of view may in one instance actually be portrayed as perceiving and evaluating the action which is described; in other cases the character's presence is only potential, and the action is presented as if from the point of view of that character (Uspensky, 1973: 11).

Another level of evaluation of a literary work which Uspensky deals with is the phraseology plane, which examines the "speech characteristics" of the narrative. Since the author may use various kinds of narrators in the same work, phraseology plane is useful to determine the changes in the authorial positions. So, in the description of events, shifting from one point of view to another will be determined by different uses of forms, that is, their speech characteristics. On the level of phraseology, in a literary work, speech characteristics either belonging to a character or the authorial speech is a basic device in determining the shifts of point of view. On this issue:

If we know how different people habitually refer to one particular character, then it may be possible formally to define whose point of view the author assumed at any one moment in the narrative. For example, in Dostoevsky's *The Brothers Karamazov*, different characters refer to Dmitri Fyodorovich Karamazov in the following ways:

> He is called "Dmitri Karamazov" by the prosecutor in court, and he occasionally refers to himself by the same name;
> (b) Alyosha and Ivan called him "Brother Dmitri" or "Brother Dmitri Fyodorovich," both in direct communication with him or when they speak about him;
> (c) his father, Grushenka, Alyosha, and Ivan address him as either "Dmitri" or "Mitya";
> (d) he is nicknamed "Mitenka" by the townspeople who gossip about him;
> (e) he is sometimes called "Dmitri Fyodorovich" a name which is neutral and impersonal in the narrative because it is not used by anyone particular chapter (Uspensky, 1973: 26).

The spatial and temporal is related to the narrator's spatial location(s) in relation to the characters and his temporal location in relation to the story's time. The position of the narrator and the described objects (events or characters) can be juxtaposed on the level of spatial plane. In most cases, the narrator

> seems to be attached to the character, either temporarily or for the entire narrative and thus holds the same special position as the character. If the character enters a room, the narrator describes the room; if the character goes out into the street, the narrator describes the street (Uspensky, 1973: 58).

In other case, the position of the narrator may not be clearly defined, that is, there are shifts in the spatial position of the narrator.

In the concurrence of the spatial positions of the narrator, the descriptions of events or characters follows an ordered way, that is, the narrator moves sequentially from one to another. In this kind of description, "the movement of the author's point of view is similar to those camera movements in film that provide a sequential survey of a particular scene" (Uspensky, 1973: 60). Or the narrator's point of view, related to the spatial plane, may be from one single point of view. Uspensky calls this general kind of point of view as "The Bird's-eye View" since it covers a vast scope, describing the whole scene from a far point.

Like the multiplicity in the spatial position of a narration in terms of his/her point of view, there are multiple temporal positions which the narrator adopts through narration.

The most basic technique is the juxtaposition of the described event(s) from different temporal positions, that is, through the narration the same event may be presented from different points of view or the events may be narrated in a chronological order. Or another form is:

> In which the same event is described simultaneously from several temporal positions. The narrative which results is not a juxtaposition of points of view, but a synthesis in which different emporal points of view are emerged, so that the description appears, so to speak, as a kind of double exposure. The author's temporal point of view point differs substantially from that of the characters because he knows what they cannot know: h knows how this particular story will end. This double perspective derives from the double position of the narrator (Uspensky, 1973: 67).

As for the temporal position of the narrator; "often the temporal position from which the narrative is conducted is expressed by the grammatical form" (Uspensky, 1973: 69).

The psychological plane involves the use of internal versus external perceptions of the narrative world Thus, psychological plane makes a distinction between the "inner" and "outer" descriptions of characters, that is, the narration can be conducted from the outside or from inside of characters.

In the subtitle named as "A typology of the Compositional Use of Different Point of View"of Boris Uspensky's book *Poetics of Composition*, he states that in the external view "all the events are described objectively, without any reference to the internal state of the characters, and all verbs which express the internal consciousness are absent" (Uspensky, 1973: 87). In the same subtitle, internal view of the person who is described means the interference of a character's internal state. In this kind of view, the phrases such as "he felt", "he thought" rather than "he did", "he said", "he asked" are used. In this case, a character's state of mind is open to the reader. This kind of internal view is mostly found in modern novels, for example in Woolf's *Mrs. Dalloway,* we see the characters' internal view from an omniscient point of view:

> For Heaven's sake, leave your knife alone! she cried to herself in irrepressible irritation; it was his silly unconventionality, his weakness; his lack of a ghost of a notion what anyone else was feeling that annoyed her, had always annoyed her; and now at his age, how silly!
> I know all that, Peter thought; I know what I'm up against, he thought, running his finger along the blade of his knife, Clarissa and Dalloway and all the rest of them; but I'll show Clarissa . . . . (*Mrs Dalloway*, 52).

In internal view, the narration can be given "from the point of view of a narrator in the first person or from the point of view of a particular character" (Uspensky, 1973: 88).

In terms of point of view, Uspensky introduces three types of characters:

First are those characters who never function as vehicles for the psychological point of view. They are never described from within, but always from the point of view of an external observer.

Second are the characters who never described from the point of view of an external observer. In a description of these characters' inner life, the author uses the modal expressions "as if" "apparently", and so forth. When we are attempting to define formally the type of a character in a narrative, it is important that we not consider the beginning and the end of the narrative, that is, the text which serves as the frame. This frame is often based on as external description of the character, whose internal description will be developed in the central part of the narrative.

Third are the characters who may be described in the work either from their own point of view or from the point of view of an observer. By virtue of this fact, such a character may act as a vehicle of authorial perception and as the object of it (Uspensky, 1973: 92).

Thus, point of view belongs not to the narrator but rather to the author who creates the setting, characters, actions, and events of a narrative. Different points of view have been mentioned on different levels of analysis. In the composition of a work of art, the author may use various kinds of narrators in the same work and he may choose one of more of the others and the levels of planes- the *ideological plane* the *phraseological plane, the spatial and temporal plane and psychological plane* – are useful in determining the kind of point of view used in the narration.

CHAPTER II

THE VICTORIAN AND MODERNIST NOVEL AS ARGUMENT

2.1 The Victorian Period and Its Fiction

During her sixty-three years of her reign - the longest in English history - Victorian era became a symbol of stability and propriety in many fields of life: economy, policy, social way of life, arts, etc. The Victorian era of Great Britain is considered the height of the awesome phenomenon known as the Industrial Revolution which began slowly in the later eighteenth century. Developments in the field of technology - James Watt's steam engine and inventions like the power loom and the spinning jenny - coincided with the rapid growth of population. So it's not surprising that the literature of the period is often concerned with social reform. The conditions of Britain became surprisingly well advanced by the 1830s and as a result of this revolution, rapid rise of cities appeared, especially in the English midlands.

> It was an age of conflicting explanations and theories, of scientific and economic confidence and of social and spiritual pessimism, of a sharpened awareness of the inevitability of progress and of deep disquiet as to the nature of the present. Traditional solutions, universally acknowledged truths and panaceas were generally discovered to be wanting, and the resultant philosophical and ideological tensions are evident in the literature of the period from Carlyle's diatribes of the 1830s and Dickens's social novels of the 1840s to Arnold's speculations of the 1870s and Morris's social prophecies of the 1880s, from the troubled poetry of Tennyson to the often dazzled theology of Hophkins (Sanders, 2001: 399).

With the rapid growth of population, the term respectability gained importance in the 19th century. For Victorian society, five key words (industry, democracy, class, art, culture) were so intermingled that some moral and social values of people became a way of investigation. For the point of moral values and moral judgments, the emphasis of self-analysis emerged. Especially, novelists began to ask "whether a man who had respectable manners was really respectable or not. This theme can be seen in most of late - Victorian novels" (Gültekin, 1998: 152).

Victorian Period is divided into three parts: the early Victorian period (1832-1848) witnessed the passing of Reform Bill (1832) which was not successful to fulfill the desires of solving the economic and social problems of middle class. Alfred, Lord Tennyson (1809-1892), Robert Browning (1812-1889), Elizabeth Barrett Browning

(1806-1861), Emily Bronte (1818-1848), Matthew Arnold (1822-1888), Christina Rossetti (1830-1894), George Eliot (1819-1880), Anthony Trollope (1815-1882) and Charles Dickens (1812-1870) can be included in the early – Victorian period. The mid - Victorian Period (1848-1870) was the period of economical prosperity and religious controversies. Like all ages, it was an age of debate between scientific reasoning and religious way of thinking. While intellectuals emphasized the former, conservatives treated Bible as a mere text of knowledge. The late period (1870-1901) was a period of chaos. George Meredith (1828-1909), Gerard Manley Hopkins (1844-1889), Oscar Wilde (1856-1900), Thomas Hardy (1840-1928), Rudyard Kipling (1865-1936), A.E. Housman (1859-1936), and Robert Louis Stevenson (1850-1894) can be included in the late – Victorian period. By the emergence of new philosophical and ideological theories, (Karl Marx and Engels) two conflicting economic systems appeared: Capitalism and Communism. So, it brought chaos together with poverty and unemployment.

> During the Victorian reign, it was clear that all things were subject to change, but in an era of change and confusion in moral and social matters, writers of the age felt compelled to reflect the changes and literature in the period "became a kind of history and social criticism of the period" (Gültekin, 1998: 151).

Although the era was regarded as a time of change, and conflict, it was also a time of great literature. Some developments including the growth of universal education, inventions and variety of Victorian society enabled reading more accessible and desirable.

During the era, literature was dominated by two genres: prose and poetry. In literature and the arts, "the Victorians attempted to combine the Romantic emphases upon self, emotion, and imagination with neoclassical ones upon the public role of art and a consequent responsibility of the artist" (Golban, 2003: 99). Although there was a passion for verse and many types of poems- lyrics, verse drama, epics- were experimented by the poets, in the era poetry was limited and lacked the energy of Romantics. However, novel was the most important and the dominant literary genre during the period and it presents a story in which a chain of events and incidents are told through the voice of a narrator. The novel in this era reflected primarily man's social duties and his social concern rather than his relation to God.

> The Victorian fiction is undoubtedly a complex, aesthetically valuable literary phenomenon, and, like the age itself, expresses its own paradoxical status: there is the - same worship of independence and of individual self – assertion, the same overwhelming self – confidence, along with the same contradiction between morality and the system, the same belief in institutions, democracy, organized religion, philanthropy, sexual morality, the family and progress (Golban, 2003: 100).

Early and Late Victorian novelists differ in the way of investigation of social respectability and responsibility. Early Victorian novelists tried to entertain the people because Victorians were avid readers and they liked reading long novels that reflected their own world: the middle – class struggle for money and social acceptance and love in marriage. Dickens's novels reflect the hard conditions and situations of Victorian urban society. Like Dickens, the early Victorian novelists:

> accepted the idea of progress without much question. They were aware of the evils of their age. Yet, the enormous increase in material wealth and the physical amenities of civilization gave way to the belief that the evils were merely temporary and the progress should continue (Gültekin, 1983: 153).

In contrast to the early Victorian writers, late - Victorian novelists were:

> against their age and social and moral values and order. The late Victorian novelists saw themselves as public preachers and reformers rather than entertainers. There was a pessimism and seriousness in their novels unlike the novels of the early and mid-Victorian novelists who were reformers. In a sense, the late-Victorian novelists reflected in their works the evils of society that the Industrial Revolution changed nothing (Gültekin, 1983: 153).

The term "realism" as a period concept is best revealed in the period of Victorian and this trend flourished in the Victorian cultural background "as a means of rendering fidelity to actuality in its representation, thus defining a literary method and a particular range of subject matter, and being loosely synonymous with verisimilitude" (Golban, 2003: 101). Victorian novelists, especially early and mid – Victorians, depicted the commonplace, the middle classes and their daily struggles in the society. In this respect, "realism can be regarded as the ultimate product of middle – class art, and it finds its chief subjects and characters in its own life and manners" (Golban, 2003: 101). Realism gives a true reflection of the world without emphasizing the time of the work's creation and because of widely expanding of middle and working class in the era, realism "can be thought of as the ultimate of middle – class art, and it finds its subjects in bourgeois life and manners" (Harmon and Holman: 1995, 428). Since the

aim of our thesis considers from a structuralist point of view, realism can be seen the relation between signifier and the signified; that is, the event and the reality being reflected. The events are given from a transparent window regardless of when the work was produced.

Realism appeared as an anti - Romantic Movement and as a reaction to classicism and the doctrine of art for art's sake. Unlike the romantics, the realists "find beauty resides only in the depiction of truth, looks at life very objectively" (Bozkurt, 1977: 149). Generally realists are the defenders of pragmatism because "the truth they seek to find and express is a relativist or pluralistic truth, associated with discernible consequences and verifiable by experience" (Harmon and Holman, 1995: 428). The realist is more concerned in character than in story and he disregards past or future but "see them only through a veil of fancy" (Bozkurt, 1977: 149).

The 19th century saw the novel become the leading from of literature in English. As a trend, realism became dominant in the field of novel and the nineteenth century is the great era of the realist novel. It was the ideal form to describe contemporary life and to entertain the middle class. In this respect, realist novel that emerged in the nineteenth century, "attempts to reproduce something of the complexity of life itself, of all the social and personal considerations that come together in a complex mix in any incident in life" (Peck and Coyle, 1993: 120).

Realism expressed itself in novels in two aspects: the social concern (i.e. the representation in novel of the social complexity, including social typology, institutions, moral values, customs etc.) and character in relation to social background (i.e. individual's interaction with the society which he belongs to). In the realistic novel, the individual exits in the social background, and, on a more general level, "the realistic novel can seem like a clear window on the world" (Peck and Coyle, 1993: 119) and realistic authors depict the life "according to the facts and, hence presents his interpretation of it by documenting character, story or picture with facts" (Bozkurt, 1977: 149).

> The realist novel, in any case, should be psycho-social duty, one that reveals new truths about human feelings and relationships. Such a novel has a theme and is linked to a well-defined moral intention, an authorial stance towards that theme, which is easily defined, whether it is conveyed by direct or by indirect means. It is this moral intention that makes realism something more than an attempt at copying nature (Onega and Landa, 1996: 17).

Realistic novelists are often moralists, concerned with how correct conduct can be achieved in the complex conditions of the real world (Peck and Coyle, 1993: 120). The realistic novel "achieved literary excellence in the hands of Stendhal, Balzac, and to a lesser degree in the hands of George Sand, Flaubert, Zola and Maupassant have also been taken as exponents of realism" (Bozkurt, 1977: 149). In realistic novel, the individual exist or co - exist in the social background and it takes human and puts him/her into social background and discusses the problems of her/him in social surrounding. Realism is represented in relation to the social background and realistic novel discusses the responses of the character's mind in relation to the background by analysing the individual's develpoment, how society influences his/her family relation, career, life and integration into the society.For example the novels of Charles Dickens covers all these aspects in his novels.

2.2 The Narrative Strategies in *Wuthering Heights*

In this study, I will mention about Emily Bronte's only and great novel *Wuthering Heights (1847)*, as a novel "that rare phenomenon, a tragic novel in the epoch of high realism" (Eagleton, 2005: 133). The novel expresses deep criticisms of social conventions, especially the issues relating the gender and their realtions. *Wuthering Heights* does not reflect some elements of the conventional Victorian novel on the level of narrative structure although written in the Victorian Age. In realistic novels, one of the most conventional issues is that, there is social and moral concern with reality. Although written in Victorian age during which realist novel originated as a literary discourse of the expanding middle and working class, Wuthering Heights has little representation of social and moral issues and it rather "concentrates on the complexity of human insight, telling the story of a family living at Wuthering Heights and the family of Thrushcross Grange" (Golban, 2003: 181). Unlike *Great Expectations*, *Jane Eyre* or *David Copperfield*, Emily Bronte does not care of the society; she studied the individual's emotions involving not into the society but being in

contact with other individuals. Rather than describing and presenting life and human social relations, the plot of the novel, reveals feelings of gloom, mystery, suspect or dark effects of life such as dark effects of Heathcliff's tormented childhood. In this respect, Bronte's novel shifts from the realm of realism to the elements of Gothic and Romantic poetry. But in the novel the description of family relations reflects a historical development of English society in the nineteenth century as, "the tale which *Wuthering Heights* has to tell, among other things, is that of the decline of the English yeomanry; by the end of the story, the Heights has been swallowed up by the Grange, as small agrarian capital is confiscated by a more powerful species of the same animal" (Eagleton, 2005: 140).

The English Gothic novel "began with Walpole's The Castle of Otranto (1765)" (Baker and Womack, 2002: 164) which renders dark sides of life such as taboos, fears of violation, of social chaos and of emotional collapse. Some features of gothic novels included exaggerated events, terror, mystery, the supernatural, doom, death, decay, old buildings with ghosts in them, madness, hereditary curses and so on. The Gothic novel could be seen as a description of a fallen world. A haunted house, a familial curse, mysterious characters are generally included in Gothic fashion and in general these themes make Emily Bronte's Wuthering Heights to be included in Gothic tradition.

Even the title of the novel *Wuthering* which refers "to the tumultuous and stormy emotional climate of the story" (Lawrence, 1985: 246) and the word "*wuther* is a variation of the word *wither* which, related to the Old Norse, deals with the sound the wind makes (. . .) so a phrase like *wuthering heights* holds multitude allusions to the wind, to the weather" (Axelrod, 1999: 55) and also associates "weathering (stormy), and, indeed, one may say that the storm is violent, as the lives and events of the characters" (Golban, 2003: 181).

Its similarity to Gothic tradition in terms of a resemblance to a ghost story; for example, starts with a night in winter by the Lockwood's eerie account of the night; he spent at Wuthering Heights with the ghost of Catherine Earnshaw:

> "If the little fiend had got in at the window, she probably would have strangled me!" I returned. "I am no going to endure the persecutions of your hospitable ancestors again. Was not the Reverend Jabes Branderham akin to you on the mother's side? And that minx, Catherine Linton, or Earnshaw, or however she was called – she must have been changeling – wicked little soul! She told me she had been walking the earth these twenty years; a just punishment for her mortal transgressions, I have no doubt!" (Bronte, Wuthering Heights, 1992: 18).

Another event that indicates the elements - terror and revenge of Gothic novel can be found in Heathcliff's speech after the death of Catherine:

> "May she wake in torment!" he cried with frightful vehemence, stamping his foot, and groaning in a sudden paroxysm of ungovernable passion. "Why sha is a liar to the end! Where is she? Not there – not in heaven - not perished – where? Oh! You said you cared nothing for my sufferings! And I pray one prayer – I repeat it till my tongue stiffens – Catherine Earnshaw, may you not rest as long as I am living! You said I killed you – haunt me, then! The murdered do haunt their murderers. I believe – I know that ghosts have wandered on earth. Be with me always – take any form – drive me mad!"(Bronte, Wuthering Heights, 1992: 121).

As well as its resemblance to Gothic tradition, *Wuthering Heights* has resemblance to a model of Romantic fiction. About its alliance to gothic and romantic fiction, Terry Eagleton states that, "*Wuthering Heights* is the uneven, heterogeneous nature of her fiction which catches the eye, the way it mixes Gothic, romance, fairy tale, picaresque, ghost story, melodrama and social realism" (Eagleton, 2005: 141). In the novel, concerns with individual and the creation of the self are primarily emphasized over the concerns with moral issues and judgments of the characters. Also, rather than focusing on the social and moral concerns of the characters and their relation with the society, society is now less an important thematic concern.

> There is almost no literary concern with rendering the environment and the social background as the spatial basis of the story and that of the developmental process, there is no social background at all so as to determine the character's evolution and formation (Golban, 2003: 186).

Like in Romantic fiction, imagination is used without limitation for the characters in order to explore their extreme states of beings and their experiences. The author's resistance on the restrictions and limitations of time and of space allows the characters a boundless imagination. Besides another characteristic spirit of Romantic fiction is the usage of supernatural elements for supernatural elements are the common issues that are repeatedly given in Wuthering Heights. For example in Chapter Three,

Lockwood visits Wuthering Heights to see his host Heathcliff, He spends the night there. When he is taken to the room that he is going to spend the night, he reports that:

> The ledge, where I placed my candle, had a few mildewed books piled up in one corner; and it was covered with writing scratched on the paint. This writing however, was nothing but a name repeated in all kinds of characters, large and small Catherine Earnshaw, here and there varied to Catherine Heathcliff and then again to Catherine Linton. (. . .) till my eyes closed; but they had not rested five minutes when a glare of white letters started from the dark, as vivid as spectres (Bronte, 13).

Again at the same night, Lockwood reports the dreamlike vision that he sees in which he meets with Catherine's ghost:

> I heard disitinctly the gusty wind and driving of the snow (. . .) I thought, I rose and endeavoured to unshasp, the casement. I must stop it, nevertheless I muttered, knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch; instead of which, my fingers closed on the fingers of alittle, ice – cold hand!. The intense horror of nightmare came over me: I tried to drive back my arm, but the hand clung to it, and a most melancholy voice sobbed, 'Let me in' – let me in!' 'Who are you?' I asked, struggling, meanwhile to disengage myself. 'Catherine Linton' it replied shiveringly. 'I'm come home: I'd lost my way looking through the window (Bronte, 17).

At the end of the novel we see another supernatural event that *Wuthering Heights* includes. It is the report of a village boy who says that he saw two mysterious figures wandering the moors. Nelly Dean narrates this event as:

> I was going to the Grange one evening – a dark evening threatening thunder – and, just at the turn of the Heights, I encountered a little boy with a sheep and teo lamps before hin, he was crying terribly, and I supposed the lambs were skittish, and would not be guided.
> 'What is the matter, my little man?' I asked.
> 'They's Heathcliff, and a woman, yonder, under t' Nab,' he blubbered, 'un' Aw darnust pass' em' (Bronte, 244).

As another Romantic element, Heathcliff, the protagonist of the novel, is a typical example of Byronic hero who shows rebelliousness, isolation and misanthropism. He is alone, an outcast, and he rejects external restrictions imposed by the society. While Heathcliff the adult becomes a capitalist, an expropriator, and a predator, Heathcliff the child is seen 'natural' by Terry Eagleton:

> because he springs from outside the social community, and has his heart set on a fulfillment which goe sbeyond its limits; but a s an adult he is also 'natural' in the sense of embodying the predatory, competitive, anti – social appetites of capitalist society itself. He is at once too much the outsider and too much the insider. (. . .) On the contrary, beneath that flinty exterior beats a heart of stone. It belongs with the novel's

magnificient realism to refuse any such sentimentalist reading of its male protagonist – while at the same time insisiting, against those like Nelly whowould blacken him from the outset that he is the heartless crook he is because of the monstrous treatment he received at the hands of the Earnshaws as a child. It was, the narrator observes, 'enough to make a fiend out of a saint' (Eagleton, 2005: 137).

In the novel, the author distributes "feminine" and "masculine" characteristics without regard to sex. Both Catherine Earnshaw and Heathcliff try to overcome the limitations and restrictions of the society and they try to escape these limitations and they may think that the only escape is death. The interrelationship between Catherine Earnshaw and Heathcliff and their romantic love consume themselves in feeling; they feel deeply enough but their feeling relates only to themselves, and excludes the rest of the world. While talking to Nelly about her feelings and emotions towards Heathcliff, Catherine makes two grand positive affirmations of her love for Heathcliff. First, she asserts that "so he shall never know how I love him: and that, not because he's handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same;" (Bronte, 57). In her speech, she becomes the incarnation or embodiment of the man she loves. In her second confirmation that includes a bit of exaggeration about her feelings towards Heathcliff, Catherine says that:

> My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning: my great thought in living is himself. If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger (. . .) My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, "I *am* Heathcliff. He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself but as my own being (Bronte, 59).

Here Catherine seems to be trying to do away with the boundaries that separate human beings. She seems to want freedom from the restrictions of society and wants to be free from the world's limitations and she implies that the whole universe is composed solely of herself and Heathcliff

In *Wuthering Heights*, we see the characteristics of Victorian society such as class struggle and class accommodation. Heathcliff is an outsider, and he has no social or biological place in the existing social structure. Heathcliff is a part for the Grange economically and a part of Heights as culturally. When Catherine decides to get married

Linton who is the representative of upper class in the novel, she explains this situation to Nelly that it is impossible to marry Heathcliff because "It would degrade me to marry Heathcliff now"; (Bronte, 57). And she again explains the situation to Nelly in different words: "Nelly, I see now, you think me a selfish wretch: but it never strike you that if Heathcliff and I married, we should be beggars?" (Bronte, 58). On the other hand, Catherine Earnshaw is an escapist from the conventional restrictions and material comforts of the upper classes, represented by the genteel Lintons.

In the novel, there exits, "a remorseless absolutism of desire which will brook no trade – offs or half – measures, and which finally drives both lovers to their death" (Eagleton, 2005: 139). "Heathcliff's intrusion into the Earnshaw family, as a creature seen ambiguously as both a gift from God and as dark as the devil, marks him out as what the ancient Greeks called a *pharmakes* - that double – edged being" (Eagleton, 2005: 139).

Although the process of development of the characters is not completely evident in the novel, Heathcliff is the mere character whose character development is seen.

> Despite the physical growth and spiritual changes he manages to preserve some basic perspectives of the original experience of childhood as an existence of healthy freedom and the basis of their mythical oneness and towards whose unconstrained universe both Heathcliff and Catherine have tended in their attempt to escape the adult institutional world (Golban, 2003 187).

Also in the novel, we see the novel carries the characteristics of family tale such as a cruel lord (Hindley), gypsy foundling (Heathcliff) wilful princes (Catherine Earnshaw) and interfering servant (Nelly Dean).

> In addition, the metaphoric significance of Wuthering Heights as a castle or fortress in which the princes Cathy is imprisoned by the forces of evil derives from the folklore and legend (Lawrence, 1985: 247).

In this respect, regarding its textual analysis, the novel does not totally reflect the conventional Victorian novel in which social restrictions and limitations have of great

importance for character development and the social concern of the individuals and rendering a social background are common issues.

> In the Victorian novel, the emphasis is also placed on social aspects, thus the shift from rendering the inner experience and exploring the psychological states of the character made possible now interesting approaches to the narrative discourses of Victorian writers, especially regarding the relationship author – character – reader (Golban, 2003: 101).

So, all these diversities in the narrative structure in the novel make Wuthering Heights seem as an unconventional novel. Compared to the novels written in Victorian Era, in which realism is regarded as major trend, *Wuthering Heights* includes mostly the elements of Gothic novel and Romanticism. Neverthless, this does not mean that *Wuthering Heights* does not carry the characteristics of traditional or conventional novel, because it shares similar characteristics with those written in Victorian Age on the level of thematic and structural organization. Besides, *Wuthering Heights* is in the same ethical and moral tradition as the other great Victorian novels. In the Victorian Period, literature was regarded as mimetic, author - centered and imitation of external reality. "In the story of Catherine and Heathcliff, one might roughly call Romance and realism meet only to collide (. . .) What makes this work almost unique in the annals of Englis fiction is its extraordinary fusion of realism and fantasy, imaginative extravagance and the everyday world" (Eagleton, 2005: 141).

> As it is, exploiting the conventions other than those typical of Victorian literary background, Emily Bronte is able to move her narrative from the realm of realism to that of the romantic attitude towards life and romantic treatment of human existence (Golban, 2003: 189).

I will try to provide the narrative strategies including narrator, point of view and other aspects characteristic to Emily Bronte's *Wuthering Heights. Wuthering Heights*, written in the Victorian period Period, is an example reflecting the similar traditional way of writing on its both thematic and structural level of organization. *Wuthering Heights* is a complex novel, and critics have approached it from many different standpoints. Feminist critics have examined the strong female characters or Marxist critics have pointed to class struggle and class accommodation and psychoanalytic critics have analyzed the dreams that fill the book. The novel is told from multiple points of view and can be interpreted from multiple perspectives, also.

On the level of its being representational and being easily understood by the reader, *Wuthering Heights* is a writerly text which was suggested by Roland Barthes in his book *S/Z* (1970). Barthes introduces two different types of texts: the "readerly" and the "writerly." The former is a kind of text which regards the reader as a passive consumer; and Barthes defines the readerly or classic texts as: "basically subject to the logico-temporal order and sets forth the end of every action (conclusion, interruption, closure. dénouement)" (Barthes, 1996: 52). *Wuthering Heights* is a writerly text in which the reader is passive while conceiving the text's meaning. Unlike in the modern novel, in traditional novels, the meaning of the text can easily be derived from the text by the reader due to the influence of realism in the production of literary works. In terms of its being representational, the reader can easily conceive the meaning of the text since there was no gap between the text and the objective reality being described in the work.

As we said earlier, the novel was the most important literary form of the Victorian age and in this respect, the prose form as the dominant literary genre in the period represents a serious of succession of events in relation of cause and effect. *Wuthering Heights* is, above all, a book of repeating cycles and recurring patterns. Thus, cause and result relationship is another important characteristic of traditional works. Regarding the form of the narrative in the Victorian novel, the events narrated in *Wuthering Heights* are arranged chronologically; that is, it fits the traditional type of novel in which the plot structure involves a sequential order of events (linear narration). In this respect, unlike in the modern novel in which the text is given rather synchronically in space, in *Wuthering Heights* the text is set diachronically in time. So the information needed to correct the perspectives totally exists in the novel. Unlike in the modern novel, there are no long depictions or descriptions of character's thoughts and feelings that shifts in time and space. Since the arrangements of events are chronological, the reader can gain acces in perceiving the meaning of the text. Although the novel begins at nearly at the point where all the events come to the end, Nelly Dean, as a major character narrates the story from the beginning by flashbacks. In Chapter Four, Nelly begins to tell the story of Earnshaw family by the insistence of Lockwood:

> 'Well Mrs. Dean it will be a charitable deeed to tell me something of my neighbours; I feel I shall not rest, if I go to bed; so be good enough to sit and chat an hour!'
> 'Oh certainly sir!. I'ıı just fetch a little sewing, and then I'll sit as long as you please. Before I came to live here, she commenced – waiting no furher – invitation to her story – I was almost at Wuhering Heights, because my mother had nursed Mr. Hindley Earnshaw (Bronte, 22).

Wuthering Heights is a complex novel, and regarding the narrators in *Wuthering Heights*, the events in the novel are told by two peripheral characters: Mr. Lockwood, the tenant at Thrushcross Grange and Nelly Dean, an old servant of Heights. Within the text, events and persons overlap continually and the book involves repeating cycles and recurring patterns, and most of the story was transmitted through the voice of Nelly Dean as both character and the narrator. In the first three chapters Lockwood gives general background information by creating the atmosphere for further account of the story. Then in Chapter IV, Nelly Dean, one of the major characters in the story and from whom the majority of the action was told, starts to tell all the main events by the insistence of Mr. Lockwood in order to learn more about his neighbours:

> 'He must have had some ups and downs in life to make him such a churl. Do you know anything of his story?'
> 'It's a cuckoo's, sir – I know all about it: except where he was born, and who were his parents, and how he got his money, at first. And Hareton has been cast out like an unfledged dunnuock! The unfortunate lad is the only one in all this parish that does not guess how he has been cheated' (Bronte, 22).

According to Genette there are three kinds of narrators and the events in the novel are told through unreliable point of view of the two dramatized narrators in *Wuthering Heights* - homodiegetic narrators (inside the narrative and a marginal character). The events are given through the eyes of the narrators so the reader can gain access to social reality presented by the narrators. "The story of *Wuthering Heights is indeed* Nelly's household tale, told before the study fire at Thrushcross Grange and, in the end, from the threshold and hearth of the Heights itself. In the two deviations from Nelly's control of the narrative -Lockwood's frame tale and Isabella's letter-we never hear a voice other than the one attributed to Nelly" (Stewart, 2004, 86-175). Compared to Nelly Dean, Mr. Lockwood is less inside the action of the story. "The explanations

and interpretations of both narrators are often revealed simplistically, and they are intellectually and emotionally limited" (Golban, 2003: 183). Lockwood's narrative enables readers to begin the story when most of the action is already completed and the main story is being told in flashback by Nelly beginning from Chapter IV. Then, Mr. Lockwood, in the beginnig of Chapter 15 takes up the narration at the start of:

> Another week over - and I am so many days nearer health, and spring!. I have now heard all my neighbours history, at different settings, as the house keeper could spare time from more important occupations.I'll continue it in her own words, only a little condensed. She is, on the whole, a very fair narrator, and I don't think I could improve her style (Bronte, 113).

Unlike the novels in the Victorian Age the novel is a complex one in its narrative structure: "Chinese – boxes narrative structure of Emily's novel, in which one potentially unreliable narrative is embedded within another not entirely trustworthy one, and that perhaps within another, places any such assured assessment beyond our reach" (Eagleton, 2005: 136). The narrative system in *Wuthering Heights* is a story within another story and this interrelationship is given by Golban:

> Mr. Lockwood, a minor character within the narrative, assumes firstly the position of the homodiegetic narrator1 (N), apparently a distant observerwhose narrative voice does not express the author's omniscient point of view; he addresses directly the receiver of literary discourse, whom I regard as a real reader(RR). Narration 1 follows its logical temporal and spatial movement until Nelly Dean starts her own narrative presentation. She becomes the homodiegetic narrator 2(N2), expressing an omniscient point of view to a fictitious reader (FR2) – Whom I consider narrator1, now the direct receiver of the literary message and its means of transmission to the real reader. The concentric general narrative structure of the novel contains also a third narration of the narrator 1 (lockwood), in between narration 2 another narration 4 of narrator 2 (Nelly Dean) who moves back in time to the moment of Lockwood's departure and then renders the representation of events till the actual ending of the novel. The events allow the representation of the culmination of the second process of development and formation, which is one of the younger Cathy and Hareton.
> N1 → Narration 1 →RR
> N2 → Narration 2 FR (N1) →RR
> N1 → Narration 3 →RR
> N2 → Narration 4→FR (N1) →RR (Golban, 2003: 183-184).

2.3 English Experimental Fiction in the First Half of the Twentieth Century

In English Literature, the modernist period is generally considered to have begun with the First World War in1914. One of the greatest tragedies the world has ever experienced was the First World War since the impact of World War I, which lasted

nearly four years, was very damaging in terms of destruction of traditional values and civilisation. During the war period, millions of people were killed; millions were disabled by terrible wounds, or they were subjected to mental breakdown, etc. Life became troubled and worsened throughout Europe and England and the effects of the war were long-lasting. As social and moral values were shaken, artistic conventions were naturally influenced during the period. People who were expecting new hopes in the future were dissapointed by the emergence of modern civilization and technology.

The tremendous slaughter and destruction, instead of well-fare, influnced the writers of the period negatively. Because of the chaotic atmosphere, loss and destruction of all traditional human values, the writers of the age had to turn to his personal, private intuition to create a world of values and tradition which caused the alienation of the writers of the age.

> The alienation of the artist which started in the late 19th century, the isolation of human being in this materialistic, cruel world together with the influence of these new views about human nature have one thing in common: the individual sensibility, the individual's psychology, his inner - self. There is complete shift from the Naturalistic point of view of man, in which the great shaping force on the individual is environment and the related socialist point of view that change in the ordering of the society would of itself change the men and women who live in it (Gültekin, 1998: 183-184).

In the last few years of the 19th century, there grew out revolt aginst the positivist and conventional way of Victorian Age. In the Victorian age, or in the traditional way of writing, the assumption is that the art should imitate the life. In other words, mimetic theory was the dominant theory which had an important influence during the history of literature till the twentieth century. But, in the modern period, the writers, agreeing that the art is self - sufficient, which is to say, art is an end in itself, proposed that:

> Art, not life, art instead of life, or as an alternative to life. Life as art or as a work of art. In other words, art should not imitate life, life should imitate art. Hence, the result was a withdrawal from life, from ordinary, every - day events to an entirely artificial life. In part, aestheticism seems to have been a kind of reaction against the materialism and capitalism of the lateVictorian Period (Gültekin, 1998: 158).

In contrast to The Victorian novel, in which the novelists' intuitions and sensibilities are of significant, the modern novelist:

had to drawn his criterion of significance in human affairs from his own private criterion and his private sense of what was significant in experience was truly valid. A new technical burden was thus imposed on the novelist's prose, for it had now to build up a world of values instead of drawing on an existing world of values.And one of the reasons for such a new attitude was the impact of World War I which resulted in the loss of all human values. There weren't any traditional values to rely on but dissappoinment. So the novelist had to turn to his personal, private intuition to create a world of values and vision. V. Woolf tried to solve the problem by using some of the devices of poetry in order to suggest the novelist's own sense of value and vision of the world (Gültekin, 1998: 161).

The term "modernism" as a period concept is best revealed in the twentieth century, showing the shift from traditional, strict, reader concern toward the discovery of the new techniques of textual including structural devices, among which the stream of consciousness technique is one "which seeks to record the random flow of impressions through a character's mind" (Peck and Coyle, 1993: 124), and is used by experimental novelists to render the unspoken thoughts, memories and ideas of a character. Modernism, as an artistic and cultural movement, which shows the shift from the concern with traditional, real and social towards the concern with inside, mind and pschology, presented itself in visual arts, music, literature, and drama which reject the old Victorian standards.

> The modernist spirit in art in general and literature, both in fiction and poetry, in particular, was also influenced by the late 19th century Impressionism in painting, which attemted to achieve a projection of the artist's immediate perceptions, to render the subtle evocation of atmosphere and pure sensation, perceiving reality as a subjective projection of feelings and impressions; and by French Symbolism, often described as an equivalent to romanticism, with its emphasis on imagination, the power to guess and to suggest obscure connections between facts, allusiveness, musical harmony, implicit meaning, connotative levels of expression, and so on (Golban, 2003: 216).

In the modernist period, we also see the denial of formal, moral, or theological absolutes. In the period of high modernism, from around 1910 to 1930, the major representatives of twentieth-century modernism in English literature such as Woolf, Joyce, Eliot, tried to render what poetry and fiction could be and do. As for the definition of modenism in a broader sense:

> a general term applied retrospectively to the wide range of experimental and avant-garde trends in the literature (and other arts) of the early 20th century. Modernist literature is characterized chiefly by a rejection of 19th-century traditions and of their consensus between author and reader: conventions of realism or traditional meter. Modernist writers tended to see themselves as an avant-garde disengaged from bourgeois values, and disturbed their readers by adopting complex and difficult new forms and styles. In fiction,

the accepted continuity of chronological development was upset by Joseph Conrad, Marcel Proust, and William Faulkner, while James Joyce and Virginia Woolf attempted new ways of tracing the flow of characters' thoughts in their stream-of-consciousness styles. In poetry, Ezra Pound and T. S. Eliot replaced the logical exposition of thoughts with collages of fragmentary images and complex allusions.Modernist writing is predominantly cosmopolitan, and often expresses a sense of urban cultural dislocation, along with an awareness of new anthropological and psychological theories. Its favoured techniques of juxtaposition and multiple points of view challenge the reader to reestablish a coherence of meaning from fragmentary forms (Baldick, 1991).

In the first decades of the twentieth century, the most important genre was fiction; second poetry came due to the great condition of man. The aesthetic movement which was based on the doctrine of "art for art's sake" challenged the middle-class and their assumptions about the nature and function of art. Following the years of First World War, the imagist movement influenced the poets of the age in which they set the stage for a poetic revolution and a reevaluation of metaphysical poetry (Abrams and others, 1986: 1730). The poets, who refused the reality since it merely reduces to art, focused on their attention on the ideal beauty and they used covert symbols which are hard to be defined in the mind of the reader. According to Symbolisits, art, which was far away the restrictions of visible realities, was considerd to be the symbol of ideal truth and beauty.

Sybolism can therefore be defined as the art of expressing the ideas and emotions not by describing then directly nor by defining them through overt comparison with concrete images, but by suggesting that these ideas and emotions are, by re-creating them in the mind of the reader through the use of the unexplained symbols (Gültekin, 1998: 173).

Like in poetry, the notion of reality in fiction was regarded to challenge the assumptions about the content of literary representation and fiction in the period negotiates with experience of reader. The novelists of the Victorian age had depicted such a common world in their novels that they shared similar values and beliefs with their audience, on the other hand modernist writers regarded humanbeings as living in their private worlds in which they feel themselves lonely and isolated from the natural environment. Since the First World War destroyed the hope of people who had a complete trust for a comfortable future, many modernists believed that the world had just lost touch with life-giving. The First World War didn't only influence the hopes and expectations of people for the future but also:

damaged traditional religious and moral beliefs and values. Thus, due to void of beliefs and values, man was left all alone without any beliefs and values to depend on. Therefore, the new post - war generation believed that there was only one way left; it was to turn to the inner self. So, man feeling alone and isolated in this chaotic world, retreated fully into himself (Gültekin, 1998: 172).

So, due to the unhappiness, dissatisfaction and the destruction of traditional human values and the apprehension of "reality" which was used as cause and result relationship in the Victorian Age were shattered in the Modern Period, and man lost his faith in the apprehension of reality in traditional way. Hence in the Period: "reality became thoroughly personal, free from traditional values, due to the impossibility of finding absolute (unchanging) truth through the existing methods and values. The basic reason for such a guest of unchanging reality was man's dissapoinment with modern civilization" (Gültekin, 1998: 171). Modern writers began to "reveal a rebellious spirit in art, a tendency to reject the commonplace and the traditional conventions and to reflect in their works this state of confusion and chaos" (Golban, 2003: 217). So, reality in the first half of the Modern Age was considered as something which is relative, "it is no longer a solid substance but sum of our illusions" (Gültekin, 1998: 174). In this respect, in such a chaotic atmosphere the writer, thinking that there was no universally accepted truth to rely on, lost his sense of certainty and began to turn to the innerself. Many modernist works try to uphold the idea that works of art can provide the unity, coherence, and meaning which has been lost in most of modern life; art will do what other human institutions fail to do. Besides, studies and changes in the field of philosophical thought and human pschology - studies of Sigmund Freud (1856-1939) in psycho - analysis and Carl Gustav Jung (1875-1961)'s studies in collective consciousness - suggested that reality was an internal and changeable, not an externally validated, concept, and these studies affected the nature of human and had effects upon the writers and literary works of the age.

Writers in the first decades of the twentieth century became fascinated by the inner lives of people, and by the mental activities of meaning - making which constitute people's inner lives. In this respect, "the rejection of realistic conventions and adoption of complex and difficult new structural and thematic organizing principles; the rejection of chronological linear development of the narrative and the consideration of the character as ultimate literary concern, especially his psychological concern" (Golban,

2003: 217), the writers of the period developed new techniques in the field of literary writing. Besides, with the developments in the fields of human psychology, under the influence of psychological thinkers of the time, such as William James, and Henri Bergson, (1859-1941) French philosopher, reality was seen as something which was broken into pieces and witers began to the think that the essence of life and personality were to be found in the activities of the mind. It was felt that fiction should attempt to render the character's inner world and psychology as experienced by the fictional characters themselves. At that point, writers such as, William Faulkner, James Joyce, Virginia Woolf, attempted to develop new literary techniques to render both the form and the content of the flow of "mind stuff". Unlike the traditonal methods of writing, stream of consciousness technique does not give direct historical background information about the events and characters. This technique is used by the experimental novelists, especially by James Joyce and Virginia Woolf to render the unspoken, unmaterialized thoughts, memories and ideas of characters. As a narrative technique, stream of consciousness technique, presents directly the uniterrupted flow of a character's inner thoughts and feelings without reporting it in traditional ways of writing such as dialogues and quoted remarks.

> The term "stream of consciousness" was first used in psychology, to convey what was taken to be the flow of conscious experience, of what William James called "mind stuff", in the brain. The term was introduced in James's *The Principles of Psychology* (1890) to denote the continuous flow of thoughts, feelings and impressions which, he believed, is what makes up our inner lives. James was aware of the complexity of this "stream". It does not consist of a single stream of consecutive items; many items may coexist. The stream is divided at any moment into those things that are the focus of attention and those which are part of the field of consciousness even though they are not consciously attended to (Mepham, 2003).

Influenced by the notable philosphers of the early 20th century, the novelists such as Virginia Woolf, James Joyce, and William Faulkner used the stream of consciousness technique to render a character's inner life as a flow of inner speech. Virginia Wolf's *Mrs. Dalloway* is a good example for this technique. "An exponent of modernism and a writer of experimental novel, Woolf attempts to break the traditional pattern of narrative organization, including its careful definition of character through the omniscient narrator" (Golban, 2003: 227).

2.4 The Narrative Strategies in *Mrs Dalloway*

Virginia Woolf (1882-1941) was born in London and is considered by many critics to be the mother of modern literature including the first half of twentieth century. She wrote many major novels and in addition to her novels and feminist treatises, she wrote volumes of essays and reviews. Her three major novels *Mrs Dalloway*(1925), *To the Lighthouse* (1927), and *The Waves* (1931) are perhaps Virginia Woolf's most widely read novels, sharing several traits of high modernism. *Mrs Dalloway,* which is written with the technique of stream of consciouseness, is told through the consciousness of Clarissa Dalloway.

Until the second half of the nineteenth century, literature was regarded as an imitation of the external world, but with the developments in the field of literary theory and criticism, new movements and techniques were flourished and this resulted the emergence of new narrative structures and application of new techniques in the field of literature. Among new types of narrative techniques, stream of consciousness is the one used by modernist writer Virginia Woolf.

As we stated above stream of consciousness is flow of thoughts of an awakened mind. It is the unspoken thought of a character without the deliberate speech. In this respect, there is no traditional representation of social types of characters. Main character is important for this technique for he/she is used as a device to transform the ideas, thoughts and feelings. The subject of these novels often was precisely the inner thoughts and emotions of the character rather than any external events. The term "stream of consciousness" was first used in psychology, to convey what was taken to be the flow of conscious experience, of what he called "mind stuff", in the brain by William James, Henry's brother, the founder of pragmatism. (Mepham, 2003). He did not use it to describe novels but the workings of the mind. Stream of consciousness is different from the interior monologue. The distinction resulted from the difference in stream-of-consciousness is that in the former there is rendering of the thoughts as they fall upon the mind in random, free, unstructured, chaotic, and these are the purest fragments or moments of sensation and being. *Mrs Dalloway* is told through the

consciousness of Clarissa Dalloway – protagonist of the novel and relies heavily on memory and psychology for its structure. In *Modern Fiction,* Woolf defines "life" as something whole: "Life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end" (Golban, 2003: 228).

The novel includes not a long expansion of time but only depicts one day from morning to night in one woman's life. The novel begins in the middle of June in 1923 "For it was the middle of June. The war was over, except for someone like. . ."(Woolf, 5). Clarissa Dalloway, over fifty, belongs to the upper-class, walks through her London neighborhood to prepare for the party she will host that evening. Stream of consciousness technique renders the thoughts and feelings of characters as reported speech - past tense and third person. "Her only gift was knowing people almost by instinct, she thought, walking on" (Woolf, 9). In the novel, long passages were used to depict these inner states of mind of the characters. For example, when the tird time Dr. Holmes came to see Septimus, he refused to see him. He hated Holmes and he felt depressed and deserted.

> So he was deserted. The whole world was clamouring: Kill yourself, kill yourself, for our sake. But why should he kill himself for their sakes? Food was pleasent; the sun hot; this killing oneself, how does one set about it, with a table knife, uglily, with floods of blood, - by sucking a gaspipe? He was too weak; he could scarely raise his hand. Besides, now that he was quite alone, condemned, deserted,as those who are about to die are alone, there was a luxury in it, an isolation full of sublimity; a freedom which the attached can never know. Holmes had won of course; the brute with the red nostrils had won. But even Holmes himself could not touch this last relic straying on the edge of the world, this outcast, who gazed at back at the inhabited regions, who lay, like a drowned sailor, on the shore of the world (Woolf, 92-93).

Towards the end of the book, Miss Kilman came Dalloways' house to take Elizabeth to the Army and Navy surplus stores. At the door, Mrs Dalloway met her at the door. They do not like each other. She felt plain compared to Clarissa and cheated by the world. She express her feelings as:

> It was the flesh that she must control. Clarissa Dalloway had insulted her. That she expected. But she had not triumphed; she had not mastered the flesh. Ugly, clumsy, Clarissa Dalloway had laughed to her for being that; and revived the fleshly desires, for she mimded looking as she did. But why wish to resemble her? Why? She despised Mrs

Dalloway from the bottom of her heart. She was not serious. She was not good. Her life was a tissue of vanity and deceit. Yet Doris Kilman had been overcome. She had, as a matter of fact, very nearly burst into tears when Clarisa Dalloway laughed at her. "It is the flesh, it is the flesh," she murmered it being her habit to talk aloud) trying to subdue this turbulent and painful feeling as she walked down Victoria Street. She prayed to God. She could not help being ugly; she could not afford to buy pretty clothes. Clarissa Dalloway had laughed - but she would concentrate her mind upon something else until she had reached the pillar - box. At any rate she had got Elizabeth. But she would think of something else; she would think of Russia; until she reached the pillar - box (Woolf, 129).

Unlike the traditional methods of writing, stream of consciousness technique does not give direct historical background information about the events and characters. There is a shift in terms of narrators in the twentieth century. In Mrs Dalloway, there is a shift in the narration of events in terms of voice. For example the first sentence of the novel begins abruptly as: "Mrs Dalloway said she would buy the flowers herself" (Woolf, 1). The sentence belongs to third person narration and the impersonal narrator does not state or explain the identity of Mrs Dalloway or does not give the reason of why she needed to buy the flowers. There is an abrupt emergence of the reader into the middle of an ongoing life. So the shift in the representation of external reality and character descriptions, the narrative techniques replaces conventional chronological narrative with a simultaneous internalized expression of "life going on" Of course this kind of introduction may generate sympathy for the characters whose innerselves are exposed to view. In the novel, the focus of narrative voice shifts from the intrusive authorial narration to Mrs Dalloway's own style of speech in the second and third sentences. So we see the emergence of free indirect style of the character (Mrs Dalloway)'s mind. "For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming" (Woolf, 1). In the fourth sentence, the authorial manner of speech moves back slightly by introducing the character's full name to the reader. "And then thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach" (Woolf, 1).

During the narration process of the novel, there is an unusual organizational strategy in which the characters depict their subjective experiences and memories. As an experimental novel, Mrs Dalloway shows deviations either in narrative organization or in style. The novel emphasizes the finely interwoven incidents and while experiencing the characters' recollectios, readers derive a kind of background information about the

events and characters. For example, Peter Walsh walked to Regent's Park because there was still time to meet his lawyer. Through his way to the park, he remembers his youth:

> There was Regent's Park. Yes. As achild he had walked in Regent's Park–odd, he thought, how the thought of childhood keeps coming back to me – the result of seeing Clarissa, perhaps: for women live much more in the past than we do, he thought. They attack themselves to places; and their fathers –a woman's always proud of her father (..) (Woolf, 55).

Then Peter thought of Elizabeth, daughter of Clarissa Dalloway, thinking she was peculiar looking.

> She's a queer looking, he thought, suddenly remembering Elizabeth as she came into the room and stood by her mother. Grown big; quite grown up, not exactly pretty, handsome rather; and she can't be more than eighteen (Wollf, 56).

When Clarissa learnt that her husband was invited for a lunch by Lady Bruton, she went upstairs that she has started to live since her illness. Then she remembered her old best friend Sally Seton and wondered if she had relation with her husband.

> Take Sally Seton; her relation in the old days with Sally Seton. Had not that, after all, been love?
> She sat on the flor – that was her first impression of Sally – she sat on the flor with her arms round her knees, smoking a cigarette. Where could it have been? The Mannings? The Kinlock – Jones's? At some party (where, she could not be certain), for she had a distinct recollections of saying to the man she was with, "Who is that?" And he had told her, and said that Sally's parents did not get on. But all that evening she could not take her eyes off Sally (Woolf, 32, 33).

Because of the chaotic athmosphere, loss and destruction of all tradtional values, modern writers, like Woolf, had to turn their private intuitions and this caused the alienation of the writers of the Age. As a modernist writer, Woolf reflected this isolation of human being to her characters in her novel. For example, Clarisa Dalloway felt alone when she returned to home from shopping for her party for she took a note that read that Lady Bruton had requested Richard for lunch. She withdrew upstairs to the solitary attic room and we hear her inner feelings: "the shock of Lady Bruton asking Richard to lunch without her made the moment in which she had stood shiver, as a plant on the river – bed feels the shock of a passing oar and shivers: so she rocked: so she shivered" (Woolf, 30).

Septimus Warren Smith, is another character who is feeling isolation and loneliness in the novel. One of the volunteer for the army in World War I, Septimus was glad that he felt no grief over the war, until he realized that he had lost the ability to feel. His loneliness was depicted as:

> Septimus was one of the first to volunteer. He went to France to save England. (. . .) For now that it was all over, truce signed and the dead buried, he had, especially in the evening, these sudden   thunder – claps of fear. He could not feel (. . .) the table was all strewn with feathers, spangles, silks, ribbons; scissors were rapping on the table: but something failed him: he could not feel (Woolf, 87).

Clarissa's party may be regarded also as an event that save people from their loneliness and sufferings. Because she fights against the emptiness by bringing people together and creating a human dialogue. She expresses the aim of her party as:

> There were his roses. Her parties! That was it! Her parties! Both of them criticized her very unfairly, laughed at her very unjustly, for her parties. That was it! That was it!
> Well, how was she going to defend herself? Now that she knew what it was, she felt perfectly happy. They thought, or Peter at any rate thought, that she enjoyed imposing herself; liked to have famous people about her; great names; was simply a snob in short. Well, Peter might think so. Richard merely thought it foolishof her to like excitement when she knew it was bad for her heart. It was childish, he thought. And both were quite wrong. What she liked was simply life. (. . .) But suppose Peter said to her, "Yes, yes, but your parties?" all she could say was: They're an offering (Woolf, 121).

In Regent's park, Lucrezia, Septimus's wife, struggles with the mental illness of her husband. Since she could not tell anybody else about her sufferings and her husband's state, she felt so alone herself that she expresses her inner feelings as:

> For she could stand it no longer (. . .) To ove makes someone solitary, she tought. She could tell nobody, not even Septimus now, and looking back she saw him sitting in his shabby overcoat alone, on the seat, hunched up staring.(Woolf, 23). Ther was nobody. Her words faded. So a rocket fades. Its sparks, having grazed their way into the night, surrender to it, dark descends, pours over the outlines of houses and towers; bleak hillsides soften and fall in. I am alone; I am alone! She cried, by the fountain in Regent's Park, as perhaps at midnight (Woolf, 24).

Throughout the novel there are no major situations that change the lives of the characters, but there is narration of passing hours of a day. There are movements of inner thoughts of one character to inner thoughts of another. Virginia Woolf, used this literary techniques to render both the form and the content of the flow of "mind stuff". Unlike the traditional methods of writing, stream of consciousness technique does not

give direct historical background information about the events and characters. The subject of these novels often was precisely the inner thoughts and emotions of the character rather than any external events.

There is a shift in terms of narrators in the twentieth century. In the novels of nineteenth century, like *Wuthering Heights*, the events are told through the voice of two unreliable dramatized narrators. The reader can gain access to social reality presented by the implied author through the eyes of the dramatized narrator. In the twentieth century, the role of the narrator changes due to the fact that there is no representation of external reality to be depicted by him/her.Thus, "the distance between the text and objective reality is unbridgeable and the information needed to connect the perspectives is almost absent" (Karadaş, 2001: 41).

The shift in narration in terms of narrators is called variable focalization:in which there is the presentation of different episodes of the story as seen through the eyes of several focalizers. For example in the beginning of the novel, there was a pistol shot in the street. Everybody looked at the car from which the loud noise had come. The voice of impersonal narrator reports the events as:

> Everything had come to a stand still. The throb of the motor engines sumnded like a pulse irregularly drumming through an entire body. The sun became extraordinarily hot because the motor car had stopped outside Mulberry's shop window. Old ladies on the tops of omnibuses spread their blackparasols; here a green, here a red parasol opened with a little pop (Woolf, 14).

Then we hear the voice of inner thoughts of Septimus Warren Smith:

> Septimus thought, and this gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about burst into flames (Woolf, 15).

In the next section, Septimus' wife Lucrezia thinks:

> People must have notice; people must see. People she thought, looking at the crowd staring at the motor car; the English people, with their children and their horses and their clothes, which she admired in a way (Woolf, 15-16).

Then the description of the mystic important looking motor car was reported by the impersonal narrator:

> The motor car with its blinds drawn and an air of inscrutable reserve proceeded towards Piccadilly, stil gazed at, stil ruffling the faces on both sides of the street with the same dark breath of veneration whether for Queen, Prince or Prime minister, nobody know (Woolf, 16).

Upon the same event, Mrs Dalloway anticipated that it might be Queen's car and explains her thought as:

> It is probably the Queen, thought Mrs Dalloway, coming out of Mulberry's with her flowers; the Queen. And for a second she wore a look of extreme dignity standing by the flower shop in the sunlight while the car passed at a foot's pace, with its blinds drawn. The Queen going to some hospital; the Queen opening some bazaar, thought Clarissa (Woolf, 17).

In modern novel as in Mrs Dalloway, there is withdrawl of the author and the narrator is sometimes absent from the narration. Instead we see inner thoughts, feeling, thoughts, associations or memories of the characters. Thus, these changes in modern novel leads to a great amount of gap between the reader and the text. At this point, we have to deal with Roland Barthes's distinction between *writerly* and *readerly* text. While the former is related to the novels written in Victorian Period, the later is the one used by the modernist writers who violate the conventions of realism and force the reader to produce the meaning. In modern novel, for the production of meaning reader participation is essential. Since the narrator sometimes withdraws from the scene, difficulty appears for the reader to grasp the meaning exists in the text and he/she becomes an active one to get the text's meaning.

The modern novel, unlike the traditional one, is a self-reflexive one in which there is no linear narration. In this respect, the chronological time of events shifts from the diachronical one to the synchronic representation of events in space and time. Memories mix in fragments and Clarissa's day is a synchronic passage. Thus, dealing with the synchronic situation of space in modern novel, "the novel extends far beyond its chronicle dimensions, and beyond the world of a social historical time. It transcends such mere realism; it is in fact a poetic, indeed a Symbolist, quest for the lost reality of

the past, and a search fro the artistic means for its recreation" (Bradbury, 1991, 402). Since the text is a self – referential one in modernists text: the gap between the text and the objective reality gets wider and wider and the amount of indeterminacy - as a result of gradual disappearance of the information needed to correct the perspectives - increases to such an extent that the linearity gets disrupted" (Karadaş, 2001: 50). So, in modernists texts, like in *Mrs. Dalloway* the conventional patterns of structural organization changes in terms of narration, narrator, plot structure, point of view, etc. There is no linear narration and there is a great amount of shifts in time and place.

CONCLUSION

The present thesis represents a comparative approach to the traditional/Victorian and the 20th century experimental/modernist narrative strategies in English fiction. In the process of our research we have attempted at disclosing the major similarities and differences on the structural level concerning the typology of narration, narrator, chronotope, narratee, point of view, and other fictional elements. The practical argumentation in our study of the theoretical premises has been reified by the textual analysis of two chosen novels: Emily Bronte's *Wuthering Heights*, representing traditional, Victorian narrative organization in fiction, and Virginia Woolf's *Mrs Dalloway*, representing the innovative narrative techniques of the experimental fiction of English Modernism from the 1st half of the 20th century.

The Victorian era was a time of change and conflict, and it was also a time of great literature. The novel was the dominant literary genre during the period, of which the most important type was realistic novel. The term "realism" as a period concept is best revealed in the period of Victorian and this trend flourished in the Victorian cultural background, giving a true reflection of the world and emphasizing the time of the fictional creation. Compared to the great realistic novels written in Victorian Age, *Wuthering Heights* reveals feelings of gloom, mystery, suspect or dark effects of life, such as dark effects of Heathcliff's tormented childhood. In this respect, Bronte's novel shifts from the realm of realism to the elements of Gothic and Romantic poetry. Nevertheless, this does not mean that *Wuthering Heights* does not carry the characteristics of traditional or conventional novel, as it shares similar characteristics with those written in Victorian Age on the level of thematic and structural organization, as on the thematic level, for example, *Wuthering Heights* reveals the same ethical and moral tradition as the other great Victorian novels.

Wuthering Heights is a writerly text in which the reader is passive while conceiving the text's meaning. Unlike in the modern novel, in traditional novels the meaning of the text can easily be derived from the text by the reader due to the influence of realism in the production of literary works. In terms of being

representational, the reader can easily conceive the meaning of the text since there was no gap between the text and the objective reality being described in the work.

Regarding the form of the narrative in the Victorian novel, the events narrated in *Wuthering Heights* are arranged chronologically, that is, it fits the traditional type of novel in which the plot structure involves a sequential order of events (linear narration). In this respect, unlike in the modern novel in which the story is given rather synchronically in space, in *Wuthering Heights* the narration is set diachronically in time. So the information needed to correct the perspectives totally exists in the novel. Unlike in the modern novel, there are no long depictions or descriptions of character's thoughts and feelings that shifts in time and space. Since the arrangements of events are chronological, the reader can gain access in perceiving the meaning of the text. *Wuthering Heights* is a complex novel, and regarding the narrators in *Wuthering Heights*, the events in the novel are told by two peripheral characters: Mr. Lockwood, the tenant at Thrushcross Grange, and Nelly Dean, an old servant of Heights. Within the text, events and persons overlap continually and the book involves repeating cycles and recurring patterns, and most of the story was transmitted through the voice of Nelly Dean as both character and the narrator.

The narrative organisation of *Wuthering Heights* reveals a number of distinct features that would be representative for the Victorian traditional narrative strategies on the whole, among which mention should be made of: the narrator is usually autodiegetic or homodiegetic and the events are transmitted to the reader through the two unreliable dramatized narrators, the narration is usually linear and it fits the traditional type of novel in which the plot structure involves an organised sequential order of events (linear narration), and the point of view is in third person omniscient – narrator becomes God-like, that is, entering the mind of characters and narrates their inner thoughts by moving from place to place. In the Victorian Period, literature was regarded as mimetic, author – focused on imitation of external reality. *Wuthering Heights* is a writerly text: a kind of text which regards the reader as a passive consumer. Unlike in the modern novel, in traditional novels the meaning of the text can easily be derived from the text by the reader due to the influence of realism in the production of literary works. Realism

became dominant in the field of novel and as a trend, realism became dominant in the field of novel and the nineteenth century is the great era of the realist novel.

Virginia Wolf's *Mrs. Dalloway*, written in the first half of the 20th century, is termed as modernist and the term "modernism" is used to label a conglomerate of trends and movements in visual arts, music, and literature, showing the shift from the concern with traditional, real and social towards the concern with inside, mind and psychology. Modernism also reveals the shift from traditional, strict, reader concern towards the discovery of the new methods and techniques, among which the stream of consciousness technique is used by experimental novelists to render the unspoken thoughts, memories and ideas of a character.

In the first decades of the twentieth century, the most important genre remains to be fiction. The poets, who refused the reality since it merely reduces to art, focused on their attention on the ideal beauty and they used covert symbols which are hard to be defined in the mind of the reader. So, due to the unhappiness, dissatisfaction and the destruction of traditional human values and the apprehension of "reality" which was used as cause and result relationship in the Victorian Age were shattered in the modern period, and man lost his faith in the apprehension of reality in traditional way. Hence in the modern period reality became thoroughly personal, free from traditional values, due to the impossibility of finding absolute (unchanging) truth through the existing methods and values.

Influenced by the notable philosophers of the early 20th century, the novelists such as Virginia Woolf, James Joyce, and William Faulkner used the stream of consciousness technique to render a character's inner life as a flow of inner speech. Virginia Wolf's *Mrs. Dalloway* is a good example for this technique. In this respect, there is no traditional representation of characters as social types. Main character is important for this technique for he/she is used as a device to transform the ideas, thoughts and feelings. The subject of these novels often was precisely the inner thoughts and emotions of the character rather than any external events. The novel includes not a long expansion of time but only depicts one day from morning to night in one woman's

life. In the novel, long passages were used to depict these inner states of mind of the characters.

Unlike the traditional methods of writing, stream of consciousness technique does not give direct historical background information about the events and characters. There is a shift in terms of narrators in the twentieth century. In *Mrs Dalloway*, there is a shift in the narration of events in terms of voice. During the narration process in the novel, there is an unusual organizational strategy in which the characters depict their subjective experiences and memories. As an experimental novel, *Mrs Dalloway* shows deviations from the traditional fiction either in narrative organization or in style. The novel emphasizes the finely interwoven incidents and while experiencing the characters' recollections, readers derive a kind of background information about the events and characters.

There is also a shift in terms of the narrator in the twentieth century. In the novels of nineteenth century, like *Wuthering Heights*, the events are told through the voice of two unreliable dramatized narrators. The reader can gain access to social reality presented by the implied author through the eyes of the dramatized narrator. In the twentieth century, the role of the narrator changes due to the fact that there is no representation of external reality to be depicted by him/her. The shift in narration in terms of narrators is called variable focalization, in which there is the presentation of different episodes of the story as seen through the eyes of several focalizers such as Clarissa Dalloway, Septimus Warren Smith, Peter Walsh, Miss Kilman, etc. In modern novel as in *Mrs Dalloway*, there is withdrawal of the author and the narrator is sometimes absent from the narration. Instead we see inner thoughts, feeling, thoughts, associations or memories of the characters. Thus, these changes in modern novel lead to a great amount of gap between the reader and the text. Since the narrator sometimes withdraws from the scene, difficulty appears for the reader to grasp the meaning exists in the text and he/she becomes an active one to get the text's meaning. The modern novel, unlike the traditional one, is a self-reflexive one in which there is no linear narration. The chronological time of events shifts from the diachronical one to the

synchronic representation of events in space and time, as, for example, memories mix in fragments and Clarissa's day is a synchronic passage.

In this respect, in contrast to traditional novels such as *Wuthering Heights*, the narrative organisation of *Mrs Dalloway* reveals a number of distinct features that would be representative for the English experimental fiction in the first half of the twentieth century among which mention should be made of: narration is not linear and the chronological time of events shifts from the diachronical one to the synchronic representation of events in space and time, in relation to the chronotope there is a great amount of shifts in time and place. In the twentieth century, the role of the narrator changes due to the fact that there is no representation of external reality to be depicted by him/her. The text is a self-referential one in modernist text, and the gap between the text and the objective reality gets wider and wider. The withdrawal of the author and because of the absence of the narrator's mediation in modern text, we observe a great amount of gap between the reader and the text. So since the narrator totally withdraws from the scene, difficulty appears for the reader to grasp the meaning exists in the text and he/she becomes an active one to get the text's meaning. In the modern period, the text is writerly and used by the modernist writers who violate the conventions of realism and force the reader to produce the meaning. Thus the reader of modernist text is a product rather than production.

The outcome of our research – which has resulted from a systematised study on two of the most important English novels – reveals the fact that each period aimed at in the present thesis represents a distinct phase in the evolution of English fiction, and each period expresses its own peculiarities of the narrative organization of fiction, where the comparative approach to the narrative strategies of the novels of the chosen periods brings an aspect of novelty to the contemporary critical approach and re-evaluation of the English literary tradition.

Finally, due to this comparative approach, the present thesis may become the starting points for further studies in the field, studies concerned with the narrative techniques in English fiction in the 19th and 20th century, and the present thesis has also

its practical applicability in being a teaching aid aimed at answering the needs of students in their Victorian literature and the 20th century English literature classes.

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