

LINGUISTIC MODELS AND SHORT STORY ANALYSIS: APPROACHES TO LITERATURE
IN TEACHING ENGLISH AS A SECOND LANGUAGE

by
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Thesis Abstract

This thesis sets out to apply procedures and concepts derived from contemporary linguistics in the analysis of short stories. The goal is to arrive at an approach to the teaching of literature within the context of English language teaching. Theory is drawn from the French structuralists and Russian formalists, and from contemporary stylistics.

The opening section is concerned with various theoretical approaches to literary study as they relate to three levels of analysis. The focus, initially, is on the underlying structures of narrative and the attempts of structuralists to isolate these and relate them to patterns and conventions discernible in literature as a whole. The advantages and limitations in such an approach are discussed. Chapter 2 deals with discourse structure in the light of Genette's categories of time, mode and voice, and Uspensky's planes of perspective. The formalists' views on the devices of composition and the estranging function of literature are considered in this context. The third approach surveyed focusses on the language of narrative texts, and some contemporary stylistic studies of prose are discussed.

The middle section is practical, and demonstrates an eclectic methodology, derived from those reviewed, in extensive analysis of nine stories in the Penguin collections. Several different starting points for analysis are tested. First, an approach to story is demonstrated, using propositional analysis along the lines suggested by Todorov, and, subsequently, structuration of action sequences as described by Barthes. Chapter 5 focusses on discourse structure, and examines time relations and other dominant structural elements in stories. The last chapter in this section explores linguistic features foregrounded in the text, and shows how analysis can progress from this point to more abstract levels of organization in the works examined.

The final section of the thesis argues for the place of literature as an integral part of the language teaching programme, offers practical suggestions about how the approach demonstrated here might be implemented in the classroom, and concludes with a tentative, graded teaching sequence which, it is suggested, could form the basis of a literature programme.

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Introduction

Recent years have seen a significant decline in the status of literature within the context of language teaching. Since literary-based modes of instruction have proved inadequate for the promotion of basic English skills in ESL and EFL teaching, the trend has been to adopt structurally or functionally-oriented approaches, and literature, as a component in such programmes, has been significantly reduced, or eliminated altogether. Yet few English teachers would deny the unique potential of literature to provide language enrichment, stimulation and enjoyment in language learning. The prevailing view, however, is that a considerable degree of linguistic competence is a prerequisite to meaningful literary study, that socio-cultural differences impose further obstacles to understanding, and that literary study should be reserved for the advanced stages of language study.

The result is that in many ESL situations, including Papua New Guinea, literature is available as a course of study to only the select minority who proceed to the university and who choose to study it. Predictably, literature courses there are undersubscribed. More lamentable is the fact that, although the remainder of students have studied English at length, they have been denied direct and guided access to literature and to the linguistic, cultural and philosophical riches which characterize it. Their experience of English, limited as it is to narrowly functional models of language use, is therefore a distorted and unrepresentative one.

Implicit in the decision to delay literature teaching to the later stages of language learning, is the assumption that language competence is an adequate prerequisite for engagement with literary texts at tertiary level, ie that functionally-oriented reading and writing courses are sufficient preparation for the interpretative skills, sensitivity of response and evaluative judgements required for reading literature. The reality of experience suggests this is far from the case: when confronted with authentic literary texts, students of advanced language competence - even native speakers - show that they lack the necessary confidence and strategies for independent reading and response, so that the 'study of literature' typically degenerates into slavish note-taking at fact-centred lectures, timid reliance on cribs and study-guides and approximate regurgitations in written examinations. Where actual literary texts are given a central place, teachers, sympathetic to the students' needs and limitations, tend to assume the role of mediators and interpreters, and the students become receptacles of others' insights and responses

without ever learning how to discover significance for themselves.

Gilroy-Scott (1983:2) sums up the situation simply and aptly: 'Students do not know how to approach the text and teachers do not know how to present it'. This, it need hardly be said, is less than an ideal state of affairs; most teachers of literature would probably prefer to identify themselves with aims approximating those of Rodger (1969:89):

'I take it as axiomatic that our task (as teachers of literature) is not to hand over predigested meanings, but to teach our students how to read and interpret for themselves ... not to indoctrinate them with an academically high-minded and guaranteed set of received opinion ... but to be reasonably skilled and sensitive readers, able to feel and judge for themselves, with fidelity to the textual facts, in response to any work of literature they may choose to read.'

However, being able to 'read and interpret for themselves' and to 'feel and judge for themselves' are not abilities students acquire automatically, entailing as they do, far more than a knowledge of the language. As Culler points out, (1975:113ff) linguistic competence is insufficient for the comprehension of literary texts: in order to make sense of a work of literature, one needs 'an explicit knowledge of the conventions of literary discourse which tells one what to look for' (ibid, 113). Without this knowledge, according to Culler, a reader would not know what to make of a poem:

'His knowledge of the language would enable him to understand phrases and sentences but ... He would be unable to read it as literature because he lacks the complex "literary competence" which allows him to proceed.'

(ibid, 114)

In native speakers with an interest in reading and a wealth of written literature to choose from, much of this knowledge is assimilated unconsciously, but for ESL students in many countries, such is not the case. Despite a rich oral tradition comprising traditional stories and songs, tales of origin and myths, since little of this is in written form, students have little experience of reading in their own language. They read with less facility in English. Consequently, a whole dimension of experience with the world of books, with literary forms and conventions in general, is missing. It would be fallacious to assume that such students, reared on a purely functional English course, are adequately equipped for a tertiary-level literature course.

The motivation of this thesis is the conviction that literature teaching should begin at an earlier stage, that it should be integrated with language teaching, and be a carefully graded and systematic training in how to read literary works.

The fundamental aim of a literature course must be to bring students to the point where they can read and interpret for themselves, deriving insight and enjoyment from their encounters. Practically, this entails developing in students the resources for interpreting texts: discourse-processing strategies and the knowledge and skills required for reading literature. Briefly, these can be broken down into the following:

- 1 Theory: an understanding of the nature of literary communication and of the special conventions that operate within it: an awareness of how writers exploit the conventional language code in order to create and convey uniquely personal kinds of meaning;
- 2 Approach: an analytic strategy or sequence of operations for investigating and describing literary works;
- 3 A critical metalanguage which will enable them to express accurately and explicitly those observations of textual and structural features which underlie their interpretative judgements.

While this thesis is not directly concerned with pedagogic issues, it aims to lead to a principled methodology for the teaching of literature located within a linguistic framework.

There are several reasons for choosing to adopt a linguistic perspective in formulating an approach to the teaching of literature. In the first instance, of course, literary works are pieces of language, and hence describable in linguistic terms and using linguistic techniques. But they are pieces of language with a difference - linguistic artefacts - in which the conventional language system is characteristically exploited and contrived in novel and ambiguous ways that serve to foreground literary usage against more familiar, mundane language uses. Literary texts are interpretable only in the light of the choices they exhibit between the various options the structure of the language permits. Thus, an understanding of, and the analysis and description of literary texts, must be located within an understanding of how language works in general.

Secondly, linguistics provides a model for studying literary texts. In a structuralist perspective, literature is seen as a sign system, analogous with language itself. Like language, it is held to be governed by a general code which is the product of shared conventions. The purpose of literary study, when seen in this light, is to discover the rules and conventions governing the production and interpretation of literary texts. Traditional literary criticism and literature teaching have focussed in the main on generating new and subtle insights into an established core of 'received' works. This has produced an ever-increasing library of satellite literary criticism, but done little to advance our understanding

of poetics as a whole, of how literary texts have meaning and of the knowledge required in order to read them.

Structuralism offers some promise for the literature teacher in this respect: a structuralist views a work as an integrated system of elements in hierarchical relationship. Structural analysis 'deconstructs' a work into its component elements in order to specify relations existing between these and within the work as a whole.

This thesis sets out to examine the contribution of contemporary structuralism and stylistics to an understanding of the nature of narrative prose fiction. The main emphasis is on practical explorations of short stories in the light of theories and concepts discussed. Attention is confined to the short story because short stories are seen as a possible nexus point in a literature programme, linking traditional, oral literature with poetry and the novel. There are, in addition, other clear practical and pedagogic reasons for wishing to give short stories a central place in a literature syllabus. They share with drama and the novel the basic ingredients of character, plot, theme and setting, etc, but, like poetry, rely for their effect on elliptical and oblique statement in the presentation of singular, existential situations. Moreover, their brevity renders them suitable for classroom use.

There are three main sections in the thesis: 1 theoretical considerations; 2 practical applications; and 3 pedagogic approaches...

The first section, Chapters 1 - 3, provides the framework of reference for subsequent practical explorations. Focus is on the nature of narrative as revealed in contemporary theories and analytic studies. The distinction is made between the levels of story, discourse structure and linguistic text, and relevant theories and studies pertaining to each level are examined and evaluated.

In Chapters 4 - 6, a synthesis of workable concepts and techniques derived from the first section are applied in the detailed analyses of a number of widely representative short stories. The aim of this section is two-fold: first, to test and demonstrate a mode of analysis that takes each of the three specified levels - story, discourse structure and text - as a possible point of access, and proceeds to investigate other aspects of structure; and secondly, to explore a range of stories in search of shared characteristics. Whole stories have been analysed because it was felt

both the integrity of the analytic procedures demonstrated and the essential, structural coherence of the narratives would be preserved in a way not possible in isolated analyses of selected extracts.

The final chapters consider some problems and tried solutions in literature teaching in an ESL situation, recommending basic principles and outlining a programme and practical, classroom approach.

The overall aim of this thesis is to arrive at an approach to narrative text which is derived from sound theoretical principles and which can be adapted to pedagogical ends in the development of language competence and literary understanding.

Chapter 1 Structuralist Approaches to Narrative: Story

1.0 Introduction

1.1 Structuralist Approaches to Narrative

- 1.1.1 Story and Discourse
- 1.1.2 Four Levels of Narrative
- 1.1.3 The Analysis of Narrative

1.2 The Contribution of Propp

1.3 Narrative Grammar and Narrative Sentences

- 1.3.1 Narrative Sentences

1.4 Narrative Cycle and Moments of Choice

1.5 Deep Semantic Structures of Narrative

- 1.5.1 Theme in Narrative

1.6 Narrative Sequence and Semantic Oppositions

1.7 The Structuration of Plot and Theme in Reading

- 1.7.1 Application: Chatman's Analysis of 'Eveline'

1.8 Review

1.9 Structuralist Approaches to Character

Chapter 1 Structuralist Approaches to Narrative: Story

1.0 Introduction

What structuralists across a range of disciplines have in common is the conviction that, because social and cultural phenomena have meaning, they constitute languages in the formal sense and therefore can properly be studied with reference to linguistic models and techniques. Like languages, they have meaning, not because of intrinsic qualities they might possess, but because they are based on systems of rules and conventions which enable them to have meaning. The common aim of all structuralist endeavours is to make explicit the rules and conventions said to govern all aspects of life including the food we eat, the clothes we wear, and the way we read and write.

The governing structures are held to lie below the surface of observed phenomena. The distinction is thus made between underlying deep structures and exterior, observable surface structures. The underlying rule system is to be discovered by observation and analysis of individual manifestations, but the orientation is always towards the construction of the whole system. As Levi-Strauss writes:

'Particular actions of individuals are never symbolic in themselves; they are elements out of which is constructed a symbolic system.'

(1950:xvi in Culler, 1975:5)

The great variety of approaches subsumed under the name of structuralist poetics, and the lack of a coherent programme make summarization difficult. The general principles are derived from comparatively few seminal sources: Saussure (1967), Jakobson (1960, 1968), Trubetskoy (1949), Benveniste (1966) and, indirectly, Chomsky (1957, 1965). Although these principles are only indirectly related to the structural analysis of narrative, they are the fundamental notions inherent to every kind of analysis and it seems necessary, therefore, to begin with them.

The application of the notion of structure to an object entails viewing that object as a whole, organized and functioning system of interrelated units. Thus structuralists see the whole of literature as a system whose constituent elements are the individual works of literature. This parallels the Saussurean (1967) distinction between langue, the system of language, and parole, the individual instances of language use. The expressed goal of literary structuralism is 'to establish a coherent body of concepts and methods arriving at a knowledge of the underlying laws' (Todorov, 1973:154). The underlying laws are deducible from individual instances, hence

structuralists engage in the analysis of individual texts with a view to describing the larger system of literature as a whole. Since the individual text is of interest only in so far as it exemplifies the system, interpretation is of less interest than explication. As Barthes puts it, 'Structuralism seeks less to assign completed readings than to know how meaning is possible, at what cost and by what means' (1967:153). Investigation starts by viewing individual works as systems in their own right, constructed of levels and of units in hierarchical and distributional relationship (Beneviste, 1970:124). Analysis, then, seeks to identify the constituent units and the rules which regulate their combination. These units or elements are identifiable to the extent that they preserve functional distinctions relative to other units in the system. In any system, Benoist writes, 'an element takes its value, its functions and its meaning from its relationship to the remainder of the system as a whole' (1970:32).

Structuralists have focussed most attention on story in search of the instrumental units of plot and the combinatorial principles that make up the 'grammar of narrative'. The focus in this chapter will be on the developments in this area, but there is a need first to see the overall scope of their investigations in narrative literature as a whole.

1.1 Structuralist Approaches to Narrative

1.1.1 Story and Discourse

Structuralists working in the field of narratology have retained the Saussurean distinction between signifier and signified, extending it to the whole of narrative. They distinguish between the signifying utterance, that is, the narration or discourse and the events signified, the story. (Benveniste, op cit, 238). These are theoretical distinctions: the two, in fact, are inseparably interwoven. Any narrative statement about events carries traces of the signifying process, and non-narrative utterances convey information about attitude and stance. This distinction is not a new one to literary criticism. Kellogg and Scholes (1966:4) write of 'teller' and 'tale', and the preoccupation of American theorists with problems of point of view and types of narration is evidence of an implicit distinction between the events themselves and the presentational possibilities under consideration.

Structuralists have sought to make the distinction more explicit, but,

despite general agreement about the nature of the distinction, there is confusing disparity of terminology. Todorov (1966, 1969) and Genette (1972) refer to histoire (story) and discours (narration). Barthes prefers recit and narration (1966). Genette uses both 'recit' and 'narration' to refer to aspects of discourse: 'fecit' for him is the discourse undertaking the telling of the tale and narration; the narrative act or actual enunciation of the narrative. In the interests of clarity, the terms, story and discourse, will be retained in this discussion.

Story is the sequence of narrated events involving fictional characters in place and time. These four elements - events, characters, place and time - are fundamental to narrative, yet they are abstractions. They arise out of words printed on a page or uttered aloud and have no existence beyond the language of the text and the concretization this undergoes in the imagination of the reader. Story is the abstract and cohering residue retrieved from the discourse by the reader and reconstructed retrospectively in a sequence of imagined occurrences. The formalists (Shklovsky, 1919; Eichenbaum, 1924) gave this chronological abstraction the name fabula to distinguish it from syuzhet (plot), the manipulated, shaped and reordered narrative in its final form. Consciously or not, story is held as a norm or constant against which the narrative technique (ordering, arrangement and perspective) can be measured.

Discourse: the presentation of story entails a source, an angle of view, a position in time and space and an ordering of the events narrated. These aspects have been investigated by Genette (1972) under the headings of voice, mode and time. Uspensky (1973) has further differentiated the planes of voice and mode.

1.1.2 Four Levels of Narrative

In approaching narrative fiction, structuralists retain the distinction between deep structure and surface structure, the decisive difference being that these terms refer to narrative structures and not linguistic structures.

Two levels of deep structure can be identified in structuralist writings: deep semantic structure and the syntactic structure of plot.

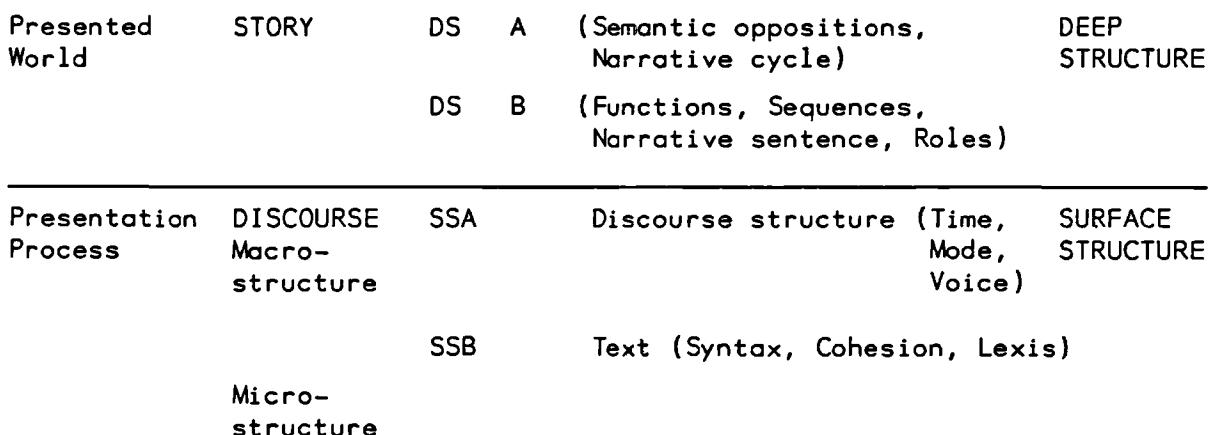
Deep semantic structure: the fundamental thematic structure postulated to underlie narrative, and thought to reflect universal verbal structures of human thought (Greimas, 1970) or of human behaviour (Brémond, 1973). Concepts which pertain to this level are semantic oppositions and narrative cycle.

Deep syntactic structure: the underlying syntagmatic or linear structure of narrative, expressed in writings as narrative grammar (Todorov, 1969), narrative sentence (Brooke-Rose, 1976) and skeletal armature (Barthes, 1966). The relevant concepts pertaining to this level are functions (Propp, 1958; Brémont, 1976; Barthes, 1966) and propositional sequences (Todorov, 1969). Deep syntactic structure is a further abstraction of story as defined above, ie the base narrative structure pruned of the surface variants of character, place and time, and with events expressed in their most general terms.

Surface structure of narrative relates to the discourse or presentation of narrative. Two levels can again be distinguished.

Textual surface structure: the verbal structure or actual words on the page. Discourse structure: the structure of narration, ie the 'larger' aspects of presentation, such as reordering, perspective, narrator, etc, which reflect decisions of an organizational and aesthetic nature prior to the verbal expression as text. Brooke-Rose (1977) uses macro-structure for this level to distinguish it from text or micro-structure.

The distinctions established above can be diagrammed as follows:



Genette has worked mainly at the level of SSA, discourse structure.

Todorov's Grammaire du Decameron (1969) focusses on deep syntactic structure. Few analysts - Brooke-Rose is one - have attempted to analyse all four levels shown here.

1.1.3 The Analysis of Narrative

The focus in this chapter is on structuralists' attempts to define the nature of narrative. Existing studies have concentrated in general on the langue of narrative, ie on establishing the system underlying all narratives and governing the construction of narrative. Despite theoretical emphasis on the need to work from individual texts in deriving these principles, in practice, detailed study of individual texts has been slight. Most notable

instances are Barthes's studies of 'Sarrasine' and 'The Facts in the Case of M Valdemar' and, more recently, Brooke-Rose on James's 'The Turn of the Screw'. Todorov (stories of Henry James and tales of Boccaccio) and Eco (Fleming's Bond stories) have each worked with a corpus of tales in a search for their distinctive 'grammars'.

Relatively few studies work from the story texture. Difficulties obtain in attempting to specify connections between verbal manifestations and underlying structures. In consequence, structuralists have tended to work with derived paraphrase. Barthes (1975, 1981) and Chatman (1969) are concerned with texture. Hendricks (1970, 1973) and Dolozel (1971) experiment with procedures deriving paraphrase from text. Todorov (1969), Brémond (1976) and Greimas (1971a, 1971b) work from paraphrases.

The complexity and diversity of the theories advanced make synthesis a difficult endeavour. Each theory is a self-contained system constrained by a model in terms of which constituent units and structures are defined. The common denominator is the search for an underlying system of rules and conventions purported to govern our construction and comprehension of narratives. In this, narratology has taken its impetus and direction largely from Propp's Morphology of the Folktale (1958).

1.2 The Contribution of Propp

Propp seeks a basis of classification which will account for the similarity felt to underlie the heterogeneity of persona and incident characteristic of Russian fairy stories. He focusses on the roles the various events and characters play in the overall structure of the stories, and is able to identify a number of functions: 'stable, constant elements in a tale, independent of how or by whom they are fulfilled' (ibid, 21). This permits a practically unlimited variety of events to be classified under a restricted set of functions:

eg The Tsar gives the hero an eagle.
The old man gives Suchenko a horse.
The wizard gives Ivana a bowl.

These diverse events count as variants of function 14, 'Receipt of a Magic Agent (ibid, 43ff). Thirty-one different functions are identified in all, defined by their position in the story sequence. Not all functions appear in any one tale, but the sequence is preserved; the inventory of functions as a whole therefore constitutes a sort of archetype fairy tale - the syntagma of narrative possibility of which individual tales are a selection. The basic 'macro' plot is one where a hero is given a mission of defeating the

villain, succeeds through the help of a donor and wins the hand of a princess or desired person.

In the wake of Propp's work, comparable sequences have been identified in such formulaic fiction as Fleming's Bond stories (Eco, 1979) and Doyle's Sherlock Holmes tales (Shklovsky, 1925). Even in more innovative fiction, remnants of Proppian sequences may be readily identified. Conrad's 'An Outpost of Progress' contains many of the ingredients of the fairy tale: the heroes (the two white men) are transferred to another place, where they receive an interdiction (from the Director) which is violated (they do not set out to establish the outpost as instructed). A villain attempts to deceive them (6) (Makola, over the ivory) and the victims submit to the deception (7). The villain causes harm (8) (the death of some men), the hero (Kayerts) is tested, interrogated and attacked (12) (over the sugar). He acquires the use of a magical agent (14) (a revolver). The hero and villain (Carlier) join in dual combat (16) and the latter is defeated (18). The hero is pursued (21). The story provides a macabre variation at the end: the recognition of the hero (27) is the discovery of his body hanging from a cross.

The theme, 'Discovery of the Truth', occurs in a number of stories as recognition of the real situation. In Wilson's 'Raspberry Jam', Johnnie discovers the reality of the sisters' insanity and cruelty. In Poe's suspense stories, it is the narrator's and reader's discovery of truth and, in Joyce's 'The Dead', it is Gabriel's moment of 'epiphany' which ends the story. Even a 'non-story' such as Woolf's 'The Mark on the Wall', concludes with the discovery of the truth - that the mark was, after all, a snail. In other stories, the awaited discovery is withheld or occurs partially, as in Hemingway's 'Indian Camp', for example, or in Sparks's 'You Should Have Seen the Mess'.

The comparison of stories with Propp's scheme reveals the presence of values and formal features which relate them to a more primitive pattern, but there is a world of difference in characterization and connotation which cannot be accounted for in such analysis. Propp's work represents a frustrating challenge to narratologists. The concept of function seems to point to the possible discovery of narrative universals, but the schema itself is a heterogenous mixture of actions and states. Structuralists in narratology have focussed mainly on finding ways to loosen this and regularize it so that it can be generalized to a wider range of material. This has resulted in two tendencies. First, a search for more abstract categories to obtain greater generality and consequent reduction of the

model; and second, an expansion of the model to include other elements such as discourse and characterization.

1.3 Narrative Grammar and Narrative Sentences

Todorov (1969) derives from Propp a set of categories which he sees as universally applicable to all narratives. In the functions he recognizes a propositional element (eg the old woman gives Suchenko a horse) which leads him to propose that the sentence categories can be used to describe plots. Plot agents, he says, are the nouns of narrative and predicates are the verbs (*ibid*, 74). Todorov looks at four plots in Boccaccio's *Decameron* tales and perceives common elements among them. He replaces character names with algebraic terms and expresses the predicates as generic verbs. This enables him to identify a recurrent syntagmatic pattern which he calls the 'grammar' of *Decameron*:

X violates a law → Y must punish X → X tries to avoid punishment →
 (Y violates a law
 (Y believes X is not violating the law → Y does not punish (loc sit)

This analysis brings him to the conclusion that the three basic 'verbs' in the *Decameron* collection are 'transgression', 'punishment' and 'modification'. Modification is a cover term which encapsulates both the deceit of the four punishment-avoidance tales and the 'conversion' of the other improvement tales. Todorov suggests that all narratives are probably reducible to a similarly small number of verbs. Culler (1975:116) comments that the number is even smaller than Todorov supposes since transgression and punishment are states rather than actions (guilt and liability), which leaves Todorov's theory of syntax dependent on the central verb modification - a view, Culler rather disparagingly notes, 'not seriously doubted since Aristotle first enunciated it' (loc cit).

Todorov assumes that the application of sentence categories metaphorically to the structures of narrative gives the theory special status, but there is a considerable gap between sentences and the whole stretches of discourse that constitute a literary work. There are, moreover, no known procedures for deriving propositional content structure from the sentences of the text. The linguistic analogy therefore bestows no special validity on Todorov's categories.

The measure of a theory of plot, Culler claims, is the extent to which it accords with our notions of what counts as a plot. Todorov's theory can go some way towards explaining what readers look for when they confront

a narrative. Following a plot involves, in the first instance, recognizing an initial situation or general state of affairs, and subsequently relating the narrated events to a perceived central change, but to go beyond this in saying that structuring a plot involves a search for grammatical categories of a special sort is clearly not realistic. Nevertheless, Todorov's analyses do offer a way of economically representing recurrent patterns observed or intuited among a large number of stories; or a recurrent pattern perceived in a single story. Schematizations of this sort can point out the underlying stereotype structures that are instrumental in shaping our expectations about narrative structure and forming our judgements about genres.

1. 3.1 Narrative Sentences

In reducing Boccaccio's stories to propositional skeletons, Todorov arrives at a schematic version of what Genette calls a narrative sentence (1972). The term is used by Brooke-Rose (1976:530) in her analysis of 'The Turn of the Screw'. A narrative sentence is a single statement which expresses fundamental propositions of an entire narrative.

eg Transgression - Punishment (Crime and Punishment)

Lack - [Struggle - Victory] Liquidation ('Fanny and Annie')

Transgression - [Discovery - Truth] - Punishment ('An Outpost of Progress')

Narrative sentence is a theoretical construct: there is nothing inevitable or definitive about its form or status. Basic narrative content in a story can, of course, be expressed in a number of ways.

It can be expressed as a summary of variable length.

eg a transgression is committed and, in order to avoid punishment, the transgressor tricks the transgressed.

It can take the form of a syntagm as in

transgression - (deceit/disguise) - punishment avoided.

or be represented schematically along lines suggested by Todorov.

eg $X\bar{A} + Ya \rightarrow XA$	where X = Cinderella	A = happy
$X\bar{A} + Ya \rightarrow X\bar{A}$	Y = Godmother	\bar{A} = unhappy
$X\bar{A} + Zb \rightarrow XA$	Z = Prince	a = transform
		b = search

(Rutherford, 1975:190)

The notion of a narrative sentence is a useful one to retain in analysis and can serve as a starting point in a number of ways:

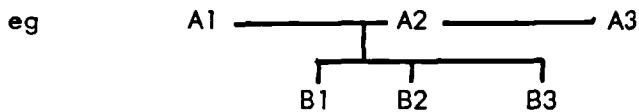
- 1) it can be held as the 'constant' in the exploration of macro-structure ie in specifying the modifications effected by the discourse (eg expansion, reordering, splitting, narrative point of view)

- 2) it can be used to compare the narrative structures of different stories where structural similarities are intuited:
- 3) it can be used to identify instances of structural repetition or inversion, or to demonstrate compounding and distortion of conventional narrative patterns. In her analysis of 'The Turn of the Screw', for example, Brooke-Rose is able to show how a traditional injunction-transgression sequence is complicated by splitting. (1976:537)

Brémond (1966) lists three ways in which sequences are combined in narratives: by concatenation, insertion and bracketing.

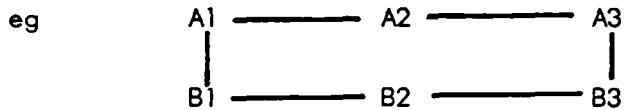
In concatenation, the end of one sequence (a new situation) is the starting point of another elementary sequence, and so on, as in the story of Cinderella summarized above.

Insertion is the structural equivalent of syntactic embedding: a second sequence or syntagma is inserted before the end of the primary sequence.



Insertion, like concatenation, permits limitless expansion. The insertions may be equal to the primary sequence in ranking or subordinate, performing a catalytic or filling function.

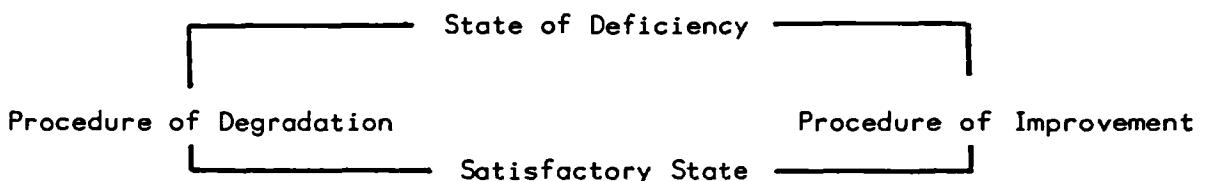
Bracketing occurs when parallel and independent sequences are presented as seen from different points of view.



Macbeth's defeat and death, for example, is, at the same time, the culmination in success of McDuff's efforts (Brémond, 1966:61ff).

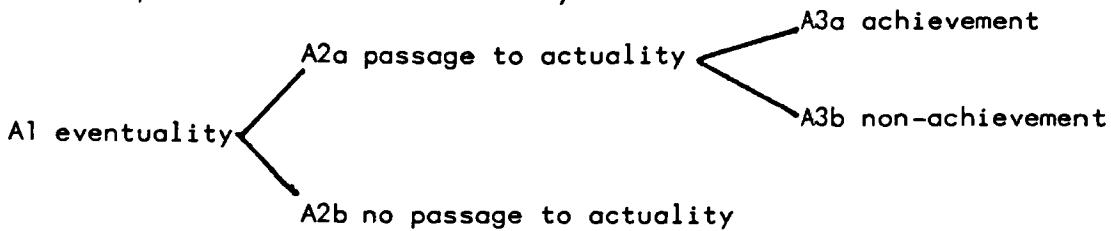
1.4 Narrative Cycle and Moments of Choice

A number of structuralists (Todorov, Brémond, Greimas) describe the underlying syntagmatic structure of story in terms of a movement from one equilibrium to another. The connecting transition comprises a 'process of degradation' or 'improvement' which Brémond represents schematically in a narrative cycle (1969:251) as follows:



In simple terms, according to this view, story involves a transition from a satisfactory state to an unsatisfactory state, or vice versa. A

narrative, according to Brémond, can consist of several such full cycles. Brémond (1966, 1973) explains the motivation of this transition in the context of goal-directed activity. Narrative, he says, expresses the actualization of a potentiality. The crux points or functions of narrative are the 'moments of choice' which are present at each stage of the process. Brémond represents this schematically.



(1966:60-61, 1973:131)

To apply this in an example, at the beginning of a story a character is in imminent danger (A1). He takes steps to defend himself (A2a) or does not (A2b). Eventually, his defensive measures prove successful (A3a) or fail (A3b).

In defining narrative functions as moments of choice, Brémond rejects Propp's claim that functions are only identifiable by their outcomes. This teleological view presents narrative as inevitability, he argues, (for example, an interdiction is always violated and the hero's struggles are always successful) and ignores the true freedom of the narrative. At each instant of a narrative, according to Brémond, there are alternative possibilities for its completion:

eg Lady Macbeth can kill Duncan or not.
 Eveline can go or stay.
 The glass slipper will fit or not.

In order to identify these 'branching points', Brémond maintains, analysis needs to be a 'structuration of the story in progress' (1973:122) and not a retrospective view.

In adopting a process view of function as a nodal point of dyadic options, Brémond is characterizing the dilemma faced by the reader in identifying and classifying events - what Barthes has called the 'struggle to name' (1966:102). However, the naming itself, as Propp realizes, can only be done once the outcome is known, ie in retrospect. What Brémond characterizes in his definition of function, as Culler points out (1975:210) are the operations of the Hermeneutic Code (Barthes, 1975:19). Options raise curiosity, the desire to learn the outcome, and this serves as a structuring force, but the significance of events and their place (ie function) in a story can be known only in retrospect.

What the syntagmatic approaches of Propp, Todorov and Brémont fail to explain is what motivates the processes of narrative improvement and degradation, and what guides the reader's structuration of plot, ie what is the underlying logic of narrative? It is this last question that has interested Levi-Strauss.

1.5 Deep Semantic Structures of Narrative

Like Propp, Levi-Strauss works with texts from folklore and seeks underlying principles governing their organization, but, unlike Propp, he dissolves sequence in the search for deeper semantic structures said to represent the 'logic of myth'.

In Structural Study of Myth (1955), Levi-Strauss sets out to identify these laws by analysing the Oedipus myth. He first decomposes it into a series of summary propositions to arrive at a linear sequence:

- 1 Kadmus seeks his sister, Europa, ravished by Zeus.
- 2 Kadmus kills the dragon.
- 3 The Spartoi kill one another.
- 4 Oedipus kills his father, Laios, etc.

He singles out, in addition, three names denoting 'status':

- Labdokas - 'lame'
 Laios - 'left-sided'
 Oedipus - 'swollen-footed'

He then confronts this list like a linguist facing a series of foreign sentences and performs a distributional analysis, assigning elements to paradigmatic classes to establish the significant differences between them. This gives him four columns (*ibid*, 178).

The fundamental mythic structure hypothesized by Levi-Strauss is a four-term homology in which one pair of opposites is mediated by another related pair opposing them. He finds two columns which express an opposition between 'over-estimation of the kinship bond' (incest and unlawful burial of a brother) and 'under-estimation of the kinship bond' (patricide, fraticide). This opposition correlates with a second opposition he finds in the other two columns: 'denial of autochthonous origins of man' (the destruction of anomalous monsters) and 'persistence of autochthonous origins in man' (in the lame, swollen-footed and left-sided status of characters).

Arriving at this structuration has involved working upwards from the concrete mythic details to a point where cover-terms can be found to subsume quite heterogenous elements. What Levi-Strauss discovers as a

result of his operations are, of course, concretizations of his own original hypothesis: he finds myths are constituted by the binary homology he projects. The evident circularity of this procedure has been pointed out (Culler, 1975:45; Jameson, 1972:115; Scholes, 1974:72; Douglas, 1967:50). What started as a perceptual strategy has become the inherent substructure of myth. For Levi-Strauss, there is no difference between them: the human mind imposes form on the matter it meets and this is the structure we apprehend. However, since procedures predisposed towards discovery of a particular pattern inevitably select items to fit that pattern, other, conceivably important elements are omitted and the difficulty with Levi-Strauss's work, in this respect, is its ultimate unfalsifiability. His method permits him to find patterns of organization, but, without any evidence about meaning, it is difficult to ascertain the relevance of these patterns. In dealing with myths, as Culler points out (1975:49), there is nothing comparable to linguistic competence which can attest the validity of findings. When we come to literature, however, it is a different matter, for here we do have the judgements of experienced readers to fall back on.

1.5.1 Theme in Narrative

Theme is a form of unity discerned overall in the various elements and levels in the text, and perception of this unity involves stratagems analogous to those performed by Levi-Strauss: that is, we proceed by progressive extrapolation from heterogenous textual elements to representative, embracing cover-terms. As we read, we group together those elements perceived to possess features in common and oppose these to other contrastive sets. Once grouped, these can be correlated or contrasted with other more abstract groupings, and so on - so that, as reading progresses, related elements are pegged together and subsumed in enlarging contrastive networks. Structuring theme involves casting about for abstract cover-terms which will encapsulate the perceived networks.

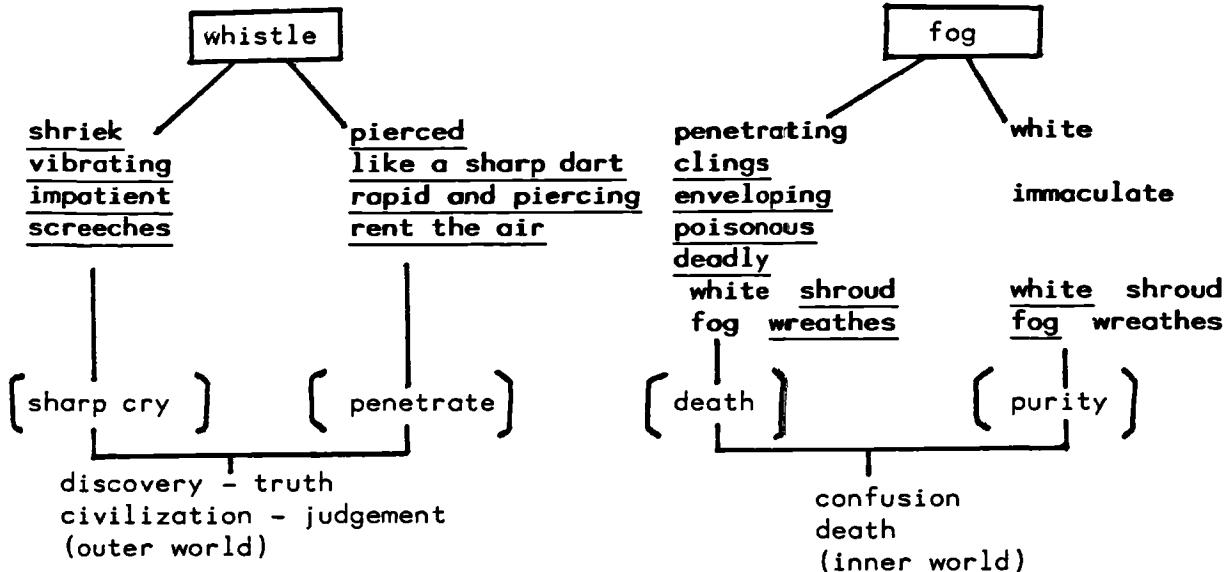
Consider, as a brief example, the extract from 'An Outpost of Progress' where Kayerts, stunned after accidentally murdering Carlier, his thoughts now a turbulent confusion of wrong-headed lucidity, is interrupted by the arrival of the Director's steamer:

The day had come, and a heavy mist had descended upon the land: the mist penetrating, enveloping, and silent; the morning mist of tropical lands; the mist that clings and kills; the mist white and deadly, immaculate and poisonous. He stood up, saw the body, and threw his arms above his head with a cry like that of a man who, waking from a trance, finds himself immured forever in a tomb. 'Help! ... My God!'

A shriek inhuman, vibrating and sudden, pierced like a sharp dart the white shroud of that land of sorrow. Three short, impatient screeches followed, and then, for a time, the fog-wreathes rolled on, undisturbed, through a formidable silence. Then many more shrieks rapid and piercing, like the yells of some exasperated and ruthless creature, rent the air. Progress was calling to Kayerts from the river. Progress and civilization and all the virtues.

(ed Dolley, 1967:79)

We find in the above extract four networks of associations:



The whistle signals the arrival of the outside world and Kayerts's instant of anagnorisis. It is a reminder of civilization, discovery and judgement. The fog is linked with Kayerts's inner confusion, and presented as both harbinger and shroud of death. Kayerts, a few minutes later, is discovered hanging by his neck in the confusing mist. The two networks formulated here resolve earlier opposing networks: wilderness, savagery, isolation and civilization, sophistication, society. The story deals with the steady incursion of wilderness and isolation into the lives of two inappropriately equipped, 'civilized' white men. Discovery (anagnorisis) and death are, as it were, the working out of these oppositions.

Structuring an interpretation, as indicated here, involves casting about for abstract categories to encapsulate the networks. Barthes calls this process 'a retreat':

'To read, to understand, to thematise, is therefore to retreat from name to name ... when the investing of names ceases, a critical level is established, the work is closed.'

(1975:93)

1.6 Narrative Sequence and Semantic Oppositions

Greimas (1971a) attempts to relate the putative underlying semantic structures proposed by Levi-Strauss with the syntagmatic structures discovered by Propp. Reworking Propp's functions, he arrives at three

basic 'syntagms' which, he suggests, are the basic constituents of all narrative:

'We will simply state, hypothetically, there are three distinguishable types of narrative syntagms: 1) performative syntagms (the tests); 2) contractual syntagms (making and breaking of contracts); and 3) disjunctive syntagms (departures and returns).
(1971a:86)

Disjunctive sequences as identified in his analyses (*ibid*) are relatively peripheral, and represent exits, entrances and transitions. Performative syntagms are clearly action-orientated and contribute the 'meat' of the plot action. (Greimas gives the example of tests: presumably struggles, confrontations, accomplishments, etc, are included in this group).

Contractual syntagms seem to have quite a different status again. Greimas points out that most stories move from either a negative contract to a positive contract (alienation to integration, lack to liquidation) or from a positive contract to a breaking of it. This suggests that contractual syntagms are static rather than dynamic. The distinguishing feature of a contractual syntagm might be that its first element establishes an 'onus' or tension (cf Todorov's disequilibrium (1968:111) which requires action (the modification) to be resolved.

According to Greimas, the basic framework of narrative is a temporal transition (from an initial situation to a final situation) which effects a thematic contrast (posed content v inversed content) (1971:83). Plot elements, by this account, are those aspects of the movement from the initial solution to the final situation which help to produce a contrast between a problem and its resolution. This takes place on the level of syntagms.

Greimas's theory goes some way towards explaining how we are able to recognize certain events as having crucial bearing on the development of plot while disregarding others. The problem is that the categories have become so general that it is difficult to relate them to actual texts, and to what we actually do in confronting a text. The structuralist who has shown most inclination to work at this specific level is Barthes (1966), who attempts to define explicitly the sort of distinctions a reader makes in separating key events from subordinate events, and construing character and theme: in effect, how readers derive structure from text.

1.7 The Structuration of Plot and Theme in Reading

Like Propp, Barthes takes the function as the minimal unit of narrative meaning, but, unlike Propp, he locates his functions at text level. Function he defines broadly as 'a segment of a story' which can be seen as the term of

a correlation (ibid, 89). Plot functions advance the story: these correlate by distribution along the syntagmatic axis of the narrative. Indexical functions are static and signify character, theme, setting and description: they are related by integration across the narrative. A function may be a sentence fragment, may subsume several sentences, or be implicit, requiring retrieval and interpretation on the part of the reader. Barthes gives an example from a Fleming novel:

Bond picked up one of his four receivers.

The action of picking up the phone is a plot function, because it advances the story. Four is indexical, signifying 'power' and 'highly developed technology' (ibid, 91).

Barthes draws the distinction between cardinal functions, the indispensable actions that form the skeletal armature of a plot; and catalysts, which perform a 'filling' function in amplifying, retarding or anticipating action. Cardinals mark the course of the narrative, linking logically or temporally with other cardinal functions as consequences or causes. The distinction is theoretically plausible - in any kind of reading we recognize some items as having nucleic status in forming a summary 'core' and others as having more of a facilitative function - but how do we implement it in the act of reading narrative? Like Brémond, Barthes sees cardinals as pivot points in a plot, where two courses of action are possible:

'For a function to be cardinal, it is enough that the action to which it refers opens (or continues or closes) an alternative that is of direct consequence for the development of the story, in short, that it inaugurate or conclude an uncertainty.' (ibid, 94)

He cites as an example a Goldfinger extract:

One of the telephones rang in the dark room. Bond turned and moved quickly to the central desk and the pool of light cast by the green shaded lamp. He picked up the black telephone from the rank of four.

The first sentence is a kernel according to Barthes, because it opens a possibility of alternative action; it can be answered, or not. The third sentence continues with the cardinal 'answering' which concludes a nameable sequence 'answering the telephone' and opens the possibility for new action, the consequence of the telephone call, eg 'threat' or 'assignment'. Between these two crux points, other catalyst sentences could have been added - lighting a cigarette, closing a file, saying 'Excuse me', for instance. These, like the intervening second sentence, are all expendable in terms of the sequence.

Actually, whether a given act is cardinal or catalytic is not always as easy to determine as Barthes suggests. According to him, catalysts are only linked chronologically (ie they are consecutive but not consequential),

whereas cardinals are both consequential and consecutive. However, as Barthes notes himself, narrative involves 'the confusion of the consecutive and consequential, that which comes after being read in the story as caused by.' (1966:94) Any series of consecutive acts tends to appear as a genuine sequence. As Suleiman (1975:33) points out, it may only be the scale of analysis that attributes to some acts the status of cardinal and to others that of catalyst. Sequences are relational entities, each sequence serving as a component in another higher 'macro' sequence. Reading a text involves structuring, pyramid-like, larger and larger stretches of text under increasingly general, encompassing cover-terms.

1.7.1 Application: Chatman's Analysis of 'Eveline'

Barthes's procedures represent a summarizing technique, a way of explicating the process by which plot structure, and possibly, deeper, semantic structures, are derived from text. Chatman applies these concepts in an analysis of Joyce's story 'Eveline', which serves to reveal some of the difficulties involved in trying to identify functions and structures from text (1969:3-36).

Chatman first breaks the story into 'units', ie segments that have correlation with other segments. Units may be sentence fragments or isolated words.

eg Unit 51a It was hard work - a hard life -
Unit 51b but now that she was about to leave

The rationale behind the segmentation procedure is not always easy to grasp:

Unit 26a She weighed each side of the question
Unit 26b tried to

From his list of units, Chatman picks out eight and identifies these as ernels (a term he substitutes for Barthes's cardinals). These, Chatman maintains, open alternatives or raise questions: they are 'branching points'. Some are stated explicitly (E), others are implicit, requiring interpretation (I).

- EK1 She sat at the window watching the evening invade the avenue
- IK2 Once there used to be a field there
- EK3 Now she was going to go away ... to leave home
- IK4 Was that wise?
- EK5 She stood among the swaying crowd at the station.
- EK6 ... she prayed to God to direct her to show her what was her duty
- EK7 'Come!'
- EK8 'No! No! No!'

The opening sentence is a kernel, according to Chatman, because it encourages the question 'Why?' (Why is she sitting and watching the evening?). Chatman implies that a function is identifiable on first meeting in the text, but there is a sense in which every act provokes that

question, for everything signifies.

We cannot recognize a function as a kernel until we have something to correlate it with, and, unless the function can be recognized as being (potentially) culturally significant as well. The forward-thrusting cataphoric references (she, the) in the opening sentence impel it towards a subsequent correlation, but it can only be identified as being significant, and therefore a kernel, in retrospect, ie when we are able to correlate it with Now she was going away ... Until then, we do not know whether we are to read it as an indice of character, or setting or part of an actual sequence. This teleological view of functions is implicit in Barthes's definition:

'The essence of every function is, as it were, its seed, what permits it to plant in the tale an element which will ripen later.'
(1977:89)

What actually happens in reading is that unanswered questions - Why is she sitting? ... What about the man from the last house? - lie in reserve, potentially significant in the reader's consciousness. Significance becomes ratified when it can be correlated with something subsequent: if it does not, its 'valency' weakens, so that, while it is always there to be 'pulled forward' to subsequent correlation (an early clue in a detective story, for example), unratified, it is ultimately discarded as a satellite.

Significance is searched for projectively, but ratified in retrospect: it is in this respect that reading draws on and holds back. So 'the man in the last house' looms as potentially significant, but recedes in the story, ultimately to be discarded as a catalyst. A second factor in identifying a kernel is our (cultural) knowledge that permits 'sitting', 'watching' to be correlated with 'thinking', 'reminiscing', where 'running upstairs' or 'answering the telephone' probably would not. Finally, what enables a reader to 'jettison' some elements as satellites or inconsequential is his sense of 'narrative direction': story schemas acquired in his other reading experiences and derived from his earliest encounters with stories. It is the sense of what he is reading towards, as Culler (1977:137) points out, that enables a reader to structure the text, but Chatman takes no account of this, and, consequently, the operation of 'naming' sequences, as he describes it, is an unmotivated one, and the macro-kernels he identifies are atomistic and unrelated to any larger 'whole'.

Kernels cannot be singled out in the atomistic way he has done because they are integral by nature: kernels link to form sequences, and these, in turn, accumulate, by incorporation, into larger structures. The reader's progress

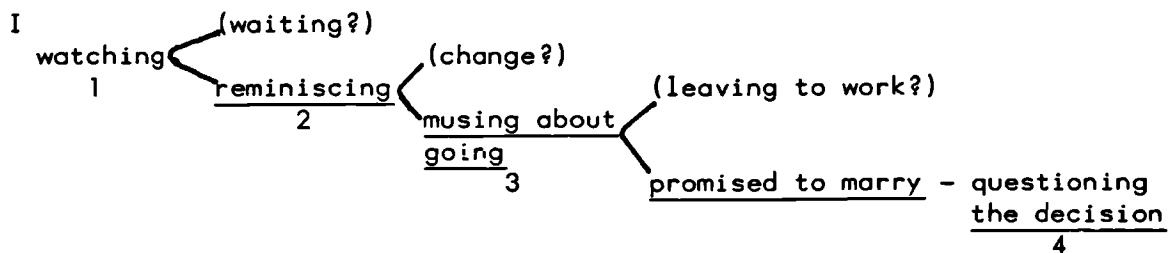
through 'Eveline' is a structural accumulation of named sequences, each successive sequence a generic term incorporating a summation of preceding 'names'. So, it is that, at some point, a text takes on a structure of its own and the cumulative effect of what has been read structures the significance of what follows - elements are thrust into the reader's perception as they relate to a perceived/hypothetical structure.

Naming is not, therefore, an unmotivated progression. The sort of organization we are conditioned to expect, ie our internalized notions of story structure, derives from past experience of stories, genres and stereotypes. If we accept the underlying organization inherent in these to be what Levi-Strauss and Greimas term a four-term homology and to comprise a modification or process, we can conclude that reading entails a search for a transformation - a passage from one state to another - that can be correlated with a perceived thematic contrast.

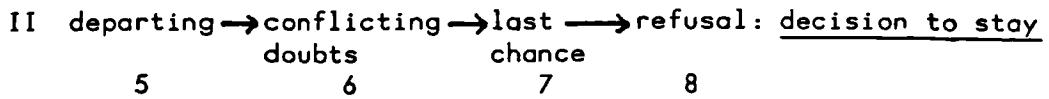
Let us attempt a recasting of Chatman's analysis within a framework of this sort:

The beginning of a story poses a struggle to establish an initial situation. The reader looks for actions (names) which can be linked logically into a representation of a potentially significant state, ie what Brémond calls a potential, Todorov a disequilibrium, and Greimas a contract.

In reading 'Eveline', the structuration process might be represented as follows: (Numbers refer to Chatman's kernels)



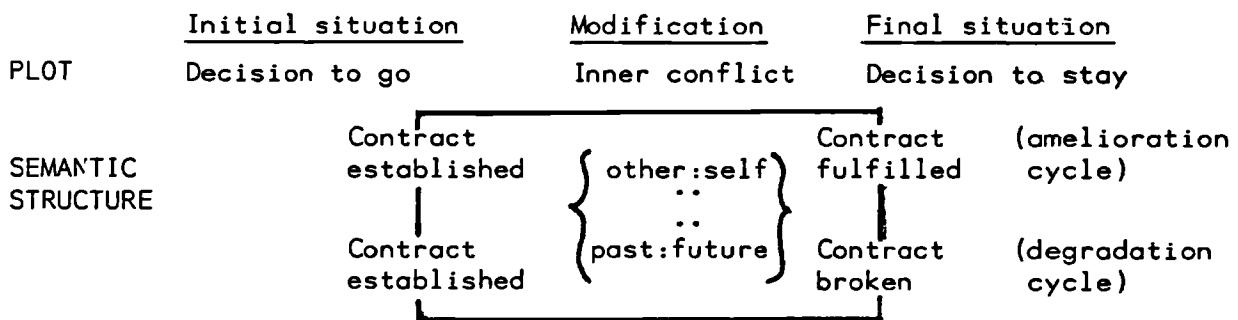
A shift of scene cues the end of the episode and the reader casts about for a cover-term: decision to leave home(?) This decision entails fulfilling a promise (to elope) but threatens another promise (to her mother) and therefore constitutes a tension, a potentiality to be resolved: the options appear irreconcilable. Interpretation of the initial situation then imposes constraints on the structuring of the remainder. One looks for a final state which represents some transformation (causal or logical) of some potential recognized in the initial state. (At times, in reading, one is forced to retrace steps and rename (reinterpret) earlier events in order to achieve an intuitively correct structure. The reinterpretation may go on long after the story has been put down.)



So the decision to stay is a fulfilment of one contract and the breaking of another. The story presents two contractual sequences - a positive sequence and a negative sequence combined by bracketing (Bremond).



The modification in process is the struggle, an inner conflict between her commitment to family (duty) and her desire to escape; and between nostalgia for the past and fear of the future. In more abstract terms, it is a conflict of other v self and past v future. We can summarize this structure in a diagram thus:



1.8 Review

Two analytic perspectives can be identified in the approaches surveyed. The first takes narrative as a finished product and, by retrospective analysis seeks to isolate the static, skeletal structure of the story. In this approach, structure is conceived either achronologically, as a configuration of deep semantic oppositions (Levi-Strauss, Greimas), or linearly as a narrative sentence composed of sequences and propositions (Todorov). The other approach is that of Barthes, who adopts a process perspective, characterizing the operations performed by a reader in structuring plot and theme. The two approaches need not be seen as mutually exclusive or competitive. A process description can suggest a way of making the operations of summary and thematic recuperation more explicit, and this has potential value for teaching. Static analysis, on the other hand, can isolate underlying structures which presumably shape our notions and predictions of plots.

We might summarize the theories represented here as follows:

- 1 Story is an ordered sequence of actions, portraying a transition from an initial situation to a final situation.

- 2 The initial situation embodies some potentiality for actualization such as a state of disequilibrium or dissatisfaction which creates a tension or 'onus' for resolution.
- 3 The end state is a transformation, ie modified repetition of the initial state. It is an actualization of the potential inherent in this first state.
- 4 The process of transformation can be positive or negative; that is to say, the story can portray a process of degradation (deterioration) or improvement (amelioration).
- 5 The transformation is effected by a central change or modification. Certain basic types of modification recur in a large number of stories:
eg modification by conversion (knowledge, disguise)
modification by performance (tests, achievement)
modification by conflict (struggle, confrontation, opposition).
- 6 The events which portray the transition between initial and final situation correlate with deeper semantic oppositions.
- 7 A number of transformation sequences are recurrent in fiction:
eg lack - liquidation
alienation - integration
ignorance - discovery.
- 8 The structure of a story can be represented as a narrative sentence expressed as a combination of basic syntagms linked by alternation, concatenation, embedding or bracketing.

What the theories here suggest, is that these are the sorts of conventional structures that underlie narratives (or which narratives subvert) and, as a result of our exposure to story in all its guises, constitute the basis of our 'story competence' - our ability to detect subversive forms; distinguish stories from other narrative forms such as journals and biographies; predict endings; identify central events; establish relations of genre between different stories, and so on.

This is not to say that literary fiction is adequately represented by this summary account - only that notions such as these contribute to our recognition of plot. Literature is not the simple, two-valued world of folklore: it is not always possible, for example, to specify whether a situation in literature has improved or deteriorated. Nevertheless, literary forms derive from stereotypes and subversions depend for their effect on the assimilated narrative norms.

The reduction of a story to its bare skeletal structure gives the analyst a 'base norm' against which the modifications, variants and manipulations of discourse can be better revealed. This skeletal structure - or narrative sentence - facilitates comparison of structurally similar but superficially different stories and investigation of the distinguishing aspects of

narration. While approaches such as this can give useful insights into the structural elements and patterning of works, and facilitate the grasping of a story as a fundamental dialectical movement from an initial to an opposite state, or as a causal chain of events, they nonetheless by-pass those distinctive features which account for the effects stories produce as literary messages. We need to consider not only how works contribute to the system of literature, ie how works are fundamentally the same, but in what way works differ, ie their distinctive literary qualities. Before we turn to the question of discourse, however, some consideration should be given to the structuralist treatment of character.

1.9 Structuralist Approaches to Character

Where the emphasis in traditional literary criticism has been on attempting to account for psychological complexity and individuality as fully and explicitly as possible, structuralists have adopted reductive strategies, typifying and classifying actions in a search for major character roles, and emphasizing the interpersonal and conventional over individuating and psychological aspects. They define character almost exclusively in terms of actions, after Propp.

Propp classifies all the personae in his tales into seven 'spheres of action':

villain	hero	princess (or sought-for person)
donor	false hero	her father
helper		despatcher
(1958:71-80)		

These roles are not synonymous with characters. Each can be realized by several characters or, conversely, a character can be a composite of several roles.

It is possible to identify Proppian spheres of action in modern stories, particularly those in which conventional sequences, such as interdiction-transgression-punishment, struggle-victory, or discovery-truth, are detectable in the underlying structure. In Hemingway's 'The Short Happy Life of Francis Macomber', for example, Macomber and Wilson share the hero/false hero roles in alternation; the lion and Margaret are alternately object and villain. But there is more to be said about these characters than this framework makes provision for. There is, for example, a world of difference between the perspectives we are allowed of Wilson and Macomber, although each is, at some moment in the story, hero.

Subsequent theorists have sought to recast Propp's spheres of action into

more abstract and systematic form. Greimas (1966:173-176) proposes an 'actantial model' - a configuration of six categories set in syntactic and thematic relation to one another:

sender	object	receiver
helper	subject	opposer

Greimas's helper is a conflation of Propp's donor and helper; opposer combines villain and false hero. The model is clearly geared to the archetypal tale in which the father gives the hero the hand of his daughter as a reward for rescuing her. Propp's inventory does not, in fact, include a receiver and Greimas claims this is because, in the Russian fairy tale, the receiver is the hero himself. He proposes that such conflations of role could form the basis of a typology of narratives.

In applying the model to 'An Outpost of Progress', we might propose the following:

<u>Sender</u>	Director	<u>Object</u>	1 wealth 2 survival	<u>Receiver</u>	Director
<u>Helper</u>	Makola? Gobila? Outpost?	<u>Subject</u>	Carlier Kayerts	<u>Opposer</u>	own weakness foreign tribe outpost

There are some complications in distinguishing the roles of helper-opposer in this story. Makola is a seeming helper, ultimately inscrutable, yet his act of conspiracy which acquires the load of ivory, simultaneously sets in motion the events leading to the two men's deaths. Gobila helps initially but ultimately becomes an opposer, and the outpost, which was to be their fortune ground, becomes the enemy. The object wealth is subsequently replaced by the desire for survival and, in this second 'story', driven back on their own resources (ie hero-helper), the two men simultaneously become opponents of one another.

If the model seems to work in some way here, it is perhaps because the underlying structure is related to a Proppian sequence:interdiction - (the Director's instructions to work hard and set up the outpost), violation (the men's languid indolence) and punishment.

In 'Fanny and Annie' it seems to work less well:

<u>Sender</u>	disillusionment? social pressure	<u>Object</u>	security	<u>Receiver</u>	Fanny
<u>Helper</u>	Harry	<u>Subject</u>	Fanny	<u>Opposer</u>	Annie Harry's mother Aunt

This would seem to misrepresent the story, which involves Fanny's

subjugating her ambivalent feelings and romantic ideas in order to attain her goal.

The test of any model purporting to account for character structure is whether it can be applied in such a way as to confirm intuitive configurations of character relationships and functions, provide new and valid insights or, at least, when the model seems inconsistent with the narrative encountered, reveal areas of uncertain interpretation. But the uncertainties and difficulties faced above in categorizing characters do not reveal uncertainties about theme and plot so much as the difficulty of trying to squeeze characters into reductive, prefixed categories. Greimas has proposed the model because of its relevance to linguistics, but, while it is likely that the multiplicity of character parts in fiction may be reducible to a small number of types, there is no justification for regarding these as pre-existent grammatical slots. Reading a story does involve considerable categorization - identifying the dominant character, construing his relationships with various other characters in terms of opposition or association and speculating about motives and objectives - but there is no evidence to support the claim that this process is directed by the search to allocate characters to one of six roles.

Brémond (1973) also employs a linguistic framework, focussing on the roles of agent and patient and combining these with states. The role agent covers a range of character types who, in different ways, initiate actions, manipulate other characters or significantly influence the course of the action. Patients are accordingly manipulated, influenced or maintained. These roles can be extended by employing Fillmore's case grammar (1968) which includes experiencers (who learn or fail to learn, observe, discover, etc), instruments (who are used to achieve others' ends), beneficiaries, goals, and so on.

Fowler (1977:31) suggests further refinement of this by considering agency in terms of intent, which then permits the distinction between conscious and unconscious experiencers, deliberate and accidental agents, willing and obligated instruments, and so on. Nick in 'Indian Camp' and the narrator in 'You Should Have Seen the Mess' are naive, unconscious experiencers; Makola is a deliberate manipulator in 'An Outpost of Progress'; the two white men in that story are patients. When Kayerts does act, he is the accidental agent of Carlier's death.

Categories such as these are in no way determinate but they do provide a

metalinguage for discussing perceived shifts and complications in role relations within a plot and, in this way, help to explicate intuitive judgements. Story is a dynamic phenomenon: roles shift, split and are combined, and this fact underlies the indeterminacy and ambiguity of much narrative fiction. Understanding the significance of character roles in a story is a necessary part of interpretation: roles cannot be identified on encountering actions in a story, for role definition is a retrospective activity. A character's role is defined, as Propp points out, by its place in the action as a whole, and this requires a grasp of the structure, plot and theme of a story. Role analysis concerns the function a character plays in a plot. Attributes such as age, sex, beauty, etc, are irrelevant to this function. These are superficial aspects of character and relate to form.

Todorov (1970) identifies character attributes with the adjectival component of sentences, classifying them into three groups: by this schema a character could be said to comprise such 'exterior states' as name, sex and calling, and inter-related and, perhaps, conflicting traits suggesting a 'nature', and inferred from moods and reactions described. However, this does not explain how we construct this information into the coherent, identifiable and memorable pattern that makes a character.

Fowler (1977:35) proposes we think of a character as a collection of *semes* selected from a common stock that writers and readers draw on in construing character. *Semes* denote physical, behavioural and psychological attributes. They can be possessed in common with other characters or with aspects of the environment. Thus, characters may be presented as 'conditioned' in some way by their surroundings. This is conveyed by the writer's selecting character and environmental attributes from the same lexical set. In 'Fanny and Annie', Harry is seen through Fanny's eyes as part of the loathsome industrial scene (Widdowson, 1975:68). Harry's face and the other faces on the platform are defined by the glow of the furnaces. The external features of light and heat serve as indices of some inner quality in Harry **his drifting countenance ... a piece of floating-fire**) and of Fanny's own ambivalence towards him (**flame-lit and unseeing**). In 'The Fall of the House of Usher', the environment takes on features of the character, or more accurately, the two are described in terms of each other. The house has **vacant, eye-like windows, bleak walls and minute fungi in a fine tangled web-work**. Usher has **an eye, large, liquid and luminous, hair of web-like softness and tenuity and skin of ghastly pallor**.

When *semes* occur in recognizably familiar or set combinations, the configuration constitutes a type. Just as internalized stereotype plots underlie our structuring of narrative, so stereotypes guide and support our construction of character. Northrop Frye writes:

'All life-like characters, whether in drama or fiction, owe their consistency to the appropriateness of the stock type which belongs to their dramatic function. The stock type is not the character, but it is as necessary to the character as a skeleton is to the actor who plays it'

(1957:172)

Frye cites the role of alazon or imposter in comedy which is realized in such stock types as heavy father, braggart, fop and pedant. It is models such as these which, according to Culler, constitute part of our 'literary competence' and guide the perception and creation of character (op cit, 237).

It is important to distinguish between character, type and role. Character is the realization at textual level. Type is the underlying 'syntax' - a structure of identifiable, generalized, characterological cores, easily recognizable and generating expectations of behaviour which a plot may reinforce or frustrate: the 'femme fatale', the 'lone wolf', the clown, the pedant. These are part of the literary stock which writer and reader, film producer and moviegoer, depend on. A 'flat' character is a little more than a type - easily recognized, easily remembered and able to be summed up in a single phrase. A 'round' character may be compounded of several types which can enter into conflict and thereby generate the incalculability of action which adds to the illusion of individuality. Role, on the other hand, underlies all manifestations of type and character. Role can only be defined in retrospect, from the point of the outcome of action. Thus, while we can identify type at the moment of encounter in reading - by a single, indexing attribute, even - role recognition requires a grasp of the story's basic structure: the narrative sentence. To understand the roles played by characters and elements in a structure is to grasp the whole: the story, the plot, the theme and the structure. To recognize type, however, merely involves following the story.

When Frye writes, as above, of stock types 'belonging' to their dramatic function, he is describing a literary stereotype: what we expect a type to do. In some fiction, these conventions are indeed adhered to. Eco (1979:144ff) analyses the strictly stereotype world of the James Bond novels where everything is known: an invariable plot structure, stereotype roles (sender, hero, villain, princess, etc), stereotype characters with, even, stereotype names. But, in complex fiction and drama, there is no

necessary correspondence between role and type. Suspense, in the hermeneutic sense, is sustained in the struggle to formulate the roles that the figures are playing. Incongruity between type and role produces the divergence from the expected (or the possible) which generates tragedy, comedy, irony and satire. Hamlet as a type (procrastinator) is miscast for the role required of him (avenger), and this is the substance of the tragedy. Carlier and Kayerts and Lord Jim are tragically miscast, but, in Lucky Jim, the disparity generates comedy. How notions of type are triggered can be seen by reference to Barthes's codes. In reading literature, liberties of extrapolation are permissible - required, even - which are not rationally acceptable in life. Thus, a moustache is an accepted, literary index of villainy; elegant clothes of foppery; fair hair of innocence, etc. Specific mannerisms serve as literary indices of character - a limp, a nervous tick, a flaccid handshake - whereas, in life, we would hesitate to establish the same connections. Once a notion of type is activated in reading, a whole network of associations is summoned up: a moustache, a leer and a limp - and we have the connotation 'villain': and, immediately, all past associations of villainy derived from reading and life come into play to 'fill' the character. This process of expansion by connotation is described by Barthes:

'To read is to find meanings, and to find meanings is to name them; but these named meanings are swept towards other names; names call to each other, reassemble, and their groupings call for further meaning ...' (1975:11)

Our meanings are made on the basis of our experience - both of life and literature. Once the basic outlines of a character begin to emerge, cultural codes play a large part: the reader can call on other models - from psychology, sociology, ethics, etc, and begin to structure the text in these terms.

But any impressions of individuality are illusory. Individuality, Barthes reminds us, is the character's name:

'What gives the illusion that this sum (of semes) is supplemented by a precious remainder (something like individuality) is the proper name. As soon as a name exists (even a pronoun) to flow towards and fasten on to, the semes become predicates ... and the name becomes a subject.' (ibid, 67)

The name is the cover-term which permits retention and the cumulative structuring of a character; and, ultimately, the possibility of 'extracting' this cluster of semes from its fictional context and ranking it beside other such configurations as Emma Woodhouse or Clarissa Dalloway. Yet, however memorable or realistic such characters appear, they remain 'paper beings', ultimately abstractions, assembled over time in the consciousness

of readers, fleshed out with reference to other readings, knowledge of self, culture and human experience, and fundamentally conventional constructs: a role, a cluster of semes, a name - and a voice. These categories - role, type, semes and name - are theoretical distinctions only. In the text, character is inseparably bound up with actions, events, discourse and theme, so that any consideration of character necessarily involves the whole network of relations: the reciprocity of character and action, the inseparable utterance, the question of time and relations to theme and setting. This network is woven by the language and the text.

We have seen in this chapter how structuralist approaches by-pass the language of the text and focus on establishing the literary system; on demonstrating how works are part of the system and have meaning by virtue of their shared conventions. They search for structural similarities. This recognition of what is recurrent is an important part of aesthetic awareness: variations are enjoyable because we recognize within them the successive modifications to the basic theme. However, structuralist approaches do not tell us how works differ; that is, about their distinctive literary qualities. The value of a structural analysis which points out those features which are common to works and therefore 'known' by those who share the tradition, lies in the freedom we then have to concentrate on the other aspects of the work; and it is in these 'other aspects' that we find the distinctive literary qualities.

Chapter 2 Approaches to Discourse (Macro-text)

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Chapter 2 Approaches to Discourse (Macro-text)

2.0 Introduction

In the previous chapter, we considered a mode of analysis which looks through the surface variables to the underlying structures of story and character. Individual approaches focus on different aspects of structure: the dynamic, linear aspect, involving a modification of some initial situation to achieve a final state of resolution; and its correlative semantic aspect, conceived as a structure of fundamental oppositions.

Such universalizing and reductive approaches are intent on establishing a literary system and demonstrating how works are part of this system and meaningful by virtue of the conventions they share. They do not attempt to account for the richness and diversity of narrative. Nevertheless, by pointing out to us those features which are common to works and therefore 'known' to those who share the tradition, they can permit us to concentrate on the 'other aspects' of a work - the residue left, as it were, after basic structure has been extracted - and it is in these other aspects that we find the distinctive literary qualities.

In narrative fiction, we are continually presented with characters, events and situations which stimulate the deep emotional and intellectual responses characteristic of our literary encounters. These characters, events and situations, and the reader's responses to them, arise from the language of the text. Hence, if we are to account more fully for the operations and effects of literary works, we must move from content structures to a consideration of the discourse, to see how, in the presentation process, the bare bones of story are fleshed into the narrative's final form.

A useful distinction is made by the formalists (Shklovsky, 1919; Eichenbaum, 1926) between the raw events in their chronological order, the fabula, and the final aesthetic totality of the narrative, which they term syuzhet. Fabula is the equivalent of story. Discourse is the expressive devices and language that inflate and elaborate story into syuzhet.

2.0.1 Discourse: Macro-text

Discourse, it was established earlier (see 1.1.1), comprises two levels:

the level of verbal expression, or the 'text'; and the selection, ordering and manipulation of larger compositional structures prior to their realization as text. Following Shukman (1977), we identified the former, the sequence of words which make up the text, as micro-text, and the latter, as macro-text. Our preoccupation in this chapter is with the macro-text, and, specifically, with three questions: first, how the multi-dimensional nature of story is presented in the linear time of discourse, the question of time relations; secondly, who 'speaks' - the nature of the utterance, or voice; and, thirdly, the question of who 'sees', the point of view presented or mode of narration.

Contemporary approaches to the analysis of discourse structure or macro-text have been stimulated by the work of Genette (1972) and the Russian poetician, Uspensky (1973). Genette's three categories of time, voice and mode are retained for this discussion but, as Uspensky has demonstrated, the term 'point of view' or 'mode' is a portmanteau word, incorporating a number of aspects, and Uspensky's breakdown of these into planes of perspective will be incorporated into the discussion.

2.1 Time in Narrative

The essential fact of narrative prose is that an utterance, which unfolds linearly in time in the act of reading, tells of events that took place in a period of fictional time. It is thus possible to consider any work of narrative fiction under two time scales: narration time (NT), ie the time of the utterance or telling, and event time (ET), the time span of the events told about. The distinction is established by the formalist, Tomashevsky (1925:77-78), and is employed by Shukman (1977:33). Much of the interest and tension in narrative fiction derives from this temporal duality and the scope it offers for complex interweaving of time scales. The relationship between ET and NT can be explored using Genette's categories of order, duration and frequency.

2.1.1 Order

Genette (1972) distinguishes between a straight chronological presentation of events and various anachronous possible renderings. A number of distorting devices are available. The chronological order of events may be inverted in the telling, and the essential character or nature of the narrative may hinge upon this. The writer may introduce flashbacks (analepses) or flashforwards (prolepses) to periods outside the main time

span of the story. Flashbacks may arise out of a character's train of thoughts in the form of reminiscences, or, alternatively, be presented as authorial summaries. Their role in the narrative may be to deepen characterization, or to serve a primarily proairetic function in supplying information necessary to the development of the narrative. In 'Raspberry Jam', the analepses which grow out of Johnnie's train of thoughts characterize the boy as lonely, sensitive and imaginative, while simultaneously sketching out the background of his childhood and friendship with the two sisters in preparation for the final flashback scene.

A distinction can be made between foreshadowing and flashforward. Foreshadowing is a function of what Barthes has called the indices of narrative: non-proairetic functions that range parametrically across the narrative, operating projectively in the preparation of atmosphere and the signifying of theme, but recognizable primarily in retrospect. Their relation to the resolution of the narrative is accumulated unconsciously and recuperated retrospectively. The flashforward, on the other hand, entails ernels, since it propels the narrative into another time sphere in advance of the narrative NOW: it is recognized in linear reading at the time of its occurrence. In Hemingway's 'The Snows of Kilimanjaro', the sequence of the arrival of the aeroplane and the flight up the mountain is an illusory flashforward: the story returns to the stretcher, the distended leg and the dead body of the man.

2.1.2 Duration

The relationship between the duration of the events narrated and their presentation by the discourse involves the economy or information rate of the narrative. Simply, duration refers to the amount of NT, ie length of text, expended in the presentation of events. A short stretch of text encompassing vast action represents an acceleration of narrative pace: a long stretch of text covering a short period of ET represents deceleration. A whole scale of possibility is open to the writer. Genette distinguishes five categories: pause, stretch, scene, summary, ellipsis.

In ellipsis (gap) the discourse stops, though the ET continues (unrecorded). The ellipsis may be explicit (10 years passed), implicit or hypothetical (revealed in retrospect). Hardy uses overt ellipsis as a technique in 'The Distracted Preacher' because a long span of ET is covered by the narration. Gap indicators (The following Thursday ... One day, two years after the parting ...) speed up the narrative. The trapping of the bird

in 'Raspberry Jam' is omitted in the syuzhet and must be inferred from subsequent events.

In summary, NT is briefer than ET. Several events are condensed in a single narrative statement. Summary is indicated in a variety of grammatical and lexical forms, noticeably, durative verb forms, iterative forms and adverbial phrases of time:

She had met him at a small place by the seaside where she was spending a month's holiday with her mother. Doris was a secretary to a member of parliament, Guy was home on leave. They were staying at the same hotel, and he quickly told her all about himself. He was born in Sembulu, where his father had served for thirty years under the second Sultan and on leaving school he had entered the same service. He was devoted to the country.

Maugham, 'The Force of Circumstance'
(ed Dolley, 1976:130)

Scene is the dramatization of events so that ET and NT are relatively equal. Scene incorporates dialogue, monologue and description. When ET is considerably longer than NT, the discourse is stretched. The ratio is variable, of course. Kino's slow descent down the mountainside at the end of Steinbeck's 'The Pearl' is stretched by the catalytic insertion of adverbs, adjectives and repetitive verb forms. Bierce inserts an imaginary prolepsis into 'Occurrence at Owl Creek Bridge': an instant of ET is stretched into thirty minutes or so of NT as the protagonist, at the moment of hanging, plunges in imaginary escape into the river below, and then swims desperately downstream avoiding the hail of bullets, drags himself out and hastens towards a reunion with his family - when the reader is abruptly cut back to 'real' ET and the dead body swinging from the rope.

In pause, story time stops though the discourse continues, ie ET is zero. In 'Tristam Shandy', Sterne leaves Tristam's father and Uncle Toby poised on the first step of the landing while the narration proceeds for five pages. Lawrence uses the technique briefly in 'Fanny and Annie' where, having introduced the character Fanny and got her to the railway platform, he leaves her standing there and addresses the reader: **Let us confess it at once. She was a lady's maid, thirty years old ...**

2.1.3 Frequency

Narrative frequency refers to the ratio which exists between events and their narration. There are four possibilities: 1) singulative narration: a single telling of a single event (*Johnnie went upstairs*); 2) anaphoric singulative narration: several representations of a recurrent event (N

telling of N occurrences); 3) repetitive narration: the repeated telling of a singular event (the kind of 'obsessive' narration often found in the 'nouveau roman'); and 4) iterative narration which is the singular narration of a repeated event through generalizing or synthesizing.

At times Gobila came to see them ... He came up with long strides of his skeleton legs, swinging a staff as tall as himself, and, entering the common room of the station, would squat on his heels to the left of the door. There he sat, watching Kayerts, and now and then making a speech which the other did not understand. Kayerts, without interrupting his occupation would from time to time say in a friendly manner: 'How goes it, you old image?' and they would smile at one another ...

Conrad, 'An Outpost of Progress'
(ed Dolley, 1976:63)

2.1.4 Discussion

The point which must be made about Genette's categories is that, while they permit precise description of the temporal relations possible in fiction, they mean little unless we can see them as devices at work in a literary text. They are static categories and facilitate discovery of what Vygotsky has called the 'anatomical' structure of a work (1921:150), but what we need to know is how these manipulations operate effectively within the whole system which constitutes the work under consideration. We need, that is, to take a 'physiological' view and investigate their effect on the reader's response and focus: 'piling up' for intensity and 'spreading thinly' for economy and pace.

This is the approach of the formalists and Russian poetics. Vygotsky, for example, in Psychology of Art (1921), has pointed out the determinative influence sequential ordering has on the significance and emotional meaning of events:

'Two sounds, or two words, in a specific order, form a definite relation which can be determined by the order of succession of elements. Similarly, two events or actions, when put together, yield a certain new dynamic relation that is entirely determined by the order and disposition (arrangement) of these events. For example, the sounds a, b and c, or the words a, b and c, or the events a, b and c, totally change their significance and emotional meaning if we present them in a different order, say, b, c, and a; or b, a, and c, etc.'

(ibid, 149)

As Vygotsky goes on to show, the same two events - a threat and a murder - may constitute two very different types of plot according to their order of presentation in the narrative. If the murder is kept to the last, we are given a suspense story, but, if, on the other hand, the narrative begins with the discovery of a corpse and traces the motive and the culprit, the result is a detective story.

Structural or compositional inversion operates like sentential inversion: it serves to orientate, or shift, the focus. Capote begins his story 'Children on their Birthdays' with the casual and unelaborated announcement that Miss Bobitt was yesterday run over by a bus, and then reverts back in time to her arrival, the effect this has on the street in which she lives, her growing influence in the community, and concludes with another casual restatement of the opening sentence. In this way, he shifts our interest from the event itself to his characterization of Miss Bobitt and the story is perceived as an epitaph.

2.2 The Formalists and the Devices of Composition

The formalists have pointed to the defamiliarizing function of such plot devices as reordering and temporal manipulation. They argue that literature's capacity to deautomatize experience distinguishes it from other types of verbal composition. Aesthetic composition is the antidote to what is habitual and automatic, seeking to defamiliarize experience so that perception is arrested, made difficult and, in this way, heightened and prolonged. The goal of all art, Shklovsky argues, is perceptibility through estrangement (1917:12). The principal means of estrangement are devices which impede perception by enhancing the difficulty of the object perceived. In prose, this is effected by fractation. This involves breaking up the linear line of story and creating what Vygotsky calls the curved line of the narrative (op cit, 145).

There are other ways of fracturing narrative besides reordering, as Shklovsky (1919) points out. Narratives may be 'stretched' by the insertion of framed stories, or by the repetition of incident in structural tautology. The triplication of events found in folk tales has its equivalence in the duplicated actions of 'The Wasteland' (see 6.1.3) and the three knocks of Ethelred in 'The Fall of the House of Usher'. These are ways in which the work is extended and distorted, and the events portrayed given a particular emphasis. Fractation impedes perception by 'braking' development and frustrating expectations.

Perepeteia is the braking of recognition. Shklovsky states 'that which should be revealed immediately and which is already clear to the audience is slowly perceived by the hero (ibid, 66). The formalists locate fractation on the paradigmatic plane of narrative as well. Shklovsky points to the splintering which occurs across the levels of a work in structural parallelism and contrast, giving it the label 'staircase construction' (ibid, 54).

Gabriel's 'epiphany', for example, in Joyce's 'The Dead' is foreshadowed by his delayed recognition of Gretel, his wife, on the staircase; and the framed inner narrative at the end of Poe's 'The Fall of the House of Usher' parallels events in the outer story. Staircase construction is a means of 'thickening the message'. Shklovsky writes: 'What could have been straight forward is twisted by artful deformation into a bizarre, multi-storeyed edifice (*ibid*, 54). (A good example of this is seen in Lardner's 'Who Dealt?', which is analysed in Chapters 4 and 6.)

Structure may be patterned so as to juxtapose contrasting and incongruous elements. In Hemingway's 'Indian Camp', the story opens with Nick and his father crossing a lake in a canoe. The ending is a modified repetition of the beginning (Nick changes his position to sit beside his father), and this structural parallelism promotes a semantic contrast between Nick's naivety at the start and his modified innocence at the end. Other stories demonstrate a convergence of oppositions in a single incident. In the closing lines of O'Flaherty's 'The Sniper', a man discovers that the enemy he has just killed is his brother; in Paton's 'The Wasteland', a father is ambushed by his son and a gang, the father unwittingly kills his son, and the two, at the end, lie together under a lorry.

The structural devices of impeded form have their equivalents at textual level in syntactic arrest (Sinclair, 1966), distension by catalytic insertion (Barthes, 1966:120) and the fragmentation of discourse in dramatic monologue. Objects may be estranged in a number of ways: Golding uses the device of 'not naming' (Shklovsky, 1919:18) to convey Lok's perspectives in 'The Inheritors'. In 'The Fall of the House of Usher' and 'The Facts in the Case of M Valdemar', Poe defamiliarizes objects by 'fracturing' them. In the former, the house is presented serially in a description which is scattered over several pages and, in the latter, it is Valdemar's person which is fractured and spaced out, as it were, coming to the reader in depersonalized remnants: **the nose ... the eyes ... the lips, etc.**

Critics have repeatedly and, it may be argued, unfairly accused the formalists of excessive preoccupation with the purely formal aspects of works and neglect of the problems of evaluation, interpretation and politico-social function. Jameson writes of formalism as 'the basic mode of interpretation for those who refuse interpretation.' (1971:16). But the movement has to be seen in its historic context: what it sought was, historically, a redress of the balance disturbed by the symbolists'

absorption with literary metaphysics. If the formalist notion of device – and, in particular, Shklovsky's view of a literary work as a 'totality of devices' (op cit, 22) presents an atomistic and mechanistic view of literature, it can be pointed out that these were early views and, by the time the circle was disbanded, the formalists had reached the more abstract conception of device as a relationship between elements: the analyst's construct rather than the author's technique (Eichenbaum, 1927:130). Yet, even in their early writings, it must be conceded, such formalists as Shklovsky, Eichenbaum and Tomashevsky, indicate precise starting points for analytical explorations and subsequent insights into the nature of literary discourse.

While the formalist writings on narrative are primarily concerned with problems of plotting, they do not confine their attentions to this aspect. Shklovsky writes (1917:12), too, about the defamiliarizing function of point of view, citing Tolstoy's 'Kholstomer', in which human actions and idiosyncrasies are filtered through the perspective of a horse. Orwell uses a similar technique in 'Animal Farm'. Another defamiliarizing device is skaz narration, where an author assumes a characteristic voice and style of narration. In Spark's 'You Should Have Seen the Mess', the use of skaz enables the author to filter accepted and complex middle-class values and attitudes through the one-dimensional, restricted perspective of a fourteen year old working-class girl. In this way, middle-class values and attitudes are 'made strange' and held up for reappraisal by the reader. Simultaneously, of course, the narrator's own evaluative system, culturally imposed and cognitively constrained, comes under scrutiny. The adoption of skaz not only serves to 'estrangle' but, by its very limitedness, creates a gap which the reader is drawn in to complete.

2.3 Voice in Narrative

In the category of voice, Genette distinguishes different kinds of narrators according to the level of narration and the narrator's relationship to the story told. A primary or extra-diegetic narrator is one who assumes responsibility for the whole of a narrative text: the 'I' narrator in Sherwood Anderson's 'Death in the Woods', the unidentified narrators in 'An Outpost of Progress' and Hemingway's 'The Battler' are primary narrators. A secondary, or intra-diegetic narrator is one who, within the narrative of a first level narrator, tells a story: Guy, for example, in 'The Force of Circumstance'.

Relations between story and narrator are of two general kinds: either a

narrator tells a story in which he does not participate (hetero-diegetic narrator), eg 'An Outpost of Progress' and London's 'To Build a Fire', or he tells a story in which he is or was involved - either as a protagonist, eg Melville's 'Bartleby', or as a witness, eg 'Children on their Birthdays'. Combining the two criteria, Genette gives us four possible kinds of narration: extra-hetero-diegetic (external narrator not in the story), such as the narrator in 'Fanny and Annie' or 'An Outpost of Progress': extra-homo-diegetic narration (the external narrator who tells his own story) such as the 'I' narrator in 'Death in the Woods'; the intra-hetero-diegetic (fictional) narrator who relates events in which he does not participate, eg Scheherazade, and, finally, the intra-homo-diegetic narrator who tells a story in which he takes part, eg the narrator of 'Bartleby' and James's 'The Real Thing'.

2.3.1 Narrator Code

The categories themselves are not particularly informative, but they do provide a way of analysing the degree to which the narrator's presence is manifested in a narrative text. In the simplest type, the narrator identifies himself, and the reader joins with him in looking at events of the past; eg, the narrator introduces himself in 'Bartleby':

I am a rather elderly man. The nature of my avocations, for the last thirty years, has brought me into more than ordinary contact with what would seem an interesting and somewhat singular set of men, of whom, as yet, nothing, that I know of, has ever been written - I mean, the law-copyists, or scriveners. I have known many of them, professionally and privately, and, if I pleased, could relate divers histories, at which good-natured gentlemen might smile, and sentimental souls might weep. But I waive the biographies of all other scriveners, for a few passages in the life of Bartleby, who was a scrivener, the strangest I ever saw, or heard of.

(ed Cochrane, 1969:75)

After the simple introductory sentence, the narrator begins to establish his qualifications for telling the story. His introduction serves a testimonial function, and, in the course of it, aspects of the narrator's personality are revealed:

avocations indexes formal, educated, professional;

thirty years and more than ordinary contact point to experience of unusual depth;

singular group of men ... nothing has ever been written suggests perspicacity on the part of the narrator;

I could relate divers histories, etc, indicates a discretion and humane sensitivity.

The image soon emerges of a worldly-wise, perceptive and sensitive narrator. This influences the reader's interpretation of the events portrayed, though he may subsequently be required to revise or modify

this initial assessment. In 'Bartleby', for example, the narrator's omission of any direct acknowledgement of Bartleby's blindness creates a disparity between the image N presents of himself for the reader, and the reader's acceptance of this.

Other texts with no explicitly identified narrator may, nevertheless, contain a strong subjective element which enables the reader to construe an image of a narrator. Such overt signs as direct address to the reader, didactic advice and generalized comment, etc, are clear indicators of narrator presence. In 'An Outpost of Progress', the narrator emerges as a wisely ironical being whose generalizations provide the appropriate perspective for evaluating events. The two protagonists in the initial stages are flat, superficial characters. Their inadequate perceptions and comments are enlarged and universalized by the narrator.

'Slavery is an awful thing', stammered out Kayerts in an unsteady voice.

'Frightful - the sufferings', grunted Carlier with conviction.

They believed their words. Everybody shows a respectful deference to certain sounds that he and his fellows can make. But about feelings people really know nothing. We talk with indignation or enthusiasm; we talk about oppression, cruelty, crime, devotion, self-sacrifice, virtue, and we know nothing real beyond the words.

(ed Dolley, 1967:71)

The narrator provides, simultaneously, commentary on the immediate fictional context and on a wider universal context which is beyond the comprehension of the characters. As the story advances and Kayerts's awareness grows in his encounter with fear and death, the narrator's comments disappear - or merge indistinguishably with Kayerts's own.

He sat by the corpse thinking; thinking very actively, thinking very new thoughts. He seemed to have broken loose from himself altogether. His old thoughts, convictions, likes and dislikes, things he respected and things he abhorred, appeared in their true light at last!

(ibid, 78)

The overt narrator's voice has all but disappeared, lurking only in the underlying irony of **true light at last!** The combination of internal perspective with words of estrangement indicates a state of self-alienation.

Even in texts which lack an overtly subjective element, it is still usually possible to construe a narrator and make the text into a communication between reader and author. Words of estrangement (as if, seemed), allusions (one of those lawyers who ...) and shifts in viewpoint are all signs which contribute to what Barthes calls 'the code through which the narrator and reader are signified throughout the story itself' (1975:151). Booth reminds us that the author 'can to some extent choose

his disguises, (but) he can never choose to disappear.' (1966:20).

2.3.2 Implied Reader Code

The signs which indicate the presence of a narrator and cue his underlying cultural and ideological assumptions, simultaneously create an image of the reader represented in the text. The narrative indicates what the reader needs to be told, how he might have reacted and what knowledge he must be assumed to possess in order to participate in the narration.

Consider another passage from 'Bartleby'.

Ere introducing the scrivener, as he first appeared to me, it is fit I make some mention of myself, my employees, my business, my chambers, and general surroundings; because some such description is indispensable to an adequate understanding of the chief character about to be presented. Imprimis: I am a man who, from his youth upwards, has been filled with a profound conviction that the easiest way of life is the best ... I am one of those unambitious lawyers who never addresses a jury, or in any way draws public applause; but, in the cool tranquillity of a snug retreat, do a snug business among rich men's bonds, and mortgages and title-deeds.

(ed Cochrane, *op cit*, 75)

There is an implicit address to the reader here, and an allusion to the narrator's story-telling role. This serves to establish the text as a communication about a world which narrator and reader are about to share. In evoking this world, the narrator appeals to knowledge and experience he assumes the reader to possess: I am one of those lawyers who ... The implication is that the reader is acquainted with such people and the world of finance and law in general, ie that he and the narrator possess a common background of experience. As the image of the narrator in 'Bartleby' emerges (in this passage, there are indications of a pompous nature, a penchant for rhetoric but tempered by mild, humorous self-depreciation), so does the image of an assumed 'ideal' reader - as sophisticated, urbane, familiar with the New York world of law and finance, and so on. The whole 'possibility' of the narrative - the implicit contract between narrator and reader and consequent 'willing suspension of disbelief' - in fact, rests on the reader's assumption, or, at least, awareness, of this 'ideal audience' role.

The narrator's is only one of the voices in a narrative text, for a work is a complex of explicit and implicit utterances within the narrative utterance itself. These will be considered in the discussion of mode which follows.

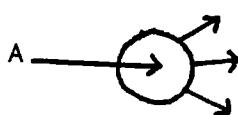
2.4 Mode (Point of View in Narrative)

Under the category of mode, Genette examines the various perspectives

from which a story may be told, or more exactly, from which a story may be 'seen' (1972). His preoccupation is primarily with the possible perspectives or focalizations of character. Three primary focalizations are identified: 1) internal focalization in which events are seen from the perspective of a single character acting as a 'centre of consciousness'; 2) external focalization where all events and characters are seen as 'opaque' and 3) zero focalization - the perspective of an omniscient narrator who sees into all characters with equal ease.

Genette's categories may be represented in simple diagrammatic form as follows:

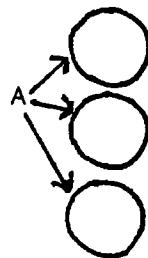
1) Internal



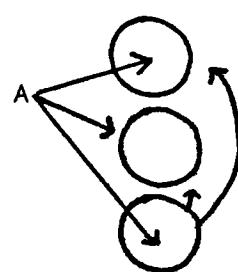
A = author

○ = character(s)

2) External



3) Zero



The focalization of a text is seldom consistent. Variations in focalization (alternations) do not, however, affect the overall code that characterizes the text. In Joyce's 'The Dead', brief shifts in perspective are apparent; at times there are authorial 'bird's-eye' descriptions and, at other times, the focalization is Lily's; but, overall, the perspective is Gabriel's.

While Genette's categories have the advantage of separating the traditional notion 'point of view' into who 'speaks' and who 'sees', they are not fine enough to account for many of the subtle reorientations that readers are subjected to in a narrative. Uspensky, in Poetics of Composition (1973), separates the plane of speech (phraseology) from psychology (similar to Genette's mode) and from the plane of ideology and position in space and time. Uspensky goes further, too, in specifying linguistic forms associated with various positions in each plane.

2.5 The Planes of Perspective

Uspensky introduces his planes as follows:

'Several approaches are possible: we may consider point of view as an ideological and evaluative position; we may consider it as a spatial and temporal position of the one who produces the description of the events ...; we may study it with respect to perceptual characterizations; or we may study it in a purely linguistic sense (as, for example, it relates to such phenomena as quasi-direct discourse); and so forth.' (ibid, 6)

On the plane of psychology, Uspensky distinguishes between characters which are vehicles, and those which are objects of the author's perceptions, and between those always and those never seen from an external perspective. This plane corresponds roughly with Genette's focalizations. Uspensky goes further, however, in identifying characteristic effects of specific linguistic forms associated with the different perspectives. Words of estrangement (*seemed, as if, might be*), for example, permit internal states to be suggested from a distanced, external position so that a semblance of access is blended with estrangement, conveying uncertainty on the part of the viewer:

Makola sat apart and watched. At times he got up and whispered to his wife. He accompanied the strangers across the ravine at the back of the station-ground, and returned slowly looking very thoughtful. When questioned by the white man he was very strange, seemed not to understand, seemed to have forgotten French - seemed to have forgotten how to speak altogether. Kayerts and Carlier agreed that the nigger had had too much palm wine.

Conrad, 'An Outpost of Progress'
(ed Dolley, op cit, 66)

The viewpoint here is Kayerts's and Carlier's. The expressions of estrangement, *looking very thoughtful, seemed not to understand*, accentuate Makola's inscrutability and the naivety and obtuseness of the two white men. Here, external perspective is used to emphasize enigmatic and alien aspects of behaviour.

In internal perspective, the normally inaccessible states of consciousness are revealed, either from the point of view of a special, omniscient observer, or from a character's own point of view. The extent to which inner states of consciousness are dramatized depends on the amount of informative detail provided (ie scene or summary description) and on the degree of authorial intervention. Woolf in 'The Mark on the Wall', presents free direct thought in a stream of consciousness:

Oh! dear me, the mystery of life; the inaccuracy of thought! The ignorance of humanity! To show how very little control of our possessions we have - what an accidental affair this living is after all our civilization - let me just count over a few things lost in one lifetime ...

(ed Dolley, 1972:143)

Free indirect thought (FID) represents a merging of narrator and character utterance. Narrative report, characterized by past tense verbs and third person pronouns, assimilates the subjective and idiosyncratic features of character discourse. Consider the extract from 'The Dead':

Gabriel, leaning on his elbow, looked for a few moments unresentfully at her tangled hair and half-open mouth, listening to her deep drawn breath. So she had had that romance in her life; a man had died for her sake. It hardly pained him now to think how poor a part he, her husband, had played in her life. He watched her while she slept, as though he and she had never lived together as man and wife ...

(ed Dolley, 1967:198)

In the merging of character thought and narration, the two separate strains each retain their specific characteristics. Thus, two voices are present: the dramatized, witnessed character utterance and an undercurrent of authorial comment. The result is an ambiguous blend of expression and comment. Because it is not possible to specify in purely formal terms whether one is reading thoughts of a character or authorial comment (the tense and pronoun selection being appropriate to either), this inherent ambiguity opens up the possibility for irony. The sentence above, **It hardly pained him now, etc**, is less likely to be read as Gabriel's formulated thought ... **It hardly pained (me) now to think how poor a part I, her husband ...** than as an ironical author's comment on his wounded vanity.

The ambiguity of FID enables the discourse to move from narrative statement to interior views with subtle effects. In the extract below, Gabriel is musing over his wife's story of the boy who died for love of her, and his musings breed the beginnings of an unformed, unexpressed suspicion of an earlier love affair. The discourse slips from FID to narrative statement: Gabriel's eyes move from chair to clothes to petticoat to boot and these articles are made to serve as 'objective correlatives' for the inexpressible image lurking unformed in his mind.

Perhaps she had not told him all the story. His eyes moved to the chair over which she had thrown some of her clothes. A petticoat string dangled to the floor. One boot stood upright, its limp upper fallen down: the fellow of it lay upon its side. He wondered at his riot of emotions of an hour before. From what had it proceeded? From his aunt's supper, from his own foolish speech, from the wine and dancing, the merry-making when saying good night in the hall, the pleasure of the walk along the river in the snow.

(*ibid*, 199)

In a story, the various perspectives can be combined to create complex shifts in reader distance and sympathy. In the early stages of 'An Outpost of Progress', Carlier's and Kayerts's thoughts are buried in ironical, even cynical, authorial comment:

They both for the first time, became aware that they had lived in conditions where the unusual may be dangerous ... etc

(*ibid*, 63)

At the quarrel over the sugar, the focus shifts to Kayerts, first externally and then in increasingly penetrating internal views. The gradations in intensity of focus are effected by a selection of different modes of thought presentation.

1 Kayerts thought the door would fall in, and scrambled through the square hole ... 2 Then as, weak and desperate, he thought, 'Before I finish the next round I shall die,' he heard the other man stumble heavily, then stop. He stopped also ... 3 His mouth was as dry as a cinder, and his face was wet with perspiration - and tears. 4 What was it all about? 5 He thought it must be a horrible illusion; he thought he was dreaming; he thought he was going mad! 6 After a while

he collected his senses. 7 What did they quarrel about? 8 That sugar! How absurd! 9 He would give it to him - didn't want it himself ...
 (ibid, 76)

- 1 Thought is summarized and assimilated into action.
- 2 Thought is given direct expression within a narrative sentence: an illuminated scene, ie a flash of apprehension.
- 3 Ambiguously subjective/objective: FID or narrative statement?
- 4 Ambiguous again: author's rhetorical question or Kayerts's confused panic?
- 5 FID: narrative statement assimilating the thudding rhythm of Kayerts's panic.
- 6 Narrative statement.
- 7 FID
- 8 Direct thought.
- 9 FID

Each stylistic device functions here, like the focussing twist of a camera lens, to bring Kayerts into sharper relief, until his thoughts and fears are exposed raw before the reader. This shift is necessary to the plot. The impact of the final scene - Kayerts's panic in the screeching and swirling mist, and the Director's subsequent discovery of his body hanging by a strap from a cross on a grave site - depends on a shift from the detached, ironical view at the start to some more immediate and sympathetic engagement.

Uspensky analyses speech itself (the plane of phraseology) according to the degree of authorial or character 'influence' on the utterance. In free indirect speech, as above, character and authorial discourse are mutually influenced to produce a merged, ambiguous utterance. Linguistically, this is achieved by preserving characteristic ideolect features of direct speech (explanations, subjective references, rhythmic patterns) and combining these with narrative past tense and third person references. In this way, character expression is fused with authorial report to produce what Bakhtin calls double-voiced speech (1929:191). This is a doubly ambiguous form of discourse: thought merges with speech, and character utterance with narrative report so that the borders between spoken utterance, inner speech, pre-verbal sentiments and narrative comment are effectively dissolved:

1 It was now, quite suddenly, that he saw it: 2 there was a case against him. 3 Fascinated, he watched it growing, growing like some monstrous tropical plant. 4 It was enveloping him, surrounding him; he was lost in a tangled forest.

5 When was the poison administered? 6 The experts agreed that it must have been swallowed eight or nine hours before death. 7 About lunch-time? Yes, about lunch-time. 8 Clara, the parlour-maid, was

called. Mrs Hutton, she remembered, had asked her to go and fetch her medicine. Mr Hutton had volunteered to go instead. 9 He had gone alone. 10 Miss Spence 11 - ah, the memory of the storm, the white aimed face! the horror of it all! - 12 Miss Spence confirmed Clara's statement, and added that Mr Hutton had come back with the medicine already poured out in a wine-glass, not in the bottle.

Huxley, 'The Giocanda Smile'
(*ibid*, 277)

There is a complex interweaving and blurring of voices, narration and thought here. Sentences 1 - 4 appear to be indirect thought indexed by the characteristic collusion of time references (*it was now*) combining narrative past and Hutton's moment of present consciousness, but subtleties of alternating bias towards narrative or thought representation are apparent. 1 is biased towards narrative (cf the improbability of Hutton saying, 'It is now, quite suddenly, that I see it.'); 2 is indeterminate, an ambiguous narrator/Hutton speaking (cf 'There is a case against me.'). 3 is more narrative in function, but the image of the plant and the rhetoric in the repetition of structurally equivalent phrases, dramatize Hutton's thought. 5 is ambiguous, able to be constructed either as the indirect form of the investigating counsel's question, or Hutton's contemporaneous perception of this, or Hutton's retrospective review. This passage, then, is a blend of narrative report, Hutton's thoughts (either recollected or contemporaneous snatches of the proceedings filtering his consciousness at the trial), images crowding into these thoughts, like the recollection of Miss Spence's face from some months earlier and voices of participants in the trial. The effect is polyphonic. This composite discourse manages to convey simultaneously a summary of events relating to the trial, Hutton's feelings of detached helplessness and repugnance for Miss Spence, and an indication of authorial detachment and distance.

In indirect speech forms, the narrator intervenes between the fictional addresser and the reader-addressee and reports the substance of the message but not its form.

Clara, the parlour-maid, was called. Mrs Hutton, she remembered, had asked her to go and fetch her medicine. Mr Hutton had volunteered to go instead; he had gone alone.
(*ibid*)

Here the character's speech is narratized - 'ironed out', as it were, of idiosyncrasies by the voice of the narrator which is dominant. Mr Hutton's actual words, conceivably, 'I'll go' or 'Let me go' but scarcely 'I volunteer') are dissolved in an authorial translation which converts the speech into event. Overall, this has the effect of subjugating character to action, of riding over idiosyncrasies to speed up the narration of events.

The opposite tendency – the intrusion of character speech into authorial text – can serve as a refocussing device, effecting a change of perspective. Consider the opening of Joyce's 'The Dead':

Lily, the caretaker's daughter, was literally run off her feet. Hardly had she brought one gentleman into the little pantry behind the office on the ground floor and helped him off with his overcoat, than the wheezy hall-door bell clanged again and she had to scamper along the bare hallway to let in another guest. It was well for her she had not to attend to the ladies also. But Miss Kate and Miss Julia had thought of that and had converted the bathroom upstairs into a ladies' dressing-room.

(ibid, 157)

This is authorial text but infused with fragments of Lily's speech: literally run off her feet; scamper; well for her; Miss Kate; Miss Julia. Such qualifications as the caretaker's daughter; pantry behind the office; hall-door; bare hall identify the text as the narrator's. There is a non-concurrence of planes here: the point of view is concurrent with the character on the phraseological and spatio-temporal planes, but is external, therefore, non-concurrent on the psychological planes.

Another effect of merged speech is the creation of irony. In 'An Outpost of Progress', the intrusion takes the form of mimicry, and functions as an ironic comment on the trite and inadequate responses of the two men which is expanded in the author's articulate and perceptive commentary.

'I don't like these chaps – and, I say, Kayerts, they must be from the coast; they've got firearms', observed the sagacious Carlier.

Kayerts also did not like these chaps. They both, for the first time became aware that they lived in conditions where the unusual may be dangerous, and that there was no power on earth outside of themselves to stand between them and the unusual.

(ibid, 65)

Uspensky's theory of planes enables us to specify more precisely how ironic effects are created. Irony operates on the ideological plane, which Uspensky defines as 'the system of ideas that shapes the work' (1973:8). The essential condition for irony, Uspensky points out, is discrepancy (non-concurrence) between the ideological plane and the other planes: '... we speak from one view, but make an evaluation from another point of view' (1973:103). In literary texts, the author may 'speak from one view' in assuming the voice, spatial and temporal position of a character but diverge ideologically from that character so that his utterance becomes dual in function, signalling the character's personality and mentality while simultaneously presenting an evaluation of these. How the implicit, ironic text emerges from the discourse has been investigated by Brooke-Rose (1977) in her study of the meta-text in James's 'The Turn of the Screw'.

Uspensky shows how the world view of an author is definable through stylistic analysis of his speech (1973:15) and Fowler has focussed on this aspect in some detail, identifying specific ideological stances ('mind styles') (see 3.3), which are the product of systematic lexical and syntactic preferences (1977:227). A single, dominating view may be presented, which subordinates all others in the work (Bakhtin's 'monologic structure', 1929:176) or several independent points of view may be detectable, and, if these are presented as essentially equal, the work has a 'polyphonic structure'. In some works, the plural ideologies belonging to different characters are seen to diverge from the authorial point of view. Bakhtin calls these 'dialogic' works (*ibid*, 179).

Uspensky's last plane of analysis is the spatio-temporal plane – the narrator's location in space and time with respect to characters. The basic positions are proximate and distant, but variations in focus are possible. Proximate narration may involve a merged or detached viewpoint, and distant narration may be focussed or the widely encompassing 'bird's-eye view'. Shifts in perspective, particularly to bird's-eye view, have a framing effect, Uspensky notes (1973:149).

2.6 Framing in Narrative

In fact, variations in perspective on any plane produce perceptible shifts which serve as frames. Alterations in focus are devices which regulate the reader's angle and distance of viewing and, in consequence, his degree of engagement. Like a painting, a work of fiction creates its own context, a world with its own space, time and ideological system and stands published, framed as it were, awaiting scrutiny. The reader's entry to this fictional world, his passage from the real to unreal, and the vision he acquires of it, is controlled by the 'focussing devices', the planes of perspective we have been discussing. As Uspensky points out (*ibid*, 135), the world represented may be viewed from within the frame by adopting the perspective of a character, or character narrator, or from outside the frame as a reader or author.

The beginning of a story is the frame between internal and external positions: it orients the reader to the fictional world, providing the clues to time and space (chronotopos) which form the framework for events. At first, our position as readers is that of an 'alien spectator' but, gradually,

'We enter into it, becoming more familiar with its standards, accustoming ourselves to it until we begin to perceive this world as if from within

rather than without. We ... assume a point of view internal to the work. Then we are faced with the necessity of leaving that world and returning to our own point of view ...'
 (ibid, 137)

The rate of entry is determined by the devices and planes of perspective adopted. The classical novel generally allows for a gentle and leisurely immersion, with explicit and expansive sign-posting and the gradual building up of 'inter subjectivity'; but the reader's entry into the fictional world of the short story is necessarily more abrupt.

In some stories, the reader is prevented from taking up a definitive stance on either side of the frame. The author uses the borderline between fictional and real worlds as a device to present an ambiguous perspective. In Porter's 'Flowering Judas', the reader is held in an indeterminate shuffling between durative summary (external view) and contemporaneous present (internal view). The frame resists entry and the effect is to establish in the reader a bifocal view of the events described, which are then seen simultaneously from without, and hence with detachment, and from within, with involvement. The reader's commitment to the text is then split, and it is this ambivalence which accounts for the curious sense of unreality and dreaming which the story produces.

Extrication from this imaginative engagement and return to an extra-fictional reality is also engineered by the devices of perspective. A shift in spatial perspective to bird's-eye view disengages the reader from close scrutiny, dissolving the fictional objects in some larger existence somewhere on the edges of the reader's own reality. Woolf has done this in 'Kew Gardens':

But there was no silence; all the time the motor omnibuses were turning their wheels and changing their gear; like a vast nest of Chinese boxes all of wrought steel turning ceaselessly one within another the city murmured ...

(ed Dolley, 1967:207)

The framing effect is achieved by shifts on any of the planes of perspective. The door may be shut on the fictional world by a shift on the psychological plane, from internal to external perspective. This happens in 'To Build a Fire' by London, where the focalization moves from the dying man to the dog. Endings may involve a shift on the phraseological plane, as when the narrator withdraws from the fictional world and directly addresses the reader:

Without prolonging the narrative to dwell on any one of its various circumstances more than any other, I may in closing, point out ...

Dickens, 'The Signalman'

(ibid, 24)

An epilogue represents a shift on the temporal plane to some point in time external to narrated events (eg 'Bartleby', 'The Distracted Preacher'. A

shift on the ideological plane produces the 'evaluation ending' - an assessment of events from a position outside the frame:

It was comic and it was pitiable, but it wasn't less comic because the man was dead. Death doesn't change comedy to tragedy, and if that last gesture was one of affection, I suppose it was only one more indication of a human being's capacity for self-deception, our baseless optimism that is so much more appalling than our despair.

Greene, 'Across the Bridge'
(*ibid*, 311-312)

2.6.1 Framing of Micro-text

The shifts in various planes of perspective that frame a work, opening and closing on the fictional world, also operate within a text. Uspensky sees a work as sequentially divisible into an aggregate of smaller and smaller micro-texts (1973:153). Large segments of a story may be framed to create patterns of symmetry or gradation. For example, the inner action of both the Hemingway stories 'Indian Camp' and 'The Battler' takes place in a central scene flanked by arrivals and departures: in 'Indian Camp', Nick and his father cross the lake in a small boat; in 'The Battler', Nick walks along the railway line. Uspensky's notion of frame enables us to identify the significant spatial projections in a text and consider their relation to the whole. In 'The Dead', the significant projections are up and down, inside and outside. These form a recurrent pattern with thematic correlations. The large scale movements in the story repeat a pattern of Gabriel's entering, going upstairs, looking out at the snow and looking upwards to his wife.

In 'The Signalman', Dickens establishes a narrow, confined fictional space defined by vertical and horizontal dimensions. The projections are those of looking down (... the figure was foreshortened and shadowed, down in the deep trench, and mine was high above him ...), going down and looking along the track. These are each repeated twice in the course of the story. Brooke-Rose (1976:520) finds the whole text of 'The Turn of the Screw' 'framed and structured on microframings that open out on to or frame other scenes'. The governess's story is framed by a portico and comprises four framed sections, each of six chapters divided into an aggregate of smaller micro-texts by alterations in the external/internal authorial positions. She finds a patterning of a limited number of projections providing the frames: far/near; up/level/down; whole/cut, and so on.

In 'Flowering Judas' (see 6.3.2), the shifts from present to past tense which occur at four points in the story, serve as frames, isolating the events within and foregrounding them against the backdrop of an indeterminate present. As a series of separate fictions they become linked perceptually

by new relations of parallelism and contiguity. In 'The Mark on the Wall' (see 5.4.3), sudden alternations of perspective shuffle the reader between internal and external viewing positions within a single sentence, effectively dissolving the conventional boundaries of space and time.

2.6.2 Splitting and Combination of Planes

We have seen how Genette's categories of discourse, time, mode (focalization) and voice can be used to describe various manipulations in presentation which account for specific effects. We considered these manipulations in the light of the formalist notions of device and the functions of defamiliarization through impeded form and estrangement. We are now in a position to see how Uspensky's planes of perspective might similarly be related. The distinction between different planes enables Uspensky to identify instances of 'non-concurrence' of one or more planes, ie where one or two planes are dislocated with respect to the other planes. By way of explanation, consider what characterizes the normal discourse situation: the four planes cohere in the orientation of a single speaker or addresser. That is to say, at any given moment, the speaker is a conscious being with his own ideological systems of belief and values who speaks in a characteristic ideolect from a single position in time and space. What happens in fiction is that these normally amalgamated facets are dislocated or fractured in various ways: speech and psyche, for example, may be severed from ideological systems. In 'You Should Have Seen the Mess', the reader is constrained by the linguistic and perceptual systems of the character-narrator, but it is the author's evaluation of these, implicit in the text and recuperated by the reader, that is conveyed. It is as if we heard one voice but received another message in a stereophony of 'dual speech' (Bakhtin, *op cit*, 176ff). In 'Who Dealt?' (see 6.4), there is a dialogue without interlocutors or setting. The psychological and spatio-temporal planes are submerged: the phraseological plane, distorted and fractured, presents the character-narrator's perspective, but the evaluation (ie ideological perspective) is the author's implicit ironical commentary.

The dislocation of planes of perspective results in a combination of other, normally irreconcilable aspects. External and internal perspectives are merged in character portrayal, for example, where external descriptions of physical attributes are blended with assessments of internal, psychological states. Similarly, free indirect speech permits the simultaneous representation of two different speakers' utterances which

normally would be presented in succession. Instead, they are combined in a new utterance which retains features of each speaker without being specifically attributable to either one. The utterance in consequence is a plural, ambiguous one, fusing the normally irreconcilable planes of internal (ie intra-diegetic) utterance and external (extra-diegetic) commentary. These combinations produce a duality of perspective - a stereoscopic vision and double vocality - which 'thickens' the message.

The shifts and manipulations in perspective operate as devices in the formalist sense, influencing the reader's perception and conditioning his responses. These changes in focalizations and dislocations of perspective have a distorting effect, so that not all elements in the narrative are perceived equally. Some are foregrounded or enlarged, as it were, while others are blurred or obliterated. This phenomenon was observed by the formalists and given expression in their concept of the dominant.

2.7 The Dominant

In any system, Tynanov writes (1924:44ff), the elements are not in fixed and static arrangement but in constant and dynamic adjustment. Thus, there is always the pre-eminence of one group of elements and the resulting deformation or effacement of others. The concern of literary studies, Tynanov maintains, should be to 'seek empirically to identify whatever specific dominant elements the individual work of art proposes' (ibid); for the purposes of analysis, the dominant is 'whatever startling point happens to meet the eye, to foreground itself, to push itself forward insistently into the field of perception' (ibid). It might be plot, image structure, voice, setting, etc. In 'Who Dealt?', for example, the element which 'pushes itself forward insistently' is the narrating voice, foregrounded by its exclusive monopoly and fragmented incoherence. In 'The Fall of the House of Usher', it is the house; in 'The Facts in the Case of M Valdemar', time. Jacobson, in a published lecture defines the dominant as:

'the focussing component of a work of art: it rules, determines, and transforms the remaining components. It is the dominant which guarantees the integrity of the structure.'

(1935:82)

Mukarovsky and the Prague Circle extend the notion to foregrounding - 'the aesthetically intentional distortion of linguistic components' (Mukarovsky, 1964:19). For the practical purpose of analysis, we can think of the dominant as structural foregrounding.

2.8 Summary

This chapter began with the formalist distinction between *fabula*, the abstracted raw story and its putative chronological sequence, and *syuzhet*, the final aesthetic form of the narrative. The manipulations, expansions and elaborations which characterize the *syuzhet* are the product of the discourse and can be explored in terms of Genette's categories of time, mode and voice. These are, nonetheless, static categories and do not express the pragmatic function of specific choices in composition. The reordering, stretching and repetition which Genette has identified as characteristic of plots can be seen as compositional devices for affecting reader response, controlling focus and weighting specific events with significance and value.

Dislocations in perspective distort the reader's perception and create a dual vision of events, which may, for example, be viewed from one position and evaluated from another. These distortions can affect the balance of elements in a work as a whole; an element, in consequence, may be dominant or suppressed or even effaced completely.

Consideration of the level of macro-structure indicates features which narrative fictions share in common with other aesthetic compositions, ie such basic principles of composition as selection, combination and contrast, juxtaposition and gradation. Language, like music, is composed of discrete elements, and like music, the linear aspects of composition are important: retardation and acceleration, sequencing, repetition and inversion. How the reader perceives the elements in the composition, however, is dictated by the reorientations and manipulations of forms discussed, and, since these are the result of linguistic choices on the level of expression, it is to the language of narrative that we must now turn.

Chapter 3 Approaches to Discourse (Micro-text)

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Chapter 3 Approaches to Discourse (Micro-text)

3.0 Introduction

Attention has so far been focussed on the structural aspects of narrative and the ways in which linguistics can contribute directly or analogously in the investigation of story and discourse structure. The preoccupation in this chapter is with the micro-structure, or surface text of narrative: the perspective is thus stylistic rather than structural. Structural analysis, as we have seen, looks through the surface features of a work to deeper, more abstract structures that govern its inner form. The essential fact of narrative, notwithstanding, is that these structures are products of the linguistic utterance. As Fowler points out, '... there can be no perception of poetic structure except in the form dictated by the overt structures of language as the reader encounters them in the text' (1971:71). Any attempt to analyse and describe the nature of a work of fiction must deal with the words on the page.

In recent years, a number of disciplines have converged on the language of literary texts, each with its own aims, styles and terminology, and in consequence, a variety of approaches have emerged. Overall, however, focus has been more on the close study of poetry than of prose. This is certainly true in traditional literary criticism: the practical criticism of Richards (1929), Empson's analyses (1930) and the early work of Leavis all deal with poetry. Lodge's Language of Fiction (1966) stands out as somewhat of an exception, but as with other work in this tradition, while linguistic facts are used to provide evidence for literary conclusions, there is no claim to linguistic analysis as such.

Bitter arguments have brewed about the scope and relevance of linguistics in literary study (qv Fowler, op cit) which it is not proposed to discuss here. The claim that linguistics can contribute to the study of literature is based on the argument that literary texts are, in the first instance, language. In a distinctive way, they exploit the possibilities of language and are interpretable in the light of the choices they exhibit between the various options permitted in the standard grammar. The understanding of and ability to analyse and describe texts thus involves an understanding of how language works in general, and this is the province of linguistics. Linguistics, too, as the 'science' of language, offers the promise of greater objectivity, rigour and scientific principles.

Despite these claims, there is a disappointing paucity of linguistically-oriented studies of prose texts: nor are there defined procedures for conducting such analyses. The formalists typically give close attention to the details of the text, but are biased more towards poetry than prose, and those whose focus is on prose - Shklovsky, Eichenbaum and Tynanov - tend more to the analysis of plot and the devices of composition than the analysis of narrative language. With Jakobson and the Prague Circle, there is a blending of literary criticism and linguistic analysis, but here again the focus is on poetry rather than prose; and while structuralists have concentrated above all on prose literature, their preoccupation, as we have seen, is less with the stylistic analysis of texts than with applications of the linguistic metaphor to the structure of works. An exception is Barthes, whose textual analyses of Balzac's 'Sarrasine' (1975) and Poe's 'The Facts in the Case of M Valdemar' (1981) involve exhaustive and expansive analysis of the texts of entire stories. His approach, however, is semiotic rather than stylistic, preoccupation being with signification rather than text description or the explication of pragmatic and aesthetic effects of language choice.

There are a number of reasons for the lack of 'straight' linguistic studies of prose, not the least being the state of linguistics itself. The description of linguistic structure beyond the sentence is still far less well developed than that of below the sentence. Studies in cohesion and text grammar have investigated intersentential connection (Halliday and Hasan, 1976; Van Dijk, 1972), and other studies have concentrated on the interpersonal, modal, deictic or sociological dimensions (Fowler, 1976, 1977, 1979, 1982; Halliday, 1971). Nonetheless, it is a fact that, confronted by a short story or stretch of prose fiction, analysts have no obvious methodology.

Underlying the preference shown to poetical works is the assumption that prose is less likely to display arresting techniques of language use. Much of narrative language is 'ordinary' and unobtrusive. Poetry, on the other hand, overtly exploits the language in new and bold ways. It is this characteristic that has aroused linguists, particularly the exponents of transformational grammar, and poetry has been studied not for its own sake but for the problems its deviant strings present for incorporation into a grammar of the language (Levin, 1966; Thorne, 1970; Russell, 1975).

Another difficulty concerns the 'structures of signification' embodied in the text. Language is the basal property of text: the words on the page are the only concrete data present, and yet, in analysis, we are aware of

larger structures and constellations existing somewhere 'behind' the language of the text; large scale inferences such as are not derived immediately from the given string of words. It is not clear how analysis is to relate these to the linguistic structures on the page. Barthes's codes (1975) and Ruthrof's work (1981) on the reader's construction of narrative are developments in this direction.

The sheer size of prose works is another deterrent. Linguists have tended to concentrate on the areas of phonology and syntax and, because of the detail involved, have preferred to work with smaller texts. Stories contain hundreds of sentences, and novels, thousands more. Exhaustive description along the same lines would only result in formidable and unmangeable arrays of tables and categories of limited value and interest. Rather than pursue exhaustive analyses of long texts, analysts have found other options. Lodge (op cit) distinguishes between two alternative approaches:

'(1) to isolate deliberately or at random one or more passages and to submit them to close and exhaustive analysis; or (2) to trace significant threads through the language of an entire novel. One might label these approaches 'textural' and 'structural' respectively.'

(ibid, 78)

A number of studies performed under the various umbrellas of literary criticism, structuralism and stylistics count as 'structural' in Lodge's sense. This is the procedure Lodge adopts himself, and is similar to what Todorov does when he approaches the early stories of James in search of a perceived pattern, or 'figure' (1977:143ff). The difference is that Todorov's analysis is conducted at several different levels - story and characterization, for example - in addition to linguistic expression. The weakness with this approach is the element of arbitrariness and the danger that any patterns and devices may be taken as significant. Other structuralist studies have sought to introduce greater formality.

O'Toole (1975, 1976) starts from a hypothetical statement of theme and then systematically explores story, narrative, structure, character and, finally, the textual surface, for features relating to the perceived theme. For the most part, however, O'Toole's analyses of the level of verbal expression are sporadic and incidental rather than systematic. Brooke-Rose (1977) also works from the deep structure to the surface. She finds a consistent entire structure in James's 'The Turn of the Screw': a split, underlying narrative sentence is expressed in a parallel splitting of the utterance to create an ironic meta-text of authorial commentary.

There are weaknesses, too, in the other sort of approach Lodge distinguishes, the so-called 'textural' approach. Isolating a passage inevitably involves

severing cohesive links with the remainder and the consequent destruction of various semantic relations. Text is not simply linear. Barthes writes of how meaning proliferates 'by layering over successivity of sentences' (1975:8): each sign is modified by the preceding sign and the accumulated whole proliferates in simultaneous expansion of connotations which are concretized in the response of the reader. Decontextualizing a passage thus creates problems of interpretation, for the reader is not able to accumulate the necessary interpretative 'superstructure' and, deprived of the total context, may construe 'false texture' (Ruthrof, *op cit*, 41; Cook, 1980:58).

One solution is to restrict focus to the opening paragraphs of a work as Watt (1969) and Barratt (1971) do. Openings are less susceptible to the distorting effects of decontextualization, and, as Wetherill (1974:209) points out, have a special function in prefiguring the whole: 'The elements given in a work very tightly condition our way of reacting to everything that is to come: modes, contexts and 'angles' of behaviour at this stage produce standards, a sounding board against which our reactions to the rest of the work will be set.' The openings of prose works establish a kind of norm against which all subsequent developments of the work are unconsciously measured, and analysis ought to be able to make the nature of these relations more explicit.

When one considers the studies that have focussed primarily on close investigation of the language of prose texts, one is struck by their heterogeneity. Differences are apparent in individuals' conceptions of both the nature of analysis and the aspect of the work to be focussed on.

3.1 Transformational Grammar and the Analysis of Style: Ohmann

Ohmann (1964) employs early Chomskyan transformational grammar to analyse passages by Faulkner, Lawrence, James and Hemingway. Analysis for Ohmann consists of neutralizing the language in these texts by reversing the transformation operations. His aim is to arrive at a characterization of each writer's 'style'.

'The idea of style implies that the words on the page might have been different or differently arranged without a corresponding difference in substance.'

(*ibid*, 423)

He sets out to neutralize the style of Faulkner, reducing the 'typically Faulknerian' language to short, atomistic sentences.

eg '... the desk and the shelf above it on which rested the ledgers in which McCaslin recorded the slow outward trickle of food and supplies and equipment ...'

This is 'detransformed' as follows:

the desk. The shelf was above it. The ledgers rested on the shelf. The ledgers were old. McCaslin recorded the trickle of food in the ledgers. McCaslin recorded the trickle of supplies in the ledgers. McCaslin recorded the trickle of equipment in the ledgers. The trickle was slow. The trickle was outward ...

He then classifies the operative transformations, ie those which were nullified in the process of detransformation. He finds that Faulkner's style is distinguished by heavy reliance on co-ordination, relative clauses and comparative clauses.

Since then, the assumption on which Ohmann based his work - that transformations are meaning-preserving - has been challenged (Partee, 1971) and the early TG model modified considerably. Linguists are now agreed that content involves both deep and surface structures, in which case, style can no longer be considered totally distinct from content. But quite apart from this, Ohmann's work contributes little to our understanding of how literary texts work. He has little to say about the effects of the stylistic choices he has isolated or how they contribute to the structure of the work as a whole. Moreover, the 'neutral' style he isolates is not the sort of internalized, intuitive 'norm' we refer to in identifying instances of deviance, but is itself an aberrant form.

3.2 'Mobile Structuration' and the Analysis of Codes: Barthes

Barthes's approach is in almost total contrast to Ohmann's. He rejects the notion of style and any form of traditional analysis, and avoids direct application of linguistics to texts. In Style and Its Image (1971), he rejects traditional views of style and develops the alternative notion of 'layeredness' or feuillete. A work, he says, is not a closed structure of content and expression, but an assembly of signifiers which are woven together into the 'skein tissue' which is the text. This is:

'a construction of layers whose body contains, finally, no heart, no kernel, no secret, no irreducible principle, nothing except the infinity of its own envelopes - which envelop nothing other than the unity of its own surfaces.'

(ibid, 10)

He rejects conventional analysis because it tries to fix an interpretation on a work, but this, in Barthes's view, is to 'close a work'. (1975:11)

'If we want to remain attentive to the plural of a text (however limited it may be) we must renounce structuring this text in large masses, as was done by classical rhetoric and by secondary school explication; no construction of the text; everything signals ceaselessly and several times, but without being delegated to a great final ensemble, to an ultimate structure.'

(ibid)

The role of textual analysis as Barthes conceives it is to explore the layers of a work to find out 'how the text explodes and disperses' (1981:135). He proposes, as an alternative, 'mobile structuration' - by which he means reading 'as slowly as necessary, stopping as often as we have to' in an attempt to locate and classify 'avenues of meaning' (*ibid*). Practically, this involves cutting up the text into very short, continuous fragments which he calls 'lexias' and numbering these. There can be no definite procedures for doing this: the process is quite empirical and arbitrary - a lexia is 'simply a segment within which the distribution of meaning is observed' (*ibid*, 136). It can be anything from a single word to a brief series of sentences. As he proceeds, he traces the 'connotations' in the text. These are secondary meanings or associations, or observed relations linking two parts in a text. Over the course of analysis, the principal 'associative fields' emerge. These are the 'codes' of the text, the 'supra-textual organizations' which the reader constructs to impose structure on the work (*ibid*, 155).

Since there are no defined procedures and no fixed categories, there is, in effect, nothing to criticize. The analysis is an idiosyncratic 'performance' of reading and a tabulation of the personal associations and connotations released in this activity. Such an analysis defies replication for there is never one reading, as Barthes points out. The text is 'open' and plural.

As an approach to the language of narrative, Barthes's analysis is, in a sense, irrelevant, for it entails looking through the words on the page to larger networks of connotations and relations behind. It is structuralist rather than stylistic. Yet the aim is to show the significance of every choice in the text - how the text has meaning - so there is a real sense in which it is a 'stylistic' study.

It could be argued that the method is the most valid approach to a text - an explosion of cultural and personal meanings made in an unashamedly idiosyncratic analysis, but, above all, open, resisting closure and therefore self-effacing and honest. But such analysis is heavily dependent on rich, intuitive insight and considerable literary-cultural experience, and is, moreover, essentially semantic. Barthes is only sketchily concerned with form - in his delineation of the hermeneutic (enigma) code - but form itself has a communicative function in literature and investigation of how this is so can provide an access to the work, particularly where insight and experience are limited, as in the case of the student learner.

3.3 Style as an Index of World Vision: Halliday

In his analysis of Golding's novel, The Inheritors, Halliday (1971) addresses himself to the question of how one determines whether a particular instance of linguistic prominence is stylistically significant. He shows that significance inheres in the relation of patterns to other dimensions of the work.

Halliday focusses on the two contrasting styles Golding adopts in the novel. The major part of the book presents events through the limited Neanderthal outlook of Lok, and the narrative style in this part differs significantly from that used nearer the end of the novel, where the point of view adopted is that of 'homo sapiens'. Halliday analyses the clause structures in the Lok-style of narration and finds a high frequency of intransitive clause structures with inanimate subjects and spatial adjuncts, an absence of transitive clauses with human agents as subjects, and the exclusive use of simple past tense. There are, for example, such sentences as **Lok steadied by the tree and gazed** and **The man turned sideways in the bushes** in which humans are the subjects of intransitive verbs; and other sentence-types such as **A shell rose upright** and **the dead tree by Lok's ear acquired a voice** where the subjects are inanimate objects.

The frequency of these syntactic choices, Halliday argues, makes them prominent. To assess the stylistic significance of this, he investigates the function it is required to serve in the novel, referring to his theory of linguistic functions (1973). Language performs a 'multiplicity of functions' and this functional plurality is, in Halliday's view, built into the system of language, forming the basis of syntactic and semantic organization and thus, the 'meaning potential' of the system. Halliday identifies three basic functions: the ideational, the interpersonal and the textual. Each of these can be related to meaningful options within the system (*ibid*).

In The Inheritors, Halliday argues, the consistently restricted selection of specific clause patterns foregrounds the ideational function: it expresses a 'particular way of looking at experience', a primitive, Neanderthal pattern of cognition:

'The picture is one in which people act, but do not act on things: they move, but they move only themselves, not other subjects.'
(1971:344)

There is an evident absence of causality in Lok's conceptualization and a failure to distinguish inanimate from animate objects which relates to the

meaning of the text as a whole, Halliday claims, since the theme of the novel is, in a way, transitivity:

'man's interpretation of his experience of the world, his understanding of its processes and of his own participation in them.'
(*ibid*, 354)

Although Halliday relates Lok's 'language' to the structure of the novel as a whole, he makes no statement about the aesthetic effect, the distinctive literary function this syntactic foregrounding serves. For this, we can turn back to the formalist concept of 'defamiliarization' through 'impeded form' and to what Shklovsky has to say about Tolstoy.

'Tolstoy makes the familiar seem strange by not naming the familiar object. He describes an object as if he was seeing it for the first time ... he avoids the accepted names of its parts and instead names corresponding parts of other objects.'

(Shklovsky, 1917:13)

It is this technique which Golding uses in The Inheritors. Consider the following sentences:

There were white bone things behind the leaves and hair.

The man had white bone things above his eyes.

A stick rose upright and there was a lump of bone in the middle.

The underlined NPs are instances of relexicalization (Halliday, 1978) or what Shklovsky terms 'the device of not naming' (*opcit*). The substitutions impede easy and early recognition and thus the reader's passage through the text is retarded and his attention focussed on the relexicalizations. In this way, Shklovsky writes, the language 'creates a "vision" of the object instead of serving as a means for knowing it' (*ibid*, 18).

In Golding's novel, delayed recognition of referents holds the reader in Lok's perception, while an 'excursion' outside the text is required for a realistic assessment of events. In this way, the literary text combines two normally exclusive ways of experiencing into a uniquely dual vision: the palpable sensation of perceiving the world as a Neanderthal man, and a simultaneous evaluation of this experience.

Fowler incorporates Halliday's work into his notion of 'mind style' - the 'distinctive presentation of an individual mental self' (1977:103). Mind style can be achieved by a variety of linguistic techniques, lexical and syntactical. He notes, for example, how, in Storey's novel, Radcliffe, active verbs are recurrently paired with nouns referring to parts of the landscape: the field disappeared, the road dropped, houses clung to it. The linking of inanimate subjects with verbs which normally take animate subjects, is symptomatic, he says, of Leonard's feeling that his surroundings assail him' (1977:108).

3.4 Literature as a Variety of Social Discourse: Fowler

Throughout his papers (1976, 1977, 1979a, 1979b, 1982), Fowler takes an essentially anti-formalist stance, rejecting the notion of literariness and the distinctive properties of literature. Preoccupation with literature's 'poetic function' leads, he argues, to a neglect of its other functions - the pragmatic, referential, and metalingual dimensions - and this tends to remove literature from the province of ordinary linguistic enquiry and place it in the realm of mystique (1979:535). The solution, as Fowler sees it, is to put literary texts on a par with all other texts and treat them as varieties of discourse, socially situated and therefore to be studied in relation to their communicative contexts. His emphasis, then, is on the ideological and interpersonal dimension of literary texts.

With Kress (1979:85ff), he outlines five parameters for analysing the ideational, interpersonal and textual functions of language: transitivity, modality, transformations, lexical classifications and coherence. Fowler shows convincingly how analysis of these aspects can provide insights and assist interpretation. He shows, for example, how modality systems contribute to the reader's construction of text as communication (1975:184ff) how consistent use of preferred transformations (eg nominalizations) communicate additional meanings (1977a:12) and how lexical and syntactic arrangement contribute to readers' impressions of progression and localization 'arrest' (1977b:78-80).

Fowler's work demonstrates repeatedly his expressed desire to bring literature within the scope of sociolinguistic theory and techniques and to exclude consideration of distinctively literary qualities. However, in seeking to redress a balance disturbed, as he sees it, by excessive focus on message form and neglect of other dimensions, he goes too far, refusing to concede the aesthetic function and the importance of form for the psychology of perception.

'To define literature as 'patterned form' (as Jakobson does) is to cover one's ears against the presence of the actional and kinetic potentialities in all language ...' (1975:180)

Fowler would have us treat literature as a social discourse 'on a par with other varieties of discourse' (1979:535). While it is indisputable that 'literary texts draw copiously on codes which are not specialized to the institution of literature' (ibid) and that the procedures for negotiating meaning are basically the same for all texts, the fact is, nevertheless, that a literary text is patterned form: it is a composition. It is, as it were, 'framed', constructed according to aesthetic principles of selection

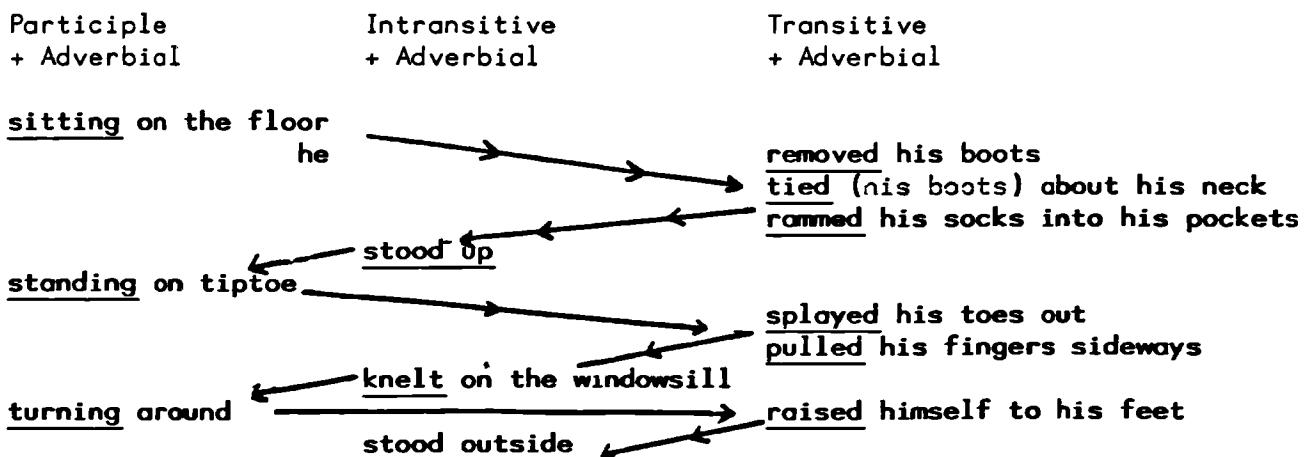
and arrangement, recurrent contrasts and similarities, foregrounding and backgrounding, and it is through the patterning of form that the complex 'other aspects' of the text find their expression.

Consider the extract from Mervyn Peake's Titus Groan (1978) which Fowler analyses in 'How to See Through Language' (1982).

Suddenly, sitting on the floor, he removed his boots, and tied them by their laces about his neck. Then he rammed his socks into his pockets and stood up. Standing on tiptoe in the midst of the room he splayed his toes out and felt them tingle with awareness, and then he pulled his fingers sideways cruelly, awakening his hands. There was nothing to wait for. He knelt on the windowsill and then, turning around, slowly raised himself to his feet and stood outside the window, the hollow twilight at his shoulder-blades.

Fowler focusses on verbs, having noted that the lack of 'verba sentiendi' and modality indicates an external, impersonal point of view. Active transitive patterns are dominant. Steerpike is consistently agent and Fowler comments that the language achieves 'an analysis of his character: deliberate, scheming, working out and manipulating everything to his own advantage' (ibid, 230).

Accepting Fowler's analysis as far as it goes, let us see how a consideration of the patterning of the language can lead us to an awareness of the precise and particular form which Steerpike's agency takes. There is, for example, a recurrence of present participle forms (sitting, turning, standing), and the remaining intransitive and transitive verb structures are all followed by adverbials. Let us list the verbs in three columns according to category and in their order of occurrence.



1 Taking the first two columns, we can note how movement is expressed as a progression:

sitting → stood; standing → knelt; turning → stood

The alternation of participial and finite forms is patterned to produce a 'success of interruptions' to prolonged events. Actions curtail or are imposed on these events.

2 The third column reveals a repeated pattern of V + O + A:

removed → boots;	rammed → socks;	splayed → toes;
pulled → fingers;	raised → self	

Boots and socks are, of course, inanimate possessions which can be discarded, but the repetition sets up an equivalence which conditions the meaning of the other items in the framework so that **fingers**, **toes** and **self** take on features of +inanimacy and +possession and are similarly subjected to detached manipulation.

The point of this brief analysis is to demonstrate how patterned form contributes to the text's communicative function. In this case, it conveys something of Steerpike's peculiar agency: the disciplined subordination of self and body-parts to his immediate purpose.

In choosing to disregard those aspects of text construction which characterize their aesthetic dimension, Fowler reduces texts to the realm of convention and pragmatics. Such an approach fails to recognize the essential difference between a Morse code pattern and a sonata, a road sign and a painting, a news report and a narrative fiction. The techniques and concepts Fowler develops can be used to obtain precise descriptions of language in use in literary texts, but unless we consider, too, the aesthetic function of discerned patterns and devices, any account of a text will be incomplete.

3.5 Literary Texts as Messages: Widdowson

Literature is, as Fowler insists, a variety of social discourse, but it is, nonetheless, a distinctive, deviant kind of discourse. Widdowson (1975) points out how, unlike conventional discourse, a literary text is a detached speech event, disassociated from any immediate context and devoid of any links with preceding or subsequent events. Secondly, literature is geared to the production of fresh insights into experience: its preoccupation is with the expression of what Posner calls a 'non-precoded reality' (1976). Since a writer has only the resources of the conventional code at his disposal, he has to infuse these with new meanings and this he does by working the language into new patterns and convergences. Thus, and thirdly, literature is deviant as discourse because it exhibits patterning of the linguistic code over and above what is required for conventional communication. Let us consider these points in greater detail.

Unlike other instances of communicative discourse, a literary work is independent of social or situational context. As Widdowson puts it:

'... a piece of literary discourse is in suspense from the usual process of social interaction whereby senders address messages directly to

receivers. The literary message does not arise in the normal course of social activity as do other messages. It arises from no previous situation and requires no response, it does not serve as a link between people or as a means of furthering the business of ordinary social life.' (op cit, 52)

Moreover, its reference is not to an external reality but to the inner fictional reality it creates: it is a self-contained, self-contextualizing whole. In literature, the normal amalgams of sender-addresser and receiver-addressee are dissolved. (Stankiewicz: 1975:646; Widdowson, op cit, 45ff) The 'I' narrator or the multiple addressers in narrative are not biologically real, but assumed personae. In the story 'Night-Sea Journey', for example, the addresser is not the sender-writer, John Barth, but the voice of one of a billion spermatazoa; in Capote's 'Children on their Birthdays', it is a young girl. The first person pronoun in each case functions as an amalgam of 'self' and 'other', or first and third person (ibid): it is a self that is invented, objectified and held up for scrutiny. Similarly, addressees are fictional constructs. There may be intra-diegetic addressees like Marlowe in Conrad's stories, or the fireside audience in James's 'The Turn of the Screw': and there is always the extra-diegetic 'implied reader' - that identity constructed by the writer, implied by the text and assumed by the actual reader in the process of reading (Booth 1961:89). The second person in literature thus functions as a blend of 'thou' and 'other', ie second and third person combined.

Because the literary text is severed from any normal context, it is required to create its own. In drama, descriptive detail and setting are indicated in production notes and subsequently realized in production with a 'set', stage properties and costumes. In narrative fiction, these are fused inseparably with message content, the narrated events, in a relationship of mutual investment. Consider the following extract from 'Children on their Birthdays'.

A A wiry little girl in a starched, lemon-coloured party dress, she sassed along, with a grown-up mince, one hand on her hip, the other supporting a spinsterish umbrella ...
 'Begging your pardon', called Miss Bobbit in a voice that was at once silky and chldlike, like a pretty piece of ribbon, and immaculately exact, like a movie star or a school marm, 'but might we speak with the grown-up persons of the house?' (ed, Cochrane, 1960:400)

To see the effect of this characteristic confusion of narrated event and contextual description, consider how the same passage might appear rewritten as a dramatic script:

B (Enter Miss Bobbit. She is a wiry little girl who is wearing a starched, lemon-coloured party dress. She sasses along, mincing like a lady, one hand on her hip, the other supporting a spinsterish umbrella.)
 Miss Bobbit (sweetly and precisely): Begging your pardon, but might we speak with the grown-up persons of the house?

In A, events (arrival, request) are integrated into the description of the participant and setting. In B, they are kept distinct. Additional information is communicated in A for there are indications of narrator presence and identity. **She sassed along ... called cues the narrator's location as being near the street.** The choice of **grown-up** suggests the narrator is one who is not 'grown-up'.

B also omits the characterization of Miss Bobbit's voice as, on the one hand, **silky, childlike, pretty, ribbon(like)** and, on the other, as **immaculately exact, like a movie star or a school marm.** The reported events (arrival, request) are presented in such a way that normally conflicting and mutually exclusive attributes are combined to convey the uniqueness of Miss Bobbit: she is child/woman; **silky/starched; movie star/spinster school marm.** By exploiting the language in new and unexpected combinations, writers are able to infuse the code with new significances and suggest meanings beyond the scope of conventional discourse (Widdowson, 1975:69).

Linguistic patterning occurs at all levels of language structure on both syntagmatic and paradigmatic planes. The devices we saw at work in the structure of narrative are in evidence in the manipulative patterning of text: repetition and parallelism, combination and contrast, arrest and release.

According to Jakobson, literary writing is characterized by language which is 'self-focussing', ie the 'focus (is) on the message for its own sake.' (1960:353) Mukarovsky, expressing the same notion, characterizes poetic language as 'the maximum foregrounding of the utterance' (1964:19). This foregrounding may be achieved in a number of ways: Jakobson singles out the creation of patterns of equivalences.

'The poetic function projects the principle of equivalence from the axis of selection onto the axis of combination.'

(*op cit.* 358)

In other words, the poetic use of language involves placing together in sequence items which are paradigmatically equivalent. Thus, for example, each vertical column below contains items which normally exist in paradigmatic relationships as alternatives; but Woolf has projected these equivalences syntagmatically, in sequence, thus combining the paradigms:

I want	to think	quietly calmly spaciously
(never)	to be interrupted have to rise	from my chair
	to slip	easily without any sense of hostility or obstacle
	to sink	deeper and deeper away from the surface with its hard separate facts

'The Mark on the Wall' (ed Dolley, 1972:144)

Repetition occurs on all three levels of language - the phonological, the lexical as well as the syntactic. Consider the following extract which comes from the end of Joyce's story, 'The Dead':

Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly on the Bog of Allen, and, farther westward, softly falling into the dark, mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

(ed Dolley, 1967:200)

There is marked phonological repetition here: alliteration in **crooked crosses**, **faintly falling** and **falling faintly**; and in the last sentence with the recurrent choice of 's' sounds: **his soul swooned slowly**. There is assonance in the repeated short 'I' sound in it lay thickly drifted and in the repeated 'e' of the last line: descent ... their ... end ... dead. There is lexical repetition (**falling** x 6) and inverse patterning of this in **falling softly/softly falling** and **falling faintly/faintly falling**. This phonological and lexical patterning performs a cohesive function, weaving sound networks into the language and establishing correlative semantic links. At the same time, the repetition has an onomatopoeic function, miming the steady continuity (**falling ... falling ... falling**) and soft drift of snow. There is repetition of adverbial structures in the following:

It lay thickly drifted on the crooked crosses and headstones
on the spears of the little gate
on the barren thorns

Any increase in the degree of organization on the level of expression promotes a parallel increase in content (Eco, 1977:269). Thus, in the extract above, the phonological, lexical and syntactic repetition creates a cohesive network of sound which serves to foreground the passage, in this

way, inviting scrutiny and the construence of correlative semantic links. **Crosses, spears and thorns** occur in equivalent syntactic positions. This positional identity promotes a search for semantic equivalences and connotations beyond those explicitly stated in the text (Jakobson's 'poetic function', 1960:353). So **Michael Furey**, who died for love and lies buried in the little churchyard is linked with the **crosses, spears** and thorns there, and these, in turn, conjure associations of the crucifixion of Christ as another who died for love. In this way, the patterns of linguistic organization superimposed on those which the code requires, create other, elusive meanings beyond the scope of precise description in the conventional linguistic code.

Widdowson writes:

'At the heart of literary creation is the struggle to devise patterns of language which will bestow upon the linguistic items concerned just those values which can convey the individual writer's personal vision.'

(op cit, 42)

How patterning can invest linguistic items with special values can be demonstrated in the following extract from 'An Outpost of Progress'.

1 The wicked people were gone but fear remained. 2 Fear always remains. 3 A man may destroy everything within himself, love and hate and belief, and even doubt; but as long as he clings to life he cannot destroy fear; the fear subtle, indestructible, and terrible, that pervades his being; that tinges his thoughts; that lurks in his heart; that watches on his lips the struggle of his last breath.

(ed Dolley, 1967:72)

The first sentence contains an instance of parallelism. **Gone** and **remain** are positionally equivalent and antonyms, and this conditions the value of the items in equivalent subject positions. **Fear** is contrasted with **people** (as something inhuman) but retains the feature of **wickedness**. The repeated variant in 2 reinforces the notion of evil and threat. We then, in 3, have two series of items, paradigmatically equivalent, projected as syntagms within a framework of structural antitheses:

A man may destroy	everything within himself,	
	love	and
	hate	and
	belief,	and even
	doubt;	but as long
		as he clings
		to life
he cannot destroy	fear;	
	the fear,	
		subtle,
		indestructible, and
		terrible
		that pervades his being;
		tinges his thoughts;
		lurks in his heart;
		watches on his lips
		the struggle of
		his last breath

Structural parallelism here operates to promote notions of equivalence and contrast. Conventionally, **love**, **hate**, **belief** and **doubt** constitute two pairs of antonyms. Here they are projected as a sequence, and, in this context, being positionally equivalent, their conventional oppositions are neutralized. In combination, they constitute that elusive quality expressed here as **everything within** (oneself) and opposed to **fear**. By virtue of the patterning, then, opposing items are combined in synonymy and new oppositions are created. By implication, **fear** is 'something outside', and the notion already established of its being something wicked and inhuman is extended in the series of structurally and positionally equivalent post-modifying adjectives and clauses. **Fear** **pervades**, **tinges**, **lurks**, **watches**. There is an accumulation of semantic features here, each an attempt to capture the elusive nature of fear as some external, malignant, animate but inhuman presence. No precise image is possible - there are no resources in the language for this - but, by piling on a number of features, Conrad achieves some suggestion of its fugitive, ominous character. This attempt to express what is in fact inexpressible is reflected in the structure of the language, and because the concepts come to the reader in serial fashion, as it were, he, too is involved in the exploration. The unpredictable syntax prevents glossing and easy processing, for the reader has his expectations repeatedly frustrated (Leech, 1969:119). In the last sentence in the extract above, for example, the expectation is for the sentence to terminate earlier:

but as long as he clings to life he cannot destroy fear

This would fulfil syntactic expectations but, instead, the sentence continues:

the fear subtle, indestructible, and terrible

A new pattern is created and the reader's expectation is that this will end with the conventional, finalizing 'and' + adjective structure, but, instead, the syntax diverts to another, non-completive structure: **that** (verb) **his** (noun). This is repeated three times and diverges on the fourth repetition with the deviant addition of **the struggle of his last breath**. The unpredictable syntax acts as a focussing device: it forces the reader to concentrate on the unexpected segments, so that, in the example above, the threat of death with which the sentence concludes, is brought into the foreground of perception.

Conrad, in the extract above, uses syntactic patterning to create new relations of identity and contrast. He establishes new antithetical classes (**people** v **fear**; **everything within** v **fear**), and neutralizes other, existing oppositions (**belief**, **doubt**), bringing them together in a relation of synonymy.

Mazel writes of the tendency of literary works to 'accomplish the apparently

unaccomplishable: to combine, so to say, the uncombinable' (1966:22). Combination occurs in a number of ways in literary texts. We saw, in the previous chapter, how writers combine different planes of perspective in a single point of view, and earlier, how opposing roles may be combined in the creation of a single character. In the extracts above, sound and sense are combined in an evocation of falling snow, while form and meaning combine in structural mimesis. This unity between meaning and form makes literature a code of its own kind; not a special language, for it cannot suspend the conventional meanings of language. What literature strives for is to find new expressions and meanings by reworking the linguistic code in fresh ways, dissolving conventional distinctions and creating new combinations (Widdowson, 1975:69; Posner, 1976:6).

In narrative fiction we see this, for example, in the treatment of time. Consider the following:

Now he was dead and everything was gone to the dogs,
 there was nothing but debt and threatening ...
 Now he had died and left them all hopelessly in debt ...
 Now, for Mabel, the end had come.
 Lawrence: 'The Horse Dealer's Daughter'
 (ed Dolley, 1972:156-157)

In conventional discourse, now indicates contemporaneous activity and is accompanied by present tense: Now he is dead and everything is gone to the dogs ... Now, for Mabel, the end has come. In narrative fiction, however, past and present are merged in a curiously expanded time that is both narrated past and witnessed immediate present.

We have considered a number of approaches to the prose text. There is no single approach to be adopted to the exclusion of others. What is needed is a kind of attention to the complex roles literature serves, and this will include an awareness of how the text signifies as part of a linguistic, cultural and literary context (Barthes), how the text operates as a communication between author and reader (Fowler) and how the language is crafted to express meanings beyond the scope of conventional discourse. In practice, this will mean an attention to those features of language and language use that are prominent in the text, ie the 'outcroppings of code' (Barthes, 1973:14) and linguistic foregrounding, and tracing these through the various levels of the work.

3.6 Conclusion

In these three chapters, we have considered three levels of operation evident in contemporary studies of narrative fiction. Structuralist narratologists

look through the surface expression to underlying syntagmatic and paradigmatic structures of story relating these to structures and conventions discernible in literature as a whole. Focus may be on analysing narrative as process, that is, on the structuring operations a reader performs in grasping plot, thematic and character structures; or on narrative as product, in retrospective analysis of the underlying static structure and the identification of narrative syntagms which, through transformation, splitting or combination constitute a story's 'narrative sentence'. A second approach analyses discourse structure (macro-structure) and the structural devices of composition. Genette and Uspensky offer categories to express the static relationship between story and discourse structure: the formalists identify specific composition devices responsible for such effects as suspense, estrangement and closure. The third approach surveyed focusses on the language of narrative texts in stylistic analysis.

The theories and studies reviewed offer a set of concepts and categories in which interpretations can be stated: categories such as time, mode and voice, and the concepts of arrest, raising, mindstyle, cohesion and characterological semes, for example, permit precise, unambiguous and relatively impersonal discussion of literary effects. Narrative theories also provide a general focus and orientation, suggesting the sort of features which might be looked for in analysis, such as oppositions, dominant elements in a structure, structural and semantic parallelism, semantic features, etc. There is, admittedly, an obvious danger about this activity; a work is a complex structure and the 'discovery' of patterns and structures is all too easy and a potentially infinite process. Observations need, therefore, to be grounded in theory and tied to specific effects.

In fact, there can be no clear distinction between the collection of data from observation and the interpretation of this data. Analysis always involves sets of interpretations and each hermeneutic step needs to be grounded in observations of the text. The selection of features for description is in large part controlled by preconceived notions of salience, the products of theoretical assumptions and past experience. We are, in short, predisposed to notice what we have encountered before and in the terms of an assumed conceptual framework. Theoretical notions, on the other hand, are susceptible to continual revision in the light of observation.

Eichenbaum acknowledges as much in his essay on the formal method:

'We posit specific principles and adhere to them insofar as the material justifies them. If the material demands their refinement or change, we change or refine them.'

(1927:103)

Analysis, then, involves a constant shuffling between observation, theory and effects. There is no fixed starting point, no analytical grid which can be applied in confronting narrative and no infallible technique for selecting what is significant. With other discourse types we do have a notion of the significant features on which to focus, eg persuasive devices in advertising; simple present verbs and adverbial phrases in commentary. But literature is an open set and we do not know in advance which features will most repay analysis. The distinctive qualities of a work may lie anywhere, in any area of the systems, structural or linguistic, or in a combination of features from different areas. Leech and Short write:

'We have to make ourselves newly aware, for each text, of the artistic effects of the whole, and the way linguistic details fit into this whole.'

(1981:74-75)

As Barthes points out, there are many entrances to the text (op cit, 14). He takes the 'outcroppings of codes' (lexias), tracing the threads of meanings. Another starting point might be with certain prominent formal 'outcroppings' as, for example, the linguistic foregrounding of tense, deictics or lexical collocations; or the structural foregrounding of specific elements: time (inversion and retardation), place or person. Alternatively, analysis could start with such effects as suspense, surprise, or semantic equivalence, and seek to explicate these. Yet another starting point might conceivably be the narrative structure itself (narrative sentence) in an investigation of how a deviant form - 'anti-story' - subverts the grammar of story as expressed in, say, Bremond's narrative cycle.

In the analyses following, I have adopted an eclectic approach, drawing freely from the approaches surveyed. Narrative is a complex, multi-level structure, and there is no single method which can be applied objectively to all narratives with equally enlightening results. No approach is possible without method - the role of method being to direct observation - but rigid adherence to a single method or specific model runs the risk of in-built bias, of arriving at foregone conclusions and overlooking other significant features. In each case, method will be determined in large part by specific goals, on the one hand, and by the nature of the work under consideration, on the other.

The overall goal in these analyses is to show 'why and how the text means what it does' (Halliday, 1983:x), ie to arrive at a set of generalized structural principles which reflect the overall coherence and characteristic

properties of a work, and to relate these to literary texts in general. Each work is viewed as a continuous multi-level structure on the assumption that decisions made on the level of macro-structure or deep semantic structure are reflected in the linguistic options of the text. For this reason, I have chosen to analyse entire stories rather than select isolated passages to illustrate poetic principles. In this, I am concurring with Wetherill, who writes, 'A literary work is ... a unit - logically, therefore, we should attempt to describe it in terms of its unity ' (1974:15).

Various starting points are explored. In the following chapter, attention is focussed on the analysis of story, first, in propositional analysis along lines suggested by Todorov, and, secondly, in structuration of actional sequences as described by Barthes. In Chapter 5, the preoccupation is with the macro-structure of discourse, first, in a straight analysis in terms of Genette's categories of time, mode and voice and, subsequently, in a series of explorations of the treatment of time in stories. The final chapter of practical application demonstrates analyses starting from foregrounded textual features.

Chapter 4 Applications 1: Analysing Story

4.0 Introduction

4.1 Structural Analysis of Story: propositions and narrative grammar

- 4.1.1 Structural Analysis of Lardner's 'Who Dealt?'
- 4.1.2 Event Time and Narration Time
- 4.1.3 Story
- 4.1.4 Narrative Propositions
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- 4.2.1 Structural Analysis of Lawrence's 'Fanny and Annie'
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- 4.2.4 Character Roles

4.3 Conclusion

Chapter 4 Applications 1: Analysing Story

4.0 Introduction

The aim in this chapter is to test the application of the principles and procedures discussed in Chapter 1 in analyses of two short stories: Lardner's 'Who Dealt?' and Lawrence's 'Fanny and Annie'.

Focus is restricted to the level of story, but different procedures are employed for each analysis. The first analysis takes a 'product view' of narrative, reducing a story to its basic propositions and analysing these in an attempt to arrive at underlying structure, expressed as a narrative sentence. The second analysis adopts a 'process view' and attempts (after Barthes, 1966, 1981) a while-reading analysis of action sequences in a progressive structuration of plot.

4.1 Structural Analysis of Story: propositions and narrative grammar

The analysis which follows is an attempt to demonstrate how patterning occurs in narrative structure. Following Todorov (1969), story is reduced to its basic propositions; the analyst looks for patterns of similarity and recurrence in these and the possibility of further reductions to a small number of common verbs. The narrative is then expressed in its most summary form by means of formulae. The object of this type of analysis is to pare away surface variables in a search for basic structure, the underlying 'grammar' of the story. Such an approach can explicate 'felt' structural similarities between a number of different stories or within a genre. The approach probably works best with formulaic genres but can also be used to demonstrate recurrent patterns within a single story.

4.1.1 Structural Analysis of Lardner's 'Who Dealt?' (ed Cochrane, 1969:295-305)

In 'Who Dealt?', there is a fictional narrator, but not one whose central function is the recounting of a sequence of events, for the 'story' is presented as a stream of discourse comprising a miscellany of commentary, interjections, questions, exclamations, protestations, anecdotes and personal glimpses. There is no authorial intervention or commentary, no use of dialogue tags or quotation marks. There is only the utterance simulating direct conversational speech; but, although it manifests all the characteristics of informal spoken discourse - first person pronominal reference, predominant use of present tense, ellipsis, repetition, 'slips', breaks - the discourse is deviant as such: the interlocutors' utterances are

effaced, and the reader must recuperate what Bakhtin (1929) has called the 'hidden dialogicity' from the speaker's utterance. Few explicit clues are given, but, over the course of the discourse, a situation emerges: the speaker and her husband Tom, newly wed, are guests at the house of Helen, whom the speaker is meeting for the first time and who formerly had jilted Tom to elope with Arthur, now the host. Events in the past and present emerge from the speaker's monologue so that, by the end of the story, several 'stories' have been told, a climax reached and some indication given of likely future events.

4.1.2 Event Time and Narration Time

To analyse the story, we need, first, to extract the events and rearrange them in their original pre-composition order - what Vygotsky (1921) calls their disposition. However, in 'Who Dealt?', the events 'narrated' emerge only gradually and in unstructured, disordered snatches. Nevertheless, within the first one-and-a-half pages, it is possible to establish three event times (ETs): a time THEN-PAST (ET1) in which events occurred up to four years ago, an intermediate time PRESENT PERFECT (ET2), ie three months ago till now out there; and the immediate present HERE-NOW (ET3) of the game. We can use these as reference points in sorting the piecemeal events into a coherent chronology.

In ET1 belong the events which make up the T(OM)-H(ELEN) story: Helen eloped with Arthur four years ago; Tom wrote a story and a poem four years ago.

In ET2 are the events which concern N(arrator)-T(OM), their marriage and life out there, his success, her dominance, her discovery of the T(OM)-H(ELEN) story in Tom's poem and story, and Tom's alcoholism. (The last two events link ET1 and ET2).

ET3 is the course of the bridge game in progress. It is narrated almost incidentally. We can call it GAME NOW. It is related paradigmatically, as we shall see, to the stories in ET1 and ET2.

A fourth sequence of events takes place in ET NOW. This is the implicit sequence, recuperated by the reader from the 'metatext' of the discourse. This is ET4, N'S GAME, because it tells a story of strategy and revenge underlying the apparently ingenuous rambling of N's discourse for the duration of the GAME NOW. Her strategy is to employ ET1 as a weapon for revenge, and

the consequence of this is Tom's return to drink: in this way, the events in ET4 are linked with the other three 'stories'.

The events in ET1 and ET2 happen, of course, 'outside' narration time (NT) but extend into it, converging in the final moments of the narrative.

All the events emerge in random, piecemeal fashion, the reader having to pick up the clues as they fall discarded by the narrator, and to sort these into their 'suits'. Initially, there are three 'suits' (corresponding to the three ETs) and it is not until his hand is full and N's last 'cards' played that the reader grasps the plot and can reconstruct N's GAME.

ET1

References to Helen and Tom (past):

eg **You must have been his real pal when you were kids.**
You were with him so much in the old days ...

References to Helen and Arthur (past):

eg **And you married him four years ago, isn't that right?**

ET2

References to N's marriage to Tom:

eg **We've been married such a short time ...**

References to life 'out there'

eg **We've only been there three months, at least I have ...**

References to Tom's success:

eg **Tom hasn't told you about his raise.**
They tried to get Tom to run for mayor ...

References to Tom's drinking*:

eg **... not a drop since we've been married - three whole months.**

ET3

References to the course of the game:

eg **What are you playing for? Yes a penny's all right ...**
What did you bid, Helen? And you Tom? You doubled her?

* References to Tom's drinking occur in all three ETs, so that it acts as a link between the three stories:

eg 1 **Well, you know as well as I do, probably a whole lot better, because you were with him in the old days ...**
 2 **Ken made some cocktails ... said a honeymoon was a fine time to be on the wagon ...**
 3 **I bet Tom wishes he could celebrate too, don't you dear?**

The next step is to extract the events in these three contexts and rearrange them into a putative chronological order.

4.1.3 Story

Three stories emerge initially. All are connected logically, temporally and paradigmatically, but it is helpful to regard them separately to start with.

Synopsis of stories:

- 1 Helen and Tom were childhood 'sweethearts'.
She promised to marry him.
He went away to study/work.
She subsequently eloped with Arthur.
Tom returned. He later became an alcoholic.
- 2 Tom was an alcoholic when N met him.
She married him. He promised to give up drinking.
She moved 'out there' with him.
He became successful.
.....
.....
(Tom broke his promise.)
- 3 Helen bid 2 spades; Tom doubled; N left him in it; Helen made game.
Tom bid 1 NT; N left him in it; Helen took him down 2. Arthur bid 2 diamonds; game in play ... (Helen revoked.)
- 4 The fourth story is N's GAME. It has already been noted that the reader's role in the story is not unlike that of an unseen player picking up the cards and sorting them into suits, and that it is not until N plays the last two 'cards' that the reader has his full hand and can grasp the plot of story 4. In playing her two 'trumps' - the framed story and the poem - N wins her revenge. The last lines reveal how calculated and deliberate this defeat was meant to be: *Why Helen, you revoked!* betrays alertness and careful attention to the falling cards, a contrast to the apparent vagueness and impulsive confusion of N's earlier play. This is swiftly followed by *And Tom, you know that's scotch you're drinking.* Her 'play', then was a 'thing wherein to catch the conscience of the King.'

The perception of story 4 hinges on the irony in the discourse, and this will be discussed more fully in a subsequent chapter. Suffice it to say now that the irony is double-edged: it operates on two levels. To adapt the use of Genette's terminology (1972), there is, so to speak, an extra-diegetic irony in this story: this is the author's irony which arises from the discrepancy between the reader's spatial/temporal/phraseological position (concurrent with N) and his evaluation (non-concurrent). In addition to this 'authorial' or extra-diegetic irony which presents N as a fallible narrator and unsympathetic protagonist, there is N's own irony which has an ambiguity within the fictional context and which we might therefore call intra-diegetic irony. This is a code the reader learns to read as the discourse progresses, and shares with N at the expense of Tom. (see 6.4)

The reconstruction of fable 4 is as follows:

- 4 N is jealous of Helen and Tom's past relationship.
She plans revenge.
She exposes Tom to Helen.
(Tom returns to his drinking/N's marriage is finished?)

It is not difficult to recognize that these four stories have elements in common: they are all about winning/losing; making/breaking contracts; being vulnerable; going down/trumping, etc. The game of bridge - the setting - has become an extended metaphor on the levels of both signifier and signified. N's discourse is mimetic of bridge games (this will be explored more fully below) and the events recounted (the lives of Helen, Tom and N) are given the sequence and structure of bridge games. Bridge, it can be shown, is the context, code, channel and the message form.

4.1.4 Narrative Propositions

The similarities between the stories can be developed clearly by resorting to abstract formulae, following Todorov. (1969).

Todorov hypothesizes that any narrative is likely to be reducible to a small number of actions and states expressed as narrative propositions. We have already remarked on the parallels the 'fables' in 'Who Dealt?' share with the game of bridge. It is, in fact, possible to express the events in these stories in terms of three 'verbs' and three 'adjectives'.

verbs: win/lose (a/\bar{a}); make a contract/break a contract (b/\bar{b});
leave/expose/to be left vulnerable (c/\bar{c})

adjectives: A = satisfactory, happy; \bar{A} = unhappy, unsatisfactory
 B = vulnerable, exposed

nouns: (For the sake of clarity, at first the characters' initials will be retained, but, as we shall shortly see, the 'nouns' in these stories form a restricted set of case categories.)

T = Tom: H = Helen: N = Narrator; Ar = Arthur

Story 1

Tom was unhappy until he met Helen	\bar{A}
He won Helen	$a(T,H)$
She contracted to marry him	$b(H,T)$
Tom was happy	\bar{A}
Tom left Helen for study/work	$\bar{c}(H,T)$
Helen was vulnerable	H
She broke her contract and married Arthur	$\bar{b}(H,T)$
Tom lost Helen	$\bar{a}(T,H)$
Tom was unhappy	\bar{A}

Story 2

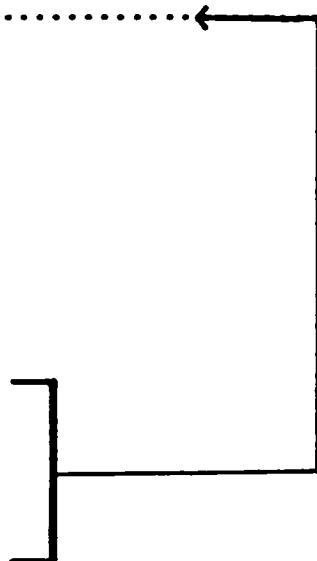
N was single until she met T	NA
She won T	a(N,T)
T contracted to give up alcohol	b(T,N)
N was happy	NA

.....

N exposed T to ridicule	$\bar{c}(T,N)$
T became vulnerable, hurt	TB
T broke his contract not to drink	$\bar{b}(T,N)$
(Projected) ... N lost T	$\bar{a}(N,T)$
... N will be unhappy	NA

Story 4

N was unhappy, jealous of T-H	NA
She exposed T to H	$\bar{c}(T,N)$
She was avenged, satisfied	NA



Story 3

Tom wins good cards against H and Ar	a(T,T/Ar)
He makes contracts 1) doubling H 2) no trumps	b(T,H/Ar)
N leaves him in these	$\bar{c}(T,N)$
He goes down - loses	$\bar{a}(T,H/Ar)$

The parallels between all four stories are apparent when set out in this form. Stories 1 and 2 follow a repeated structure. Story 1 provides the motivating cause for N's action in 4, and this action in turn acts as an instrument for effecting the continuation of Story 2.

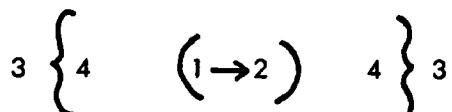
The events in Story 3, the ostensible GAME NOW, parallel the events in the other three stories: Tom doubles Helen's 2 spade call, N 'misreads' the 'informatory double' and leaves him in it (exposes him). Helen triumphs, making 'game' - Tom loses. Tom then bids 1 NT: N 'misreads' his asking call and leaves him in it; he goes down - loses. What happens to Tom in this game reflects what is happening to him in his life. In role terms, Tom is patient (loser, victim); the women in his life are the agent-villains and yet, simultaneously, (or, more accurately, in succession) are goals in the search sequence to which he is subject (experiencer). (This apparent anomaly is explained below; the story is structured on a compound of two 'syntagms'.) Arthur is the instrument for Helen's breaking of contract. But the roles are not fixed - it might be said that N becomes the victim

of her own act (self-reflexive verb: defeat) in going too far. Her last words are ambiguous ('Why Tom ...') and the reader is left to reconstruct the correlative of Tom's abstinence vow, that if she ever saw him taking another drink she would know that ... the marriage was finished (?).

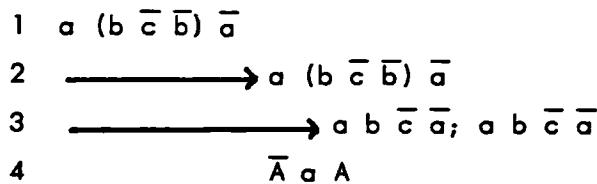
4.1.5 Narrative Sentence

What we have, then, in the structure of 'Who Dealt?' is a 'piling on' of four stories which are all parallel. There are two inner or 'framed' stories (1 and 2), an outer or signifying story, the means by which the other stories are told and resolved - this is N's GAME (4) - and a parallel, literal game which provides the frame structure and context for the other stories.

The structure can be set out linearly in the order of narration as follows:



or paradigmatically, like a musical score:



The point is that the stories repeat a 'narrative sentence' expressible as WIN - (MAKE CONTRACT - VULNERABLE - BREAK CONTRACT) - LOSE. This narrative sentence is itself a compound structure of two sequences: WIN - LOSE (ie victory - defeat) and CONTRACT - BREAK CONTRACT. The first sequence is equivalent to Greimas's performance syntagm, the second an example of a contractual syntagm (1966:199-221). In each story, contracts are broken when the contractee is 'exposed' (Helen is left alone; Tom is ridiculed in one story and left in a bad contract in the bridge game).

The performance syntagm (WIN - LOSE) is split by the contractual syntagm (CONTRACT - BREAK CONTRACT) and the complete sequence, ie the narrative sentence, is repeated, the repetitions being linked by concatenation and/or insertion (Brémond, 1966:63). Thus:

- 1 TOM - HELEN
 WIN - CONTRACT - EXPOSURE - BREAK CONTRACT - LOSE *
- concatenation
- 2 WIN - CONTRACT - EXPOSURE - BREAK CONTRACT - LOSE (TOM - N)
- 3 EXPOSURE - EXPOSURE (insertion of card game)
- 4 JEALOUS - EXPOSE - VICTORY - SATISFIED (insertion of N's GAME)

Analysis of this story - what is, arguably a slight and unexceptional piece of fiction - reveals a neatly parallel structure constituted by a piling up of four repeating patterns. To consider what Lardner has managed to do with this formulaic narrative sentence - how this frame, bared in analysis, is ultimately fleshed out into a story - we need to turn attention to the discourse. Since this is anticipating the subject of the following chapter, commentary at this point will be justifying the analysis completed by reference to the macro-structure.

4.1.6 Macro-structure of 'Who Dealt?'

Our concern, at this point, is with the ways in which the basic structure identified is distorted and expanded in composition by means of specific devices.

What Lardner has apparently done to this neatly parallel structure is to splinter it, shatter and disorder the pieces so that they come to the reader in remnants, only partly explicit and requiring recuperation, reordering and sorting out before the whole is grasped and the original sequence reconstituted. Two stereotype motifs in popular and classical literature - the 'eternal triangle' and the 'jealous wife' - are fractured and spaced out. In addition, compounding the reader's 'difficulties', the author has taken, as it were, a longitudinal slice out of the discourse by removing the element of overt dialogicity: the reader has to fill in, piece together and reshuffle in order to reconstruct events.

The devices of fracturing and distending the narrative are, in formalist terms, means of 'impeding form' and 'estranging' perception. The structure is distended by insertions - N's recitation of Tom's 'rejected' story and the love poem. The pieces are trite and hackneyed, but their brevity and coherence are a contrast to N's rambling and incoherent discourse. This formal contrast induces a parallel semantic contrast. The inexplicit ironic commentary invests the insertions with new significance: the story becomes something of a parable; the little poem an epitaph.

Splintering and framing in this case result in a 'layering' of the message - what the formalists call 'architectonic tautology' (Erlich, 1955:212) - which creates a 'chorale' effect in reading: the simultaneous perception of a repeated message which is not repeated linearly, but 'stacked' or piled up into a paradigmatic structure and then shattered so that it can be 'projected' as a sequence (cf Jakobson's 'poetic principle', 1960:358).

The chorale is given greater spread and textural breadth, as we shall subsequently see, by the adoption of monologic narration. This technique permits 'bouncing off' from the silent narratees so that an inferential 'hidden dialogicity' is created, and, simultaneously, an undercurrent ironic metatext which speaks against the overt utterance. In consequence, far from being singular, monologic, the text becomes complexly polyphonic.

Parallels exist between the events narrated (Stories 1 and 2) and the game context in which the players are involved, is the vehicle of those stories. (Story 1: Helen took Tom down = Game 1: Tom went down having doubled Helen; Story 2: N is taking Tom down = Game 2: Tom goes down in one No Trump.) Bridge, it seems, is both the context and the channel in this story. Moreover, the speaker's discourse, the message, has an iconic function - it mimes bridge play in two ways: 1) the randomized dispersal of information is analogous to the dealing out of a pack; N's climactic recounting of story and poem are played as trump cards, and 2) N's monologue has a cyclical rhythm; she deals with a loosely-connected series of topics, returning intermittently and with rhythmic regularity to the topic of the play in progress:

- 1 friends - new friends/old friends - celebrate - drink - Tom's extremes - his athletics - her pride - newly wed - GAME;
- 2 mistakes - Tom scolds - Tom's patience - GAME;
- 3 stakes, can afford - raise - Tom's secrecy - N's power to elicit - football experience - GAME;
- 4 must stop talking - excitement - honeymoon - Bakers - Tom's drinking - Tom's vow - GAME.

The constant shifting in and out, from GAME to PAST to PRESENT to GAME sets up a semantic equivalence where GAME = LIFE. Both involve partners, and bidding, contracting, winning and losing; but N's game is vindictive and cruel. She is an agent of destruction and Tom, her victim.

Bridge, then, is also the message form. It serves additionally as a characterizing device - ambiguously, as the reader learns. N's 'table talk', her wavering over bids, and bad play characterize her as scatty and impulsive, but her swift charge that Helen has reneged shows it to have been a pose, and, that she is, in fact, ruthless, domineering and wilfully destructive. Bridge, also, it seems, = code.

Context, code, channel and message are fused, and the consequence of this is the reader's inability to escape from the conviction that 'the game'

is everything: it is lives (Helen and Tom's: Tom and N's) and it is an instrument of destruction (a means of denigrating and avenging the past). The stakes in the literal game (1p per hundred - I think we can afford it.) contrast ironically with the stakes Tom has played for in his life, and N is now playing for. The title, 'Who Dealt?', itself is ambiguous. It serves a denotative function, labelling the context and occasion, and a connotative one, indexing N's frivolous inattention; it suggests a cry of protest at the injustice of life - Tom's 'raw deal'; and the reader's nagging doubt - were the events 'rigged' by N? Was it her 'game' all along?

In the literary text, as Posner points out, everything communicates: 'the entire sign matter functions as a sign vehicle' (1976:5). This 'slight' and 'transparent' little work is paradoxically complex and multiple in its structure: its message is many times encoded and layered.

4.2 Structural Analysis of Action Sequences as a Summarization Procedure

The object in this analysis is to arrive at a schematic summary of plot structure showing, in the course of it, how actions are built up into sequences. The procedures are derived from the theory and methodology outlined by Barthes in his essay, 'Structural Analysis of Narratives' (1966) and in his later analysis of Poe's story, 'The Facts in the Case of M Valdemar' (1981). As adapted here, the method entails taking the story paragraph by paragraph, identifying plot actions (here labelled ACT - actional code) and showing how these link into sequences and subsequently, into episodes.

The definition of a sequence is a metalingual process. It is the reader who assigns the name on the basis of experience, past readings and the expectations generated by the text. This process of 'naming' is likely to be somewhat more problematic for a non-practised reader or second language speaker, thus, if a method of analysis can make the structuring process more explicit, it might conceivably serve as a useful pedagogical device.

Sequences link with others to constitute larger, autonomous structures - here called episodes. An episode represents the completion of a certain line of plot development. Structurally, it is recognized as the 'crowning point' of a series of micro-sequences and able to be represented by a single encapsulating 'name' or cover-term which summarizes the preceding actions. Linguistically, the ending of an episode is generally signalled by a shift from singulative to iterative narrative, or from narrative to description or marked by ellipsis, such as a gap of hours, weeks or years.

In addition to the identification of plot actions, text segments are also marked for their contribution to one or more of five other 'codes'. These segments are the equivalent of Barthes's lexias (1973). There is no attempt to offer a rigorous and comprehensive accounting of meaning. Items achieving some degree of prominence by virtue of their unexpected or repeated occurrences, or their correlation with other items, are recorded and assigned a code value. The codes employed here are taken from Barthes (*ibid*): the enigmatic code (ENG) - the manipulation and maintaining of mystery or suspense: the semic code (SEM) of characterization; the thematic code (THE) of symbolic involvement; and the referential code (REF) contributing to the construction of a fictional world. The objective of this part of the analysis is to trace those integrative relations existing in the text which contribute to the reader's construction of 'associative fields', the networks of thematic associations and character 'ensembles'.

The analysis of actions and sequences is demonstrated in detail for the first few paragraphs and thereafter in more summary fashion so that the general outlines of the story are preserved.

4.2.1 Structural Analysis of Lawrence's 'Fanny and Annie' (ed Dolley, 1967:208-223)

The title, 'Fanny and Annie' is a declaration. It is a story of two women: the similarity and difference in the rhyming names prompts comparison and contrast.

Paragraph 1

Flame-lurid his face as he turned among the throng of flame-lit and dark faces upon the platform. In the light of the furnace she caught sight of his drifting countenance, like a piece of floating fire. And the nostalgia, the doom of home-coming went through her veins like a drug. His eternal face, flame-lit now. The pulse and darkness of red fire from the furnace towers in the sky, lighting the desultory, industrial crowd on the wayside station, lit him and went out.

Analysis:

The opening paragraph establishes the setting and introduces the first micro sequence.

REF: Platform, furnace, industrial, wayside station are 'informants' which give explicit indication of the setting - a railway station in a small industrial town; flame-lurid, flame-lit, floating fire connote 'industry' and converge with the semic code in His eternal face, flame-lit now suggesting that a dominant environmental feature is, in some way, part of the inner quality of the man observed.

SEM: A mood of depression is indexed by doom of home-coming, drug, desultory

ACT: She caught sight indicates the beginning of the micro-sequence.

Paragraph 2

Of course he did not see her. Flame-lit and unseeing! Always the same, with his meeting eyebrows, his common cap, and his red-and-black scarf knotted round his throat. Not even a collar to meet her! The flames had sunk, there was shadow.

Analysis:

Flame-lit and unseeing:

Thematic and semic codes converge: the industrial glow simultaneously illuminates and blinds 'him' (the implicit content here foreshadows Fanny's conflicting emotions of attraction and repugnance); the industrial glow reveals indices of working-class: cap, scarf, not even a collar.

ACT: to meet her anticipates the name of the opening sequence still incomplete.

Paragraph 3

She opened the door of her grimy, branch-line carriage, and began to get down her bags. The porter was nowhere, of course, but there was Harry, obscure, on the outer edge of the little crowd, missing her, of course.

Analysis:

ACT: The micro-sequence continues: She opened the door.

SEM: The porter was nowhere, of course links with the opening sentence of paragraph 2 and the remainder of the sentence: Harry, obscure, missing her, of course. These reinforce the mood of depression and introduce a note of disdain and scorn.

Harry, the proper name which permits the clustering of semes and construction of character.

PARAGRAPH 4

'Here! Harry! she called, waving her umbrella in the twilight. He hurried forward.

'Tha's come, has ter?' he said, in a sort of cheerful welcome. She got down, rather flustered, and gave him a peck of a kiss.

'Two suitcases!' she said.

Analysis:

REF: Twilight cues the time of day. Harry's dialect is an index of 'provincial', unsophisticated origin.

ACT: The micro sequence is completed in this paragraph: Harry hurried forward ... she got down ... gave him a kiss.

This sequence (which we can name meeting) consists, then, of the following actions: Catching sight of Harry - opening the door - getting out - kissing him. The sequence as a whole becomes the kernel which opens the second sequence.

We can diagram the structure as follows:



Paragraph 5

Her soul groaned within her, as he clambered into the carriage after her bags. Up shot the fire in the twilight sky, from the great furnace behind the station. She felt the red flame go across her face. She had come back, she had come back for good. And her spirit groaned dismally. She doubted if she could bear it.

Analysis:

This paragraph contains the beginnings of the next micro-sequence - He clambered into the carriage after her bags and anticipates the name of the sequence she had come back for good. Indices reinforce the themes of industry - Up shot the fire - and depression; and the two themes converge in She felt the red flame go across her face. Already she is in some way 'touched' by the industrialism which pervades everyone else And her spirit groaned dismally.

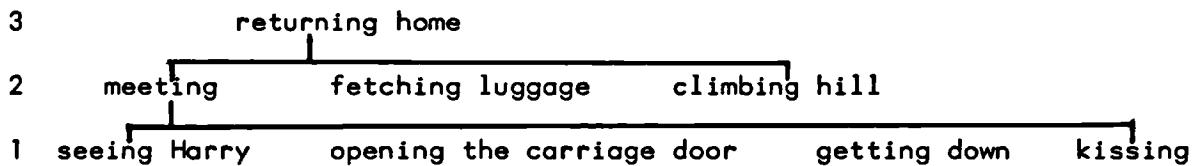
Paragraphs 6 - 13

Fanny stands on the sordid little station under the furnaces while Harry fetches her bags. We are told that she is tall and distinguished in a well-made coat, grey ... hat and with grey-gloved hands. She is a lady's maid, thirty years old, come back to marry her first-love ... after having kept him dangling, off and on, for a dozen years. As they plod up the hill, Fanny recalls the situation she has left - the dog-cart for herself with the luggage; ... the river, the pleasant trees. She feels unable now to bear the deadly familiarity of an old stale past!

Analysis:

This segment completes the second sequence (which we can call homecoming) and begins another sequence relating to her determination to marry.

We can add to our existing structure in the following way:



Subsequent sequences will be built up until we reach a 'crowning' sequence encapsulating all the first episode of the story. The beginning of each sequence is the 'name' derived from the preceding sequence; the left hand column of the diagram therefore represents the 'kernel armature' of the story.

Fanny's cool, grey sophistication contrasts with Harry's flame-lit face and workingman's garb. His movements (clambered, staggered, seized, waddled) indicate clumsy, physical strength. Fanny, by contrast, has a bright voice and clutches an umbrella, a chatelaine, and a little leather case. The mood of depression established in the opening paragraphs is intensified by the unendurable ... slow clang, clang of iron and the hideous and interminable hill.

Paragraphs 14 - 21

Summary:

Passers-by greet Harry and stare at Fanny. They arrive at Fanny's aunt's place and, while Harry goes off for the cart, her aunt, over tea, reproaches Fanny for her determination to marry Harry. I'm not sure ... that you're not taking a bit of an advantage of him. Fanny is determined - I've made up my mind. Harry returns and Fanny overhears a woman's common vituperative voice crying from the darkness ... 'I'll shame thee, Mester.' When she asks Harry about it, he merely replies 'I canna tell thee. To somebody, Is'd think.'

Analysis:

This segment contains the actions arriving at aunt's and ignoring her reproaches which constitute the sequence determination to marry.

Overhearing the voice opens the enigmatic code and foreshadows Harry's public indictment to come.

Fanny is described through the perspective of her aunt in terms which intensify the mood of depression and reiterate the sense of doom expressed in the opening paragraph: everybody seemed to do her down ... she seemed doomed to humiliation and disappointment. The nature of Fanny's determination is expressed explicitly - she laughed grimly, said ... grimly, laughed bitterly..

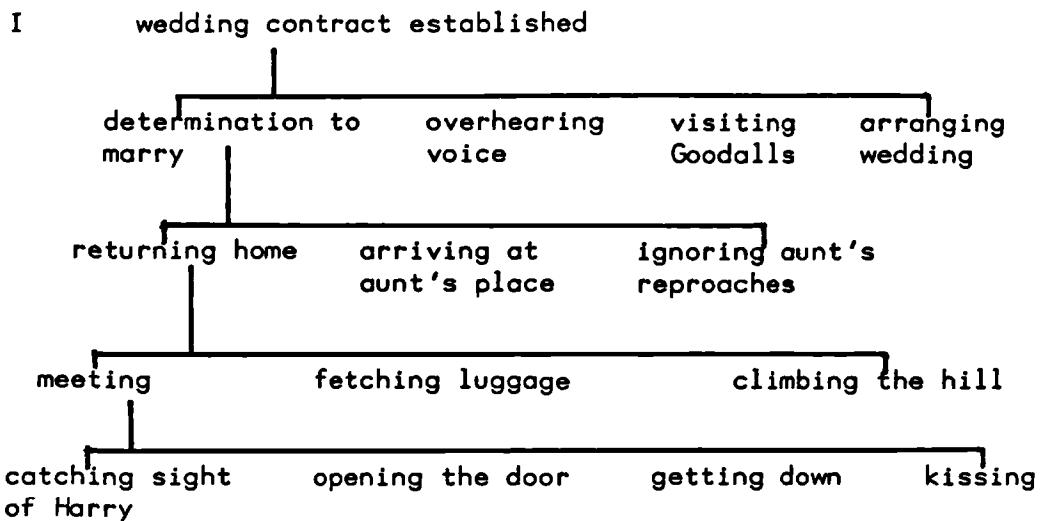
Paragraphs 22 - 28

Summary:

Harry is described from Fanny's perspective. The ambivalence foreshadowed in paragraph 2 - flame-lit and unseeing - is developed. Harry has attractions even for Fanny, his blondness and his sensitiveness and his way of making a woman feel she was a higher being. But he didn't care ... He had no initiative at all ... His way was common and she raged against the doom of him. Fanny arranges to visit Harry's mother the following afternoon and, when she goes, Mrs Goodall expresses her disapproval of Fanny although secretly flattered at Fanny's coming back to marry Harry. The wedding is to take place in a fortnight.

Analysis:

The arranging of the wedding confirms the marriage contract and concludes the first episode. We are in a position now to see how the entire episode is built up from micro-sequences.



We could continue the analysis in this vein, but, in the interests of preserving the general outline of the story and conserving space, the analysis will proceed more summarily.

Paragraphs 30 - 48

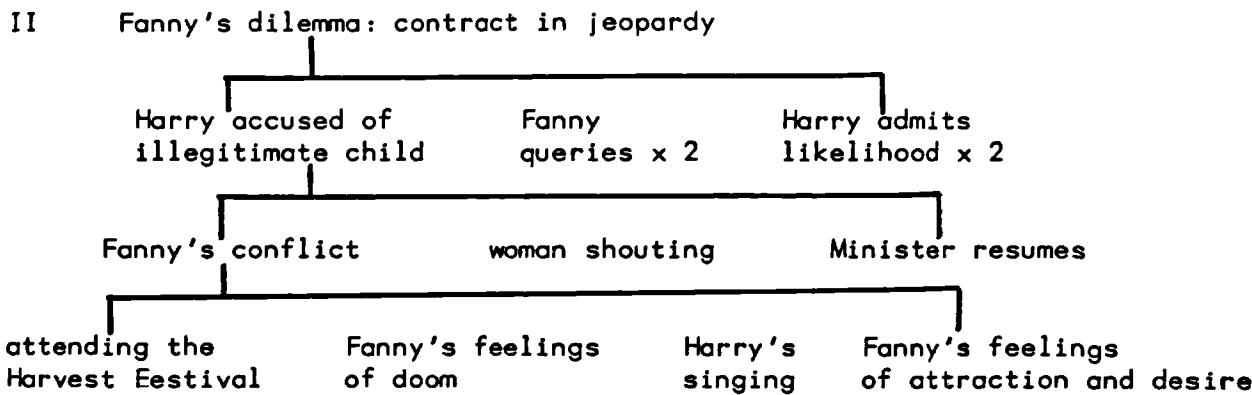
Summary:

A brief interlude follows the establishment of the marriage date in which narrative shifts from the singulative mode to iterative in an account of Harry's singing: **he was never heard save at cheap concerts ...** The second episode commences with a reversion to singulative narration: **Now the month was September, and Sunday was Harvest Festival.** Fanny attends the service, remembering a similar service attended with her cousin Luther, ten years before. Now she sits listening to Harry's singing and feeling torn between her feelings of attraction and desire for him, and her repugnance at his familiarity and commonness. Suddenly a shoutina female voice rises from the congregation denouncing Harry as a **scamp as won't take the consequences of what he's done.** After the service, Fanny questions Harry and hears the story. **'the daughter's goin' to have a childt, an'er lays it on to me'...** **'And it's yours as much as anybody's else's?' she said.** **'Ay', he answered shortly.**

Analysis:

The episode ends with Fanny's dilemma and the marriage agreement in jeopardy: **'Should she go to her aunt's? Should she? It would mean leaving all this for ever.'**

This episode can be summarized as follows:

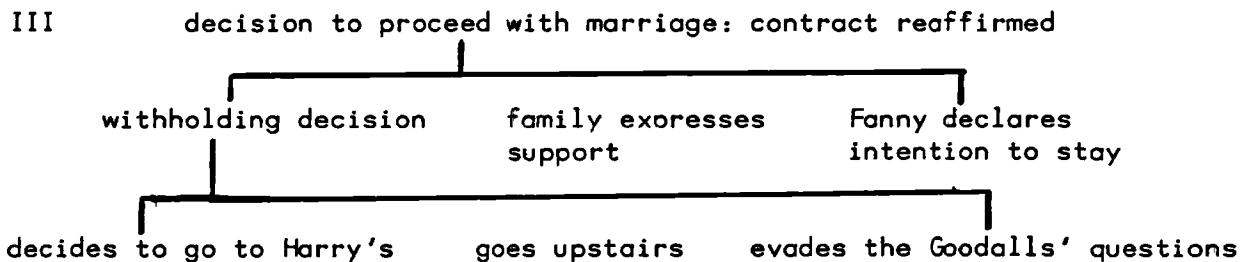


Paragraphs 49 - 53

Summary:

The final episode commences with Fanny's decision: **Some obstinacy made her turn with him along the road to his own home. Upstairs, Fanny evaded all thrusts ... and did not declare her hand.** Downstairs, the family's vituperative criticism of the accuser implies mute acceptance of Fanny. Fanny's decision not to accompany Harry to chapel - **'I'll stop here with you tonight, Mother'** - represents a decision to proceed with the marriage: the contract is reaffirmed.

Episode 3 can be diagrammed thus:



4.2.2 Syntagmatic Structure: the narrative sentence

We can think of any narrative as having the basic structure of question and answer. The initial situation poses a question which the final situation resolves (Greimas, 1971). In a novel, various sub-plots and complications may distort and enlarge upon this basic structure, but, in the short story, there is usually little or no interval between the definition of the question and the provision of an answer. No sooner does the beginning end than the ending begins.

In 'Fanny and Annie', the initial situation is the sealing of a marriage contract, expressed as Fanny's grim determination to marry and the setting of a wedding date. The final situation reconfirms this contract after its dissolution has been threatened by the public exposure of Harry.

We can express this summary as a basic contractual syntagm (ibid):

contract established - contract threatened - contract re-established

However, the final situation is not simply a repetition of the initial situation, but a modification of it (Todorov, 1969). The re-established contract represents a significant revision of the relative status of the two participants, brought about, it is suggested, by the resolution of a parallel contract situation.

Briefly, with the establishing of the marriage contract, Fanny enters into an obligation to Harry. It is she who initiated the marriage, we are told, by writing Harry a letter of request and, in acceding to her wishes, Harry is granting a favour for which Fanny is indebted to him. The revelation that Harry is at least likely to be the father of Annie's child dissolves Fanny's obligation: Harry, in effect, has an existing 'de facto' contract with Annie which invalidates the one he establishes with Fanny.

We might represent the basic structure as a narrative sentence of two bracketed contractual syntagms (Brémond, 1970).

contract established - contract threatened contract re-established
contract obligation - contract invalidated - obligation discharged

4.2.3 Paradigmatic Structure: theme and character

So far, our analysis has concentrated on the syntagmatic structure of the narrative. Paradigmatic structure lies in the network of integrative relations connoting themes and characterization. In 'Fanny and Annie', Lawrence works the language into patterns of sound and association to create larger semantic patterns of opposition which correlate with the linear structure of plot. Consider the opening paragraph again:

Flame-lurid his face as he turned among the throng of flame-lit and dark faces upon the platform. In the light of the furnace she caught sight of his drifting countenance, like a piece of floating fire. And the nostalgia, the doom of home-coming went through her veins like a drug. His eternal face, flame-lit now. The pulse and darkness of red fire from the furnace towers in the sky, lighting the desultory, industrial crowd on the wayside station, lit him, and went out.

There is constant repetition of a restricted set of phonemes here. Items appear to have been selected for their phonological value. Consider the patterning in the following:

- 1 (flaim lurid hiz feis az
 (flaim lit andak feis az
- 2 amg ya Brag a pon

3 *ja dum av høsmkaming*

4 *desltri: indastri(s)*

5 *weisoid sten*

The sound pattern adds to the tight cohesion created by collocation and lexical repetition. There are four 'lexical sets' in this paragraph.

- 1 **flame-lurid, flame-lit, light of the furnace, fires, furnace towers, floating, drifting**
- 2 **face, faces, countenance, eternal face**
- 3 **nostalgia, doom, drug**
- 4 **platform, wayside station**

The patterned combination of faces and flame evokes the image of people touched by the all-pervasive glow of the industrial environment. Harry is a part of the environment: **his drifting countenance like a piece of floating fire; flame-lit and unseeing.** And later, as Fanny steps on the platform, she too, is susceptible to this force: **She felt the red flames go across her face. She had come back, she had come back for good.**

Harry's identification with the industrial environment extends to his clothes (**common cap, red and black scarf, not even a collar**), his movements (**clambered, strode with his workman's stride, staggered, waddled**), and, in Fanny's eyes, his character (**a common man, he would drag her back into the common people, a doom, a vulgar doom**).

Fanny's sense of doom is established in the opening paragraph (**the doom of homecoming**) and later repeated (**her soul groaned within her, it was all so deadly familiar she felt dragged down, dragged down to earth, it was her doom. She had to come back to him.**)

Fanny is characterized by her clothes (**well-made coat, grey velour hat, grey-gloved hands**) and her appearance (**tall, erect, finely coloured with her delicately arched nose, rich brown hair, her large, lustrous grey eyes.**)

The two people are opposed: Fanny - cool, grey and superior, and Harry - inflamed with the industrial heat, and common. Fanny is **passionate, sensitive, brilliant**: Harry, too, is **sensitive** but **indifferent** and possessed of **obstinate limitedness**. The feeling of doom generated in Fanny by the environment and Harry's commonness is a mixture of desire and repugnance: **There was about him a physical attraction which she really hated ... Fanny felt the crisp flames go through her ... But, oh, also, it was so repugnant.**

These oppositions can be grouped into sets as follows:

- 1 industrial v urbane
- 2 attraction to Harry v repugnance to his commonness
- 3 desire for marriage v rejection of the social class

The first pair are adjectival in the sense that they relate to the characters and setting (Harry:Fanny::industry : gentry/urbanity). The other are forces on which the story is based. It could be said that the underlying semantic structure of 'Fanny and Annie' can be expressed as a four-term homology in which Fanny's attraction to Harry and her desire for marriage are contrasted with her feelings of repugnance and her rejection of the working class. Briefly:

physical attraction:social repugnance:desire for marriage:rejection of class
(nature) (society) (integration) (alienation)

4.2.4 Character Roles

Both Harry and Fanny play curiously passive roles in the story. Fanny initiates the action with her letter, but that is outside the scope of the narrative. Harry's association with Annie threatens Fanny's chances and effects the shift in relative status, but that, too, occurs outside the narrative.

Using case grammar categories, we can analyse the character roles as follows:
,
Fanny is experiencer in search of happiness

Her goal is marriage

Harry is both instrument (the means of achieving the goal) and patient (the object of an accusation)

Annie's mother, the accuser is agent

Annie is source

Analysis could proceed at this point to the level of discourse and examine the relations between the abstract story analysed above and the way the story is presented in time, as an utterance and from a point of view, but this would be to anticipate what is the preoccupation of the next chapter.

4.3 Conclusion

The foregoing analyses have attempted to demonstrate two approaches to 'story'. Both methods result in a representation of a story's basic syntagmatic structure - a narrative sentence. Analysis of the narrative sentence can demonstrate how a story at base is a derivation or modification of basic syntagms which are combined, embedded, split or inverted to form the story's basic plot.

The following chapter will consider ways of analysing discourse structure (macro-structure): how the bare skeletal frame of a story is fleshed out by techniques and devices of composition.

Chapter 5 Applications 2: Analysing Discourse Structure

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5.5 Conclusion

Chapter 5 Applications 2: Analysing Discourse Structure

5.0 Introduction: The Relationship between Discourse Time and Story Time

The distinction has already been made between the discourse, or signifying utterance, and the story, the events and the existents signified. The distinctions are theoretical: in actuality the two are inextricably intertwined. Nevertheless, since events are paraphraseable, summarizable, can be transposed to different media, narrated by different voices and presented from different points of view, the distinction between content and expression, between story and discourse, is an important and valid one to retain. What binds these two levels together is the essential fact of time. Time is the primary element in narrative: it spans like a connecting arch the signifying utterance and the signified fictional events: it provides the backbone on which the discourse is suspended – and, for this reason, can be a useful starting point for analysis.

The aim of this section is to demonstrate a method of analysis which takes time as the entry point to a text and proceeds from an exploration of the relationship between discourse time and story time. The function of this relationship in the compositional structure of the work as a whole is considered, and, from there, analysis can proceed to explore other aspects of the macro-structure and of the work's semantic, structural and textural organization.

5.0.1 Event Time and Narration Time

Much of the tension in narrative derives from the essential fact that narrative is an utterance which unfolds linearly in time in the act of reading, and tells of events that took place in a period of fictional time. It is thus possible to consider any work of narrative fiction under two time scales; narration time (NT), ie the time of the utterance or the telling, and event time (ET), the time span of the events told about (Shukman, 1977:33). In drama, the two times are concurrent, but, in narrative, there is scope for complex interweaving between the two, and this relationship can be explored in terms of Genette's categories: order, duration and frequency (see 2.1).

Event time is frequently subverted and deformed in the production of special effects such as surprise and suspense. In Poe's two stories, 'The Fall of the House of Usher' (see 5.1) and 'The Facts in the Case of M Valdemar' (see 5.2), the interplay between foreshadowing and retardation produces

suspense. Temporal inversion can serve as a focussing device. In Wilson's 'Raspberry Jam' (see 5.3), for example, inversion is employed to promote the impact of the final scene, and to deepen characterization, emphasizing the depth of the boy's horror and shame. Inversion and temporal alternation can also serve as ways of weaving together two or more parallel strings of action. In order to express simultaneity of events, the linear utterance has either to double back on itself in flashbacks or retellings from different points of view ('Raspberry Jam'), or to resort to structural alternation as in Crane's 'The Bride Comes to Yellow Sky', and Bierce's 'One of the Missing'.

5.0.2 The Dominant

It has already been said that a work of art - a narrative, painting or poem - is a complex whole which consists of heterogenous elements organized in different ways according to different hierarchies, and that, in such a whole, there exists always some dominating element which determines the structure of the entire story as well as the significance of its parts. A short story is a compound of elements: the events (actions and happenings), the existents (person, place and time), and the compositional elements of voice and point of view. Out of the interrelation of these elements arises the chain of events which constitute the story. At any one time or over the course of an entire work, the focus may be predominantly on any one of these elements to the subversion or suspension of others. In 'Who Dealt?', the dominant element is voice, in 'The Fall of the House of Usher', it is place, while, in Poe's other story, 'The Facts in the Case of M Valdemar', there are no references to place, but the passage of time is foregrounded by precise and frequent use of time markers. Woolf, in 'The Mark on the Wall' suspends time, eliminates tense markers and compresses vastly disparate spans of time in a stream of consciousness which dissolves temporal boundaries.

5.0.3 Method of Analysis

The procedure followed here starts with the distinction between story and discourse, between ET and NT. Events making up the story are reconstructed in their original chronological order - ie the order such events might have had in real life. This original disposition is used as a normative base for examining the temporal deformations imposed by the syuzhet or composition. Temporal deformations can then be investigated in terms of Genette's categories of order, frequency and duration. Initially, concern is with the level of macrotext, ie compositional arrangement and structure, but

analysis of the relation between story and discourse can lead to a consideration of the focussing element or dominant and the compositional structure of the story as a whole.

Throughout the analyses, the anchor point is time: systematic investigation of the temporal relations and manipulations reveals other related and more subtle aspects of a work's structure. Time is thus used as an entry-point - in Barthes's terms, as an 'outcropping' of a thread which, if followed, leads into successive layers of the text (1975:14).

5.1 Time as a Focussing Device in 'The Fall of the House of Usher' (ed Cochrane, 1969:56-74)

5.1.1. Story and Discourse: event time and narrative time

1 During the whole of the dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country: and at length found myself, as the shades of evening drew on, within view of the melancholy House of Usher. 2 I know not how it was - but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because of poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible.

In these opening sentences of 'The Fall of the House of Usher', there are two times: event time (PAST) indicated by the past verbs (the clouds hung; I had been passing; found myself) and adverbials of time (in the autumn of the year; evening) and narration time (NOW) (I know not how; I say). ET belongs to the story: NT to the discourse. The latter in this case comprises a fictional narration time (FNT) (the fictive 'I''s time of writing and remembering) and text narration time (the time taken to cover the events reported, physically realized in the amount of text - number of pages - devoted to the events recounted). There is an unspecified interval between ET and FNT; we only know that N is writing in retrospect, looking back on past events. On occasions, ET merges into FNT PRESENT, as in I shall ever bear about me a memory ... and these paintings (vivid as their images now are before me) ...

ET spans a period of twelve days or so. This we can reconstruct from the time references throughout the story:

- 1 the evening in autumn of N's arrival at the House of Usher
- 2 the several days following this
- 3 one evening on which N and Usher entomb the Lady Madeline
- 4 an elapse of some days of bitter grief
- 5 the night of the seventh or eighth day

5.1.2 Story

The events occurring within the time frame above make up the story. This can be summarized as follows:

N arrives on invitation at the melancholy House of Usher and finds U sick and plagued by irrational fancies. He hears that U's sister is also suffering from some baffling and emaciating disease and, a few days later, he is asked to help bury her in an underground vault within the house. On a night six or seven days later, U enters N's chamber in a state of terror. A strangely silent and luminous whirlwind is observed outside the house. N reads aloud and, at a climactic point in the narration, Lady M appears at the door. Brother and sister collapse together on the floor and N flees, looking back as he crosses the bridge in time to see the House split in two and sink down into the tarn.

5.1.3 Discourse: disposition v composition

In the narrative, this sequence is occasionally reordered; some events are dramatized as scenes; others summarized or elided completely, requiring inference. There is a narrator, and this entails a point of view and a narrating voice; and, of course, in the syuzhet, the form is 'bulked out' by detail, distension and interpolation. An analysis of the manipulations (reorderings, repetitions and distensions) of time makes a likely starting point for investigating how the story is presented by the discourse. We can do this by setting the narrative sequence of events beside a reconstructed chronology or disposition- the order such events might have had in real life (Vygotsky, 1921:149). Such a table follows.

I Dispositional sequence	II Compositional sequence
A History of House of U - the family: ancient, artistic, musical	G N arrives at evening
B Boyhood: N and U at school	H N sees house/tarn/atmosphere
C Lady M falls ill	B N recalls boyhood
D U falls ill	E N gets letter
E N receives letter from U	B N recalls boyhood
F N rides out for HU	A History of House of U - the family, ancient, artistic, musical
G N arrives at evening	H N looks at lake
H N sees house/tarn/atmosphere	I N sees fissure
I N sees fissure in house	J N enters, sees physician

J N enters, sees physician	K N meets U
K N meets U	L N sees Lady M
L N sees Lady M	M Days spent painting, singing, etc
M Days spent painting, singing, etc	N elided
N Lady M dies	O N hears of Lady M's death
O N hears of her death	P Burial
P Burial	Q Days of grief
Q Days of grief	R N unable to sleep
R N unable to sleep	S U enters: see whirlwind
S U enters: see whirlwind	T N reads to U
T N reads to U	U Lady M enters
U Lady M enters	V U and Lady M collapse and die
V U and Lady M collapse and die	W N escapes
W N escapes	X N looks back: sees house collapse
X N looks back: sees house collapse	

5.1.4 Order

The tabulation reveals points of divergence in the order of events narrated. The events in I present an orderly chronological sequence. This is the 'straight line' of chronological order. In II, the later events retain their straight sequence, but the first seven events are anachronous: the narrative line here is 'curved' (Vygotsky, *ibid*, 149). The information about U's family and boyhood are deferred, and the syuzhet commences with N's views and impressions of the House of Usher and its surrounds. In the linear structure of the syuzhet, the house is given positional prominence, ie it is foregrounded on the level of macro-text. It is given syntactic prominence by its end position in the complex opening sentence. The sentence accumulates semantic weight which is resolved only in the last:

During the whole of a dull, dark and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country: and at length found myself, as the shades of evening drew on, within view of the melancholy House of Usher.

We shall shortly see how other devices operate to thrust the house further into the foreground of perception.

The transposition of events G - H (arrival; observation) into initial position makes a compositionally and semantically balanced narrative structure:

Beginning

Arrival
Sight of house (rising out of)
tarn
atmosphere
fissure

End

Departure
Sight of house (sinking into)
tarn
fissure
atmosphere

In this way, two non-simultaneous events, positionally and semantically antithetical, provide a balanced structural framework, as prologue and epilogue, to central events.

5.1.5 Frequency

The house is given further prominence by the device of repetitive narration. N's initial sighting is prolonged, and the event is restated eight times over the first three and a half pages of text.

- 1 I found myself ... within view of the melancholy House of Usher ...
- 2 with my first glimpse of the building a sense of insufferable gloom pervaded my spirit.
- 3 I looked upon the scene before me ... with an utter depression of soul ...
- 4 I gained my horse ... and gazed down ... upon ... the ghastly tree stems and vacant eye-like windows
- 5 ... the sole effect of my ... experiment ... of looking down within the tarn had been to deepen the first singular impression ...
- 6 I again uplifted my eyes to the house ... there grew in my mind a strange fancy ... that about the whole mansion and domain there hung an atmosphere peculiar to themselves
- 7 I scanned more narrowly the real aspect of the building
- 8 Perhaps the eyes of a scrutinizing observer might have discovered a barely perceptible fissure

The house is 'fragmented' and only pieces of it are observed at a time - the building, the windows, the tarn, the trees, etc, so that the reader's acquisition of knowledge is serialized, his grasp of the facts is impeded and stretched out by the deliberate retention of information (cf impeded form). At the same time, a sort of perceptual evolution takes place with each reference to the house:

view → glimpse → looked → gazed → looked within → looked forward →
scanned more narrowly → scrutinized → discovered

NOTE: (This sequence is a micro-version of subsequent macro- or plot development: N's initial view is outside, subsequent events take him within, down into and up into the house, to the ultimate denouement and discovery.)

5.1.6 Duration

The function of the discourse is to disperse narration time variably, at times piling it up so that events progress slowly, as in scene and pause, and at other points spreading it thinly so that the narrative speeds up and more events are covered in shorter stretches of texts, as in summary and ellision (gap). In Table II, one event (N - Lady M dies) is elided and must be inferred from Usher's announcement of the fact some unspecified time after the event itself. It is in the variable dispersal of NT that the discourse

peaks or attenuates significance. By varying the apportionment of NT to different events, a writer is able to weight some with significance while reducing the significance of others. We can use tabulation to see how the 'flat' line of the disposition has been distended or compressed in apportioning value to raw events. The table is extended to present the relationship between text time and event time.

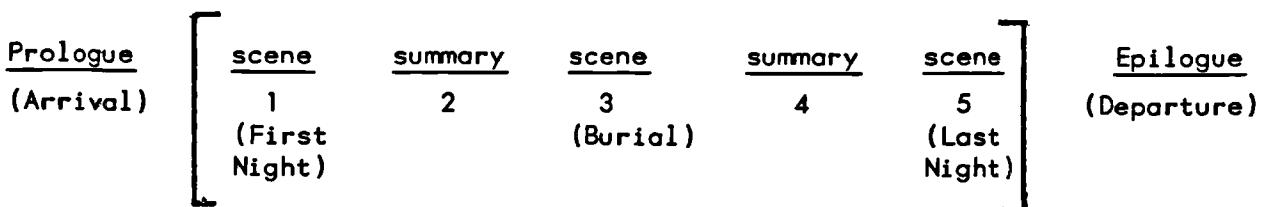
<u>Events</u>	<u>NT</u>	<u>ET</u>
<u>a</u> G-J (Arrival)	4 pages	some minutes one evening
.....
1 K-M (Meeting with U)	3 pages	some hours one evening
2 M (Painting, singing)	4 pages	several days
3 N-P (Death & burial of Lady M)	1½ pages	a few hours one evening
4 Q (Days of grief)	½ pages	6-8 days
5 R-V Climax	5 pages	some hours one night
.....
<u>a</u> W-X (N escapes)	½ page	some minutes one night

The events above marked 'a', we have said, are a prologue and epilogue to the intervening events: they form a frame to the inner narrative.

Events in 1, 3 and 5 are linguistically marked as scenes: verbs are characteristically compleptive (Usher arose, greeted me, we sat down) and the adverbials are proximate and immediate (and now in the mere exaggeration of the prevailing character ...; The now ghastly pallor of the skin and the now miraculous lustre of the eyes ...).

Events in 2 and 4 are summary interludes. Syntax is marked by durative and synthetic verb forms (painted, read): (From the paintings over which his elaborate fancy brooded ... I would in vain endeavour ...). The action speeds up in these sections and in each case several days of ET are covered.

We can schematize the durational time structure of the story as follows:



Although both 2 and 4 deal with comparable periods of ET, the allocation of NT is disproportionate (4½ pages, ½ page). This is because 2 is distended by the interpolation of two 'framed' events: the description of Usher's painting of the underground vault, and the inclusion of one of Usher's songs - 'The Haunted Palace'. The first interpolation foreshadows the burial of Lady

Madeline in the subterranean vault; the second interpolation is rather more complexly related to the work as a whole and can be discussed on several levels. Suffice it to say at this point that it provides a semantic parallel with the House of Usher, formerly the seat of exalted art, deeds of munificent yet unobtrusive charity and devotion to the intricacies of science but now desolate and assailed by evil things in robes of sorrow, etc. The song also foreshadows the ending of the story (A hideous throng rush out forever) and there are other relations which it is not proposed to explore here.

5.1.7 Retardation and Suspense

The interpolations noted in 2 have been wedged into the narrative to distend the straight line of Mystery-Solution. Foreshadowing plays an important part in 'The Fall of the House of Usher'. The solution is deferred, yet, at the same time, the interpolations anticipate and project towards it. For example, in the opening foregrounded sections (G-H), elements required for the denouement are introduced:

- a an atmosphere peculiar to themselves and their immediate vicinity ... an atmosphere which had no affinity with heaven ...
- b a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zig-zag direction, until it became lost in the sullen waters of the tarn ...
- c the tradition of unilateral issue in the family and the consequent merging of house and family in the appellation 'House of Usher'.

These three references foreshadow the solution: at the end of the narrative they come together and are fulfilled and explained, but until that point they cluster to contribute to the hermeneutic code of the narrative. Thus, throughout 'The Fall of the House of Usher', a complex cross-tension is set up between cataphoric and retarding elements which generates and sustains suspense.

In 5 (the last night), the device of retardation by distension and insertion is used more complexly. An interpolated narrative (the reading from 'The Mad Tryst') is integrated into the main story and unfolds in a dramatic action that parallels the events occurring in the outer story which it interrupts; it is, moreover, fractured and spaced out by N's comments, and, in this way, is assimilated into the framing narrative in a way that the song 'Haunted Palace' is not. As N reads, he hears sounds which echo the events he is reading about. The blows described in the inner structure (blows which struck the plankings of the door and ripped the dry and hollow sounding wood) are echoed by a 'real' cracking and ripping sound. This alternation of intra-diegetic action with the narrative proper results in a

kind of syncopated crescendo which effects a double stretching of the narrative. Suspense is thus increased over the final three pages of NT and, when the tension is finally dissipated, it is dissolved dramatically and suddenly; so swiftly, that the text time required for their narration is a mere thirty-two lines.

5.1.8 The Dominant in 'The Fall of the House of Usher'

In 'The Fall of the House of Usher', place is the dominant element. It is foregrounded at the start and dominates the ending of the story. Within the narrative, it plays an agentive, causative role. Consider the opening lines again:

During the whole of a dull, dark and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country: and at length found myself, as the shades of evening drew on, within view of the melancholic House of Usher.

Specific elements in the setting, such as the clouds, the tract of countryside and the house are ascribed attributes with power to engender emotions. The melancholy house has a base structure (It made me feel melancholy). Similarly, the dreary tract of country (It made me feel dreary) and the oppressively low clouds (They made me feel oppressed) express an animate, affective capacity of features in the setting. The idea is explicitly stated in the text:

there are combinations of very simple objects which have the power of thus affecting us ...

Thus, sight of the house produces **utter depression of soul, insufferable gloom**; the passageway N enters evokes **heightened vague sentiments**, and even the room and drapes produce **sorrow and gloom**.

The atmosphere of dank condensation and decay dominates throughout, fusing place and person. The House of Usher seems to include both family and the family mansion, and when the lineage comes to an end with the deaths of Usher and his sister, the house collapses into the tarn. Features of setting and person which are normally kept distinct are, in this story, combined. In the descriptions of Usher and the house, attributes are selected from the same lexical set, and the effect is to merge person into place, dissolving the distinctions between the. Thus:

Place
(House/Setting)

Person
(Usher)

bleak walls	wan, cadaverous, ghastly pallor
vacant, eye-like window	luminous eyes
white trunks of decayed trees	wan being, wasted person
minute fungi, finetangled, web work	silken hair, web-like softness

Features of persons which are normally regarded as integral and inseparable aspects of a being are here dissevered and fragmented and presented as impersonal attributes:

- eg Usher has
- 1 an eye large, liquid and luminous
 - 2 a nose of the delicate Hebrew model
 - 3 a breadth of nostril unusual in similar formations
 - 4 a finely moulded chin

and all descriptions are depersonalized:

- 5 the now ghastly pallor of the skin
- 6 the now miraculous lustre of the eyes
- 7 the silken hair ... it floated rather than fell about the face

The list reads like a museum or real estate catalogue. Usher is never described as an integrated personality, but as an arbitrary collection of impersonal features: the cumulative effect is of disintegrated inanimacy, of an assembly of parts which, like the house at the conclusion of the tale, will collapse in a crumble of ruins.

5.2 Time as the Dominant in 'The Facts in the Case of M Valdemar' (Appendix pp 242-246)

If place is the dominant element which is thrust into the foreground by various structural and syntactic devices in 'The Fall of the House of Usher', in 'The Facts in the Case of M Valdemar', another story by Poe, this element is noticeably absent: the simple reference to setting is the word chamber. What dominates this story is the pervasive presence of time.

5.2.1 Event Time and Narrative Time in 'The Facts in the Case of M Valdemar'

Our analysis can begin in the same way with the distinction between ET and NT. NT is a fictional time of NOW, the time of writing, as in It is now rendered necessary that I give the facts ... from which point the narrator contemplates the events that make up the story. At points, these two coincide:

- eg 1 There issued from the distended and motionless jaw a voice - such as it would be madness in me to attempt describing ...
- 2 There are two particulars, nevertheless, which I thought then and still think, might fairly be stated as characteristic of the intonation ...

The extension of past into present emphasizes the effect of the events to be narrated - events whose effect, presumably, is so profound that it remains 'even now' in the narrator's consciousness.

Temporal ambiguity is indicated early in the story: M Valdemar is (or was) particularly noticeable for ...

The uncertainty of tense remains unresolved syntactically, sustained by weak forms without aspect:

M Valdemar, who has resided principally at Harlem, NY, since the year 1839,

is (or was) particularly noticeable for the extreme spareness of his person - his lower limbs much resembling those of John Randolph: and, also, for the whiteness of his whiskers, in violent contrast to the blackness of his hair - the latter, in consequence, being very generally mistaken for a wig.

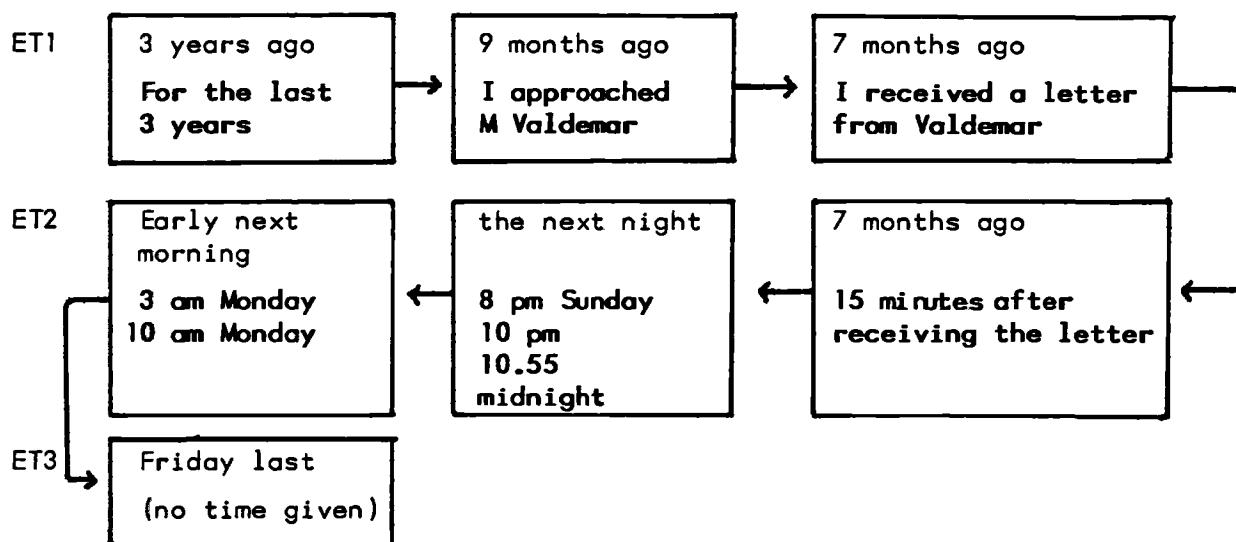
5.2.2 Event Time

Events occur in three time zones, or episodes, marked by specific time references:

- ET1 events prior to the experiment
- ET2 the experiment itself
- ET3 events last Friday

Most of the story deals with ET2, the experiment, between 7 am Saturday and 10 am Monday. The climax comes in ET3, last Friday, which is seven months after ET2.

Time Structure of 'The Facts in the Case of M Valdemar'



5.2.3 Foregrounding of Time in 'The Facts in The Case of M Valdemar'

Time, it will be seen, is most carefully noted in ET2, when references are frequent and specific:

eg it wanted five minutes to eight
I continued for some minutes after 10 o'clock etc

These recurrent allusions to time perform a dual indexical and pragmatic function. Time indexes the scientific and connotes efficiency, precision and respectability. Precise time references convey a sense of detachment and objectivity, and, at these moments in the story, the narration is clinically exact. M Valdemar is described in medical and impersonal language: eg the patient was suspected of aneurysm of the aorta. The patient's parts are of more interest than the patient himself, and references to these are depersonalized by the use of the definite article in place of possessive pronouns: eg, the eyes, the emaciation, the pulse etc

Time is foregrounded by the frequency of temporal references, and the suggestion of a clock ticking throughout ET2 serves a pragmatic function in generating suspense. The suspense in 'The Facts in the Case of M Valdemar' derives from the interplay between anticipation and its frustration, ie between foreshadowing and retardation. There is repeated frustration of the reader's curiosity: the author holds back, delaying and diverting from promised or imminent resolution of the mystery which is hinted at in the opening paragraph. It is a mystery which is a matter for wonder, a miracle and it concerns the extraordinary case, the circumstances, the affair of M Valdemar.

The repeated definite article here is a compound of the cataphoric projecting the reader towards a resolution, and the homophoric suggesting uniqueness and notoriety, that all are familiar with these events. The narrator continues, It is now rendered necessary that I give the facts ... but it is essential to the story that these be delayed. The recurrent references to time, the postponement of events (eg until 8 pm the following night) and repetition serve to retard the action:

eg 'Are you asleep?' He made no answer. At its third repetition ... and again

Some minutes elapsed before a reply was made ... At my fourth repetition Retardation is further effected by the interpolation of descriptive passages:

eg I concluded to speak to him once more and merely repeated my previous question

at which point the author inserts four paragraphs of interruptive description before the reply is given. Retardation serves to stretch the narrative: events unfold slowly and, as the reader's expectations are alternately fanned and frustrated, suspense increases.

In ET3, by contrast, references to time are non-specific and indefinite:

eg for a time, now, then, at length, for an instant, rapidly

There is a lapse in precision: it is as if the clock has suddenly stopped and time is suspended in a state of mesmerism. At this point, the cool, scientific detachment in the narration gives way to subjectivity and apparent loss of control:

eg I made an endeavour ...
I struggled to wake him ...
I soon fancied ...

Time is released in the final paragraph:

As I rapidly made the mesmeric passes ... his whole frame at once - within the space of a single minute or even less, shrunk - crumbled - absolutely rotted away beneath my hands.

Here there is a sudden and unexpected fusion of two time scales: what is normally a slow process - rotting and decay - is, in this context, an

instantaneous disintegration: mortality in suspension surrenders in an instant to the release of time. This dissolution is foreshadowed earlier in the text:

- 1 the voice of the sleep-talker impresses as gelatinous or glutinous matters impress the sense of touch
 - 2 the reference to a profuse out-flowing of a yellowish ichor and of a pungent and highly offensive odour

Unresolved ambiguities, denying the reader's solution of events, generate uncertainty and suspense. The temporal ambiguity noted above is foregrounded by the contrastive, clinically precise narration. The ambiguous life/death state is not resolved until the final paragraph. Valdemar is a sleep-talker, a slumberer, apparently dead yet seeming to make an effort. In his ambiguous state there is a disseverance of the parts of his body: the upper lip ... writhed itself, the lower jaw fell, the eyelids unclosed themselves. Descriptions alternate between animation and death:

- 1 At the expiration of this period, however, a natural although a very deep sigh escaped the bosom of the dying man, and the stertorous breathing ceased - that is to say, its stertorousness was no longer apparent; the intervals were undiminished. The patient's extremities were of an icy coldness.
.....
 - 2 The pulse was imperceptible: the breathing was gentle ... the eyes were closed naturally; and the limbs were as rigid and as cold as marble ...
.....

Even the apparently clinical and detached narration reflects this ambiguity. The narrator hovers between regard for M Valdemar as a friend - at these points the descriptions are personalized to the extent that they are pronominalized: his lower limbs, his whiskers, his constitution, his will etc, and as a patient or research object, when, as noted above, the markers are impersonal: the eyes, the emaciation, the pulse.

The two analyses completed here demonstrate an approach which begins with an investigation of time relations. Analysis of what a writer has done to the 'original', chronological story substance can reveal those elements which are foregrounded by the discourse. Closer examination of these 'dominant' elements can produce insights into the aesthetic structure, meaning and verbal texture of the whole.

It is proposed now to demonstrate how the same starting point can lead to analysis of the other aspects of discourse: point of view (mode) and voice.

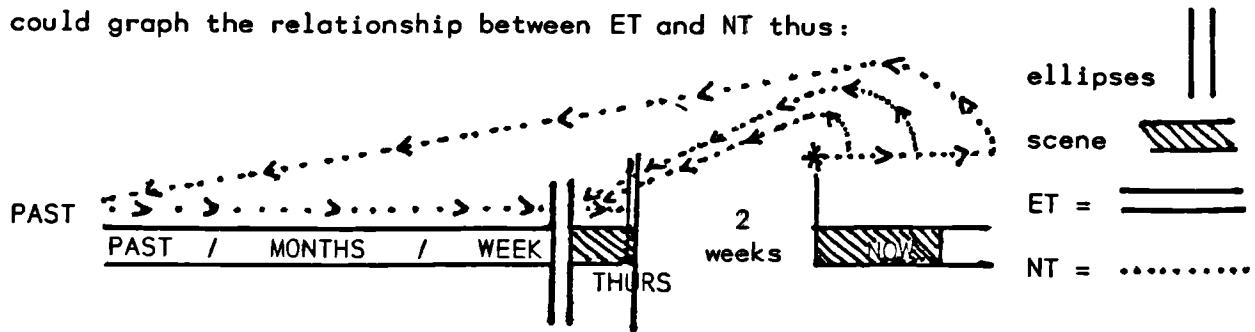
5.3 Time and Point of View in 'Raspberry Jam'
(ed Dolley, 1967:313-329)

5.3.1 Story

A young boy living in an adult world deprived of peer companionship and affection, befriends two eccentric elderly sisters who give him the affection he seeks and share in his fantasies. The boy establishes close ties of affection with the women. On an afternoon when he is expected to afternoon tea, the two sisters, as a result of a series of unfortunate confrontations with the community, have just emerged from a drunken debauch. They drag themselves upright and go in search of raspberries for afternoon tea, but find them all eaten by the birds. One of the culprits is trapped and, after Johnnie has arrived and been pressed to several large glasses of spirits, the bird is produced and 'tried'. Johnnie watches, dazed and horrified, as the sisters torture and vivisect the bird. When the reality of the event dawns on the boy, he snatches up the disembowelled bird, grinds it into the floor, and runs out of the house. Two weeks later, his mother's innocent description of the sisters' eccentricities recreates the horror which has since been secretly haunting him, and he escapes to his room where he sits reflecting on his lost and broken friendship, on the borderline between fantasy and insanity, and on his own guilty involvement in the events.

5.3.2 Event Time and Narration Time in 'Raspberry Jam'

The narrative begins with the 'grown ups' discussing the two sisters, two weeks after Johnnie's horrifying experience, and ends with the torture scene. NT spans the duration of the drawing-room conversation and of Johnnie's reminiscences in the upstairs bedroom, is about an hour. ET covers the months or so of Johnnie's growing friendship with the two sisters up until the fortnight previous: there is an ellipsis of two weeks between the climactic events and the time of the narration. Nothing is learned of this period save that Johnnie had had nightmares, was sobbing one night two weeks ago and, on one occasion, screamed at the mention of raspberry jam. We could graph the relationship between ET and NT thus:



In Genette's terms (1972), the events leading up to and including the climax constitute an analepsis which is external to the starting point of the story. The analepsis has an amplitude of several months and a range of two weeks.

5.3.3 Discourse: disposition v composition

Two columns are needed in this case to show the point at which the two chronologies (the sisters' story and Johnnie's story) intersect.

Disposition of Events

The sisters' story

- A Early years: the General (father)
- B Dolly's years in Florence
- C Both sisters hospitalized for insanity
- D Their phobies about spies, Bolsheviks
(building the wall)
- E Involvement in village affairs
 - the drainage
 - the young people's club
- F Dolly propositions Calkett

(The previous week)

- G Marion's argument with the vicar
Dolly and the bus conductor
- H Marion confronted by Mrs Calkett
- I The sisters' argument
- J The drinking bout

(Wednesday night)

- K The reconciliation

(Thursday)

- L Preparation for J's visit
- M The search for raspberries
- N Trapping the bird

- Og Johnnie's arrival ←
 Ph Drinking
 Qi Playing the piano
 Rj Reading the letters
 Sk Producing the prisoner
 Tl Torturing the bird
 Um Johnnie's departure

Johnnie's story

- a Childhood
- b Fantasy games
- c Meeting/befriending the sisters
- d Likes & learns from Dolly
- e Likes & learns from Marion
- f Frequent visits to farm

- n Sobbing that night
 o Nightmares
 p Screams at raspberry jam

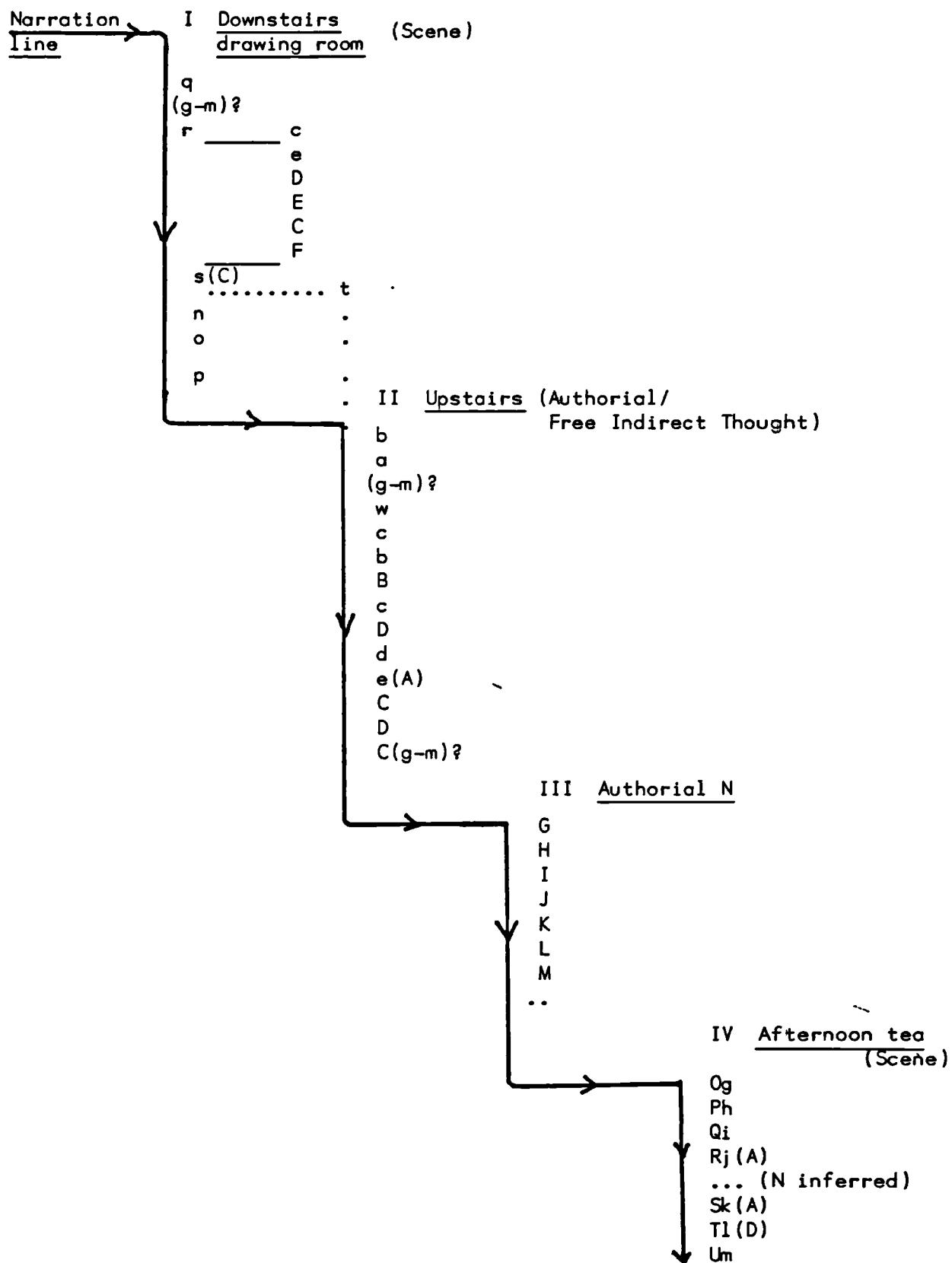
(2 weeks after m)

- q Asked how his friends are
(Drawing room)
- r Listens to Mother's
description of sisters
- s Codrill's remarks about
past insanity of both
- t Retreats to bedroom
- u Plays fantasy game
- v Reminisces
- w Evaluates

Comparison of these two tables reveals those changes the author has made in order, frequency and duration.

Compositional Order of Events

Below, the events are listed in their compositional order with alphabetical references to the table above.



5.3.4 Order

- 1 Instead of starting with the sisters' early years, their periods of hospitalization, their confrontations with the village, etc, the author has inverted the sequence and brought the drawing room conversation (events q-s ..t) - which took place two weeks after the Thursday afternoon tea - forward into initial position. These events are followed by a series (n, o, p) which 'really' took place in the interim between the afternoon tea and the conversation.
- 2 The sisters' early years, insanity, village confrontations, etc (in the disposition: A-F), are scattered into the q-s sequence (the drawing room discussion) and partially recur (B,C,D) in II, Johnnie's reminiscences upstairs. These events have been inverted and distended in the telling.
- 3 Johnnie's evaluation (w), the last event in the chronological disposition, is brought forward to the beginning of II. As a result, the reader learns of the effect of the experience on the boy before discovering its exact nature. The elliptical and inexplicit references to the event have the dual effect of projecting the reader forward into the narrative, attesting the 'tellability' of the tale to follow, and of deepening insight into the boy's character. Characterization is restricted to his inner life of fantasy and friendship with the two sisters. These convey something of his loneliness, sensitivity and unhappiness, but no details are given, for example, of his age, appearance or mannerisms.
- 4 The afternoon tea sequence (Og-Um) which occurs in the middle of the chronological scheme is delayed in the composition and presented as a flashback scene. The story in this way is able to end with a climax.

The sequence of the events in a story has a profound effect on the character of that story. The reordering in 'Raspberry Jam' produces maximum effect. In a chronological narration, the impact of the afternoon tea sequence would be dissipated. Embedded in the middle of a series of events occurring over a long period of time, the story would peak early, and lose dramatic interest. What the author has chosen to do instead, is to structure the work like a sentence that is end-weighted with a GIVEN-NEW structure with all the focus on the NEW in final position. All the 'donnees' are given at the start. Cataphoric references propel the reader forward to the final disclosure of the bird (trapped earlier but knowledge of this withheld from the reader), when motifs presented inexplicitly and enigmatically earlier, converge.

eg spies - eyes - Bolsheviks
 colours - pinks - reds
 insanity - fantasy
 horror - hysteria - terror

If the contents of 'Raspberry Jam' were presented in the chronological sequence given in the disposition, there would, in effect, be two separate stories, and the difficulty of linking these into a whole. Analepsis functions as a linking device, serving to bind together two separate narrative strands, two points of view and settings disparate in space and time.

The reordering of events in 'Raspberry Jam' thus has three functions: first, as a focussing device, giving weight and 'pointe' to the story; second, as a device of characterization, deepening our insight into the boy's imagination, and, finally, as a linking device in the construction of plot.

5.3.5 Frequency

Narration in 'Raspberry Jam' is a combination of singulative and iterative. Singulative narration is marked by specific time references: this afternoon, now, that night. Iterative narrative is indicated by durative verbs: Miss Dolly would say, she would give, he would often try, and adverbials: soon, at first, later, once. The narration oscillates between these two styles contrasting the boy's 'present' feelings with his recollection of past events.

- eg 1 This afternoon, however, Johnnie was not attending seriously to his game, he was sitting and thinking of what the grown ups had been saying ...
- 2 He would often try to change the conversation when Miss Marian became excited about spies in the village ...

There are also incidences of repetitive narrative: several events are foregrounded by repeated references. In their inexplicit and elliptical form, these references are foreshadowing of the denouement in which the strands of spies, insanity, horror and colour (pinks/reds) finally converge and are given dramatic explication and realization.

The g-m sequence, for example, occurs four times in inexplicit form. The elliptical references act as projectiles, drawing the reader on and foreshadowing the events to come:

- 1 Now the whole story of that dreadful tea party... would come out ... he never wanted to see them again and had come ... almost to hate them ... the horrible things that had already happened ...
- 2 About a fortnight ago, after he'd been at tea with the Swindales ... he made the most awful sobbing noise in the night ...

3 The irrevocable separation lay like a black cloud over his head ... lit up ... by forks of hysterical horror

4 But now, since that dreadful tea-party, he could not fight for them any longer ...

These and other elliptical recurrent references serve to draw the narrative on while delaying fulfilment and explication. Thus, they set up a bi-directional tension, propelling forward, while denying the reader a full grasp of the events.

5.3.6 Duration

The story is structured as two scenes:

- 1 the opening scene in the drawing room in which the two sisters are discussed, and reference made to Johnnie's nightmares;
- 2 the final scene (which actually takes place two weeks earlier) in which the bird is tortured.

These scenes are linked by narration which is a combination of authorial summary and free indirect discourse.

Preoccupation has so far been with the time relations in 'Raspberry Jam' and with the way time is used to create a focal point to link disparate strands of the narrative and to deepen characterization. Some consideration of the other elements of discourse - point of view and voice - will show how these correlate in performing these functions.

5.3.7 Point of View

Wilson employs an extra-hetero-diegetic form of narration in his story: an authorial-narrator tells a story, in which he is not involved. The focalization is predominantly internal, events being seen in the main through the eyes of the young boy, Johnnie. This perspective is not constant, however, and there are marked 'alternations' in this viewpoint. At times the narration adopts an external or estranged view of Johnnie and, at other points, there is zero focalization: the narrator is apparently omniscient at these times, able to 'see' into the minds of a few selected characters. Within these parameters, there are more complex shifts of focus which create a dual vision of events. Uspensky's categories (1973) or 'planes' of perspective can be used to distinguish these changes.

Consider the opening paragraphs:

1 'How are your funny friends at Potter's Farm, Johnnie?' asked his
2 aunt from London.

3 'Very well, thank you, Aunt Eva' said the little boy in the window

4 in a high prim voice. He had been drawing faces on his bare knee and
 5 now put down the indelible pencil. The moment that he had been dreading
 6 all day had arrived. Now they would probe and probe with their silly
 7 questions and the whole story of that dreadful tea party with his old
 8 friends would come tumbling out. There would be scenes and abuse and
 9 the old ladies would be made to further suffer. This he could not bear,
 10 for although he never wanted to see them again and had come, in brooding
 11 over the afternoon's events, almost to hate them, to bring them further
 12 misery, to be the means of their disgrace would be worse than any of the
 13 horrible things that had already happened. Apart from his fear of what
 14 might follow he did not intend to pursue the conversation himself, for
 15 he disliked his aunt's bright patronizing tone. He knew that she felt
 16 ill at ease with children and would soon lapse into that embarrassing
 17 'leg pulling' manner which some grown ups used. For himself, he did
 18 not mind this but if she made silly jokes about the old ladies at Potter's
 19 Farm he would get angry and then Mummy would say all that about his
 20 having to learn to take a joke and about his being highly strung and
 21 where could he have got it from, not from her.

22 But he need not have feared. For though the grown ups continued to speak
 23 of the old ladies as 'Johnnie's friends', the topic soon became a general
 24 one. Many of the things the others said made the little boy bite his lip
 25 but he was able to go on drawing on his knee with the feigned abstraction
 26 of a child among adults.

Analysis:

- 1-2 **his aunt:** the possessive pronoun **his** in the opening sentence suggests a 'privileged persona' whose viewpoint will be presented in the story.
- 3 **the little boy in the window:** the view is external spatially, psychologically and phraseologically. This is the voice of the narrator.
- 4 **He had been drawing faces on his bare knee:** There is a shift at this point on the spatial plane. The narration takes up a stance closer to the character. The perspectives remain external.
- 5-6 **The moment he had been dreading all day:** The shift this time is on the psychological plane: the perspective is an internal one. There is some merging on the phraseological plane (silly questions, dreadful tea party suggests Johnnie's expression) but the voice is predominantly the narrator's.
- 19-20 **he would get angry and then Mummy would say all that about his having to learn to take a joke ...:** This view is internal psychologically and phraseologically: this is Johnnie's voice merged with the narration in free indirect speech
- 20-21 **and where could he have got it from, not from her.** Johnnie's free indirect speech assimilates traces of his mother's voice
- 22-23 **but he need not have feared. For though the grown ups continued to speak of the old ladies as 'Johnnie's friends', the topic ...:** The perspective is external again but retains traces of Johnnie's phraseology (the grown ups) as in line 17

Throughout the story the narrator oscillates in this way between external and internal views. The method allows the narrator to detach from Johnnie and present the necessary background events from the viewpoint of the sisters, and the same oscillation is adopted for this part of the story. The result

is a curiously dual vision of both Johnnie and the sisters.

At times, the narrator merges with the character as in:

... most of the time now he liked to read and when he wanted to play games he could do so in his head and without the aid of any toys, but he hated the idea of throwing things away because they were no longer needed. Mummy and Daddy were always throwing things away and never thinking of their feelings.

At other times the narrator remains objective and detached:

The loss of his friendship was a very serious one to the little boy.
It had met so completely the needs and loneliness which are always great in a child isolated from other children ...

and

It was, above all, their kindness and their deep affection which held the love-starved child ...

This is a sympathetic but, nevertheless, external view. The phraseology and evaluation are those of the narrator.

This oscillation between internal, probing views and detached, objective assessment creates a dual vision which 'thickens' the characterization. There is access to Johnnie's thought processes (and, to some degree, Miss Marian's and Miss Dolly's) and an indication of how he structures and expresses his experiences: these views are accompanied by authorial evaluation. We see with Johnnie's eyes for a large part of the story and gain insight to his feelings, but it is not his evaluation of events. The method creates a gap between textual expression and interpretation in a kind of authorial 'metatext' constructed by the reader.

eg Mummy and Daddy were always throwing things away and never thinking of their feelings. When he had been much younger Mummy had given him an old petticoat to put in the dustbin, but Johnnie had taken it to his room and hugged it and cried over it, because it was no longer wanted. Daddy had been very upset.

Perspective and voice are used, like time, to deepen characterization and to link together the dual narrative strands indicated above. A shifting, flexible narrative stance creates for both sets of characters the necessary degree of sympathy and understanding.

Each analysis has so far begun in the same way - with the distinction between story and discourse and between event time and narration time. All the stories examined have preserved the narrative conventions in that a series of events is presented by a discourse. In Woolf's 'The Mark on the Wall', there is no 'story' as such. The aim in the following analysis is to demonstrate how the same method can be used despite this difference. Although 'The Mark on the Wall' is a story in which 'nothing happens' and in which, to all appearances, time has been eliminated as an element in

the work - or at least, fused beyond distinction, the categories established in earlier analyses (event time and narration time, story and discourse) can provide a means of access to this story, and insight into Woolf's evocation of the continuity of existence.

5.4 The Dissolution of Time in 'The Mark on the Wall' (ed Dolley, 1972:142-149)

This story is narrated in the form of an interior monologue, syntactically marked by first person pronominal reference, present tense and elided sentence structure. The discourse presents an apparently random ordering of thought and impressions - a 'stream of consciousness' in which thoughts drift in free association from one object/subject to another. Superimposed on these are moments of controlled association where the mind is deliberately focussed on an object: in the interplay between these two types of association, a highly purposive and teleological structure is discernible.

The story deals with the continuity of experience, the relativity of time and the inaccuracy and fragility of thought: it describes a slow and deliberate attempt to sink in thought deeper and deeper, away from the surface, with its hard separate facts through the illusorily definite boundaries of time and space and knowledge and reality.

How is this achieved? Essentially, Woolf dissolves temporal and spatial categories and this she does, paradoxically, by establishing event as a point fixed in time and space to which thought (discourse) is hinged but is free to flow from, unhindered by temporal/spatial boundaries. In doing this, she violates the conventions of narrative prose by which a dynamic sequence of events unfolding in time is seen (narrated) from a point which is most commonly fixed in time. Woolf inverts this, her event is fixed, temporally and spatially, and it is the discourse which is dynamic and mobile. The event is the mark on the wall, frozen in time and spatially fixed, and from this the discourse wanders, returning intermittently to observe the mark in greater detail.

5.4.1 Time in 'The Mark on the Wall'

Woolf sets up a contrast between the still moment of event, and the moving, free-flowing 'discourse' of thought in three steps: 1) by establishing a distinction between ET and NT, 2) by the freezing of event time, and 3) by the fusion of the two times into one. Let us see how this is done.

The story opens thus:

Perhaps it was the middle of January in the present year that I looked up and saw the mark on the wall. ... It must have been winter time, and we had just finished our tea, for I remember that I was smoking a cigarette ...

There are two times here: ET of then, PAST (January, tea-time) and NT NOW of remembering/writing. Our expectation is for the story to continue in the past with reminiscences from time NOW, ie that all the conventional categories will be retained.

What happens instead is a 'freezing' of event time by the 'cinematic' device of repetitive narration (Genette, 1972):

I looked up and saw the mark on the wall. ... I was smoking a cigarette when I looked up and saw the mark on the wall for the first time. I looked up through the smoke of my cigarette...

The action of looking up and seeing the mark is frozen. The event is fixed and past, and fixed precisely in space.

The mark was a small round mark, black upon the white wall, about six or seven inches from the mantelpiece.

How readily our thoughts swarm upon a new object, lifting it a little way, as ants carry a blade of grass so feverishly.

It is an event which is distilled and distinguished from the hurried passage of present thought by tense contrasts (was v swarm/carry) and by contrasts in verb types (looked up and saw are verbs of perception while swarm, lifting, carry express action).

Fusion of time

This fixed and distinct event is then unexpectedly extracted from the past and confused with the present:

If that mark was made by a nail, it can't have been for a picture, it must have been for a miniature ...

(Note: Not had been made ... could not have been ...)

The thoughts of then-PAST **January** have been detached from their temporal context and brought forward into the present as thinking recreates the past in present:

But for that mark, I'm not sure about it; I don't believe it was made by a nail ...

The two times - of writing/remembering and looking/seeing/thinking are fused, and this moment is an expanded ambiguous time:

The wonder is that I've any clothes on my back, that I sit surrounded by solid furniture at this moment...

(at this moment - 1 of writing/remembering?
- 2 of looking/thinking?)

5.4.2 Story

The temporal distinction between event and discourse having at this point become fused, they are only distinguishable spatially: the event is external and fixed; the discourse internal and flowing, ranging away in thought and returning to the mark on the wall to check and correct details in the way that a detective story returns to the initial event, clarifying and elaborating until the truth is discovered. When extracted from the discourse, the recurrent references to the mark (which serve as 'frames' for thought episodes) link into a progressive story of the mark's evolution in size, shape and texture.

- 1 I saw the mark on the wall. It was made by a nail.
- 2 I don't believe it was a nail: it's too big, too round.
- 3 ... that mark is not a hole at all. It may even be caused by some round black substance, such as a small rose leaf ...
- 4 In certain lights that mark on the wall seems actually to project from the wall. Nor is it entirely circular ... it seems to cast a perceptible shadow, suggesting ... it would ... mount and descend ...

The mark story is, therefore, a kind of detective story: it is the backbone of the discourse, a gradual amassing of detail to a point where the 'reality' can be discovered:

- 5 I must jump up and see for myself what that mark really is ...
(But nothing is proved, nothing is known. Identification of what really is is not Reality - merely knowledge, the province of generalization and Whitaker's Almanack and categories and action. Reality is grasped only in thought, and stillness.)

- 6 Indeed, now that I have my eyes fixed upon it, I feel that I have grasped a plank in the sea: I feel a satisfying sense of reality ... Here is something definite, something real ... which is a proof of some existence other than ours ...

But at this grasping of Reality, action intervenes and the Reality is dissipated in a vast upheaval of matter. (The inaccuracy of thought!)

Everything's moving, falling, slipping, vanishing ...

What remains is only a poor shadow of the reality, 'truth' that belongs to the world of Whitaker's Almanack and the Table of Precedency, and neatly categorized as snail. And this snail was (presumably) engaged in imperceptible motion up the wall, so that the one certainty, the frozen point to which the discourse is pinned, has deceived, has all the while been evolving and moving. The interaction of the story and the discourse thus presents a 'microcosm' of relativity with the juxtaposition of two times: slow 'eternal' time and the rapid and fragile flux and flow of the discourse which is mimetic of life - all so casual and haphazard.

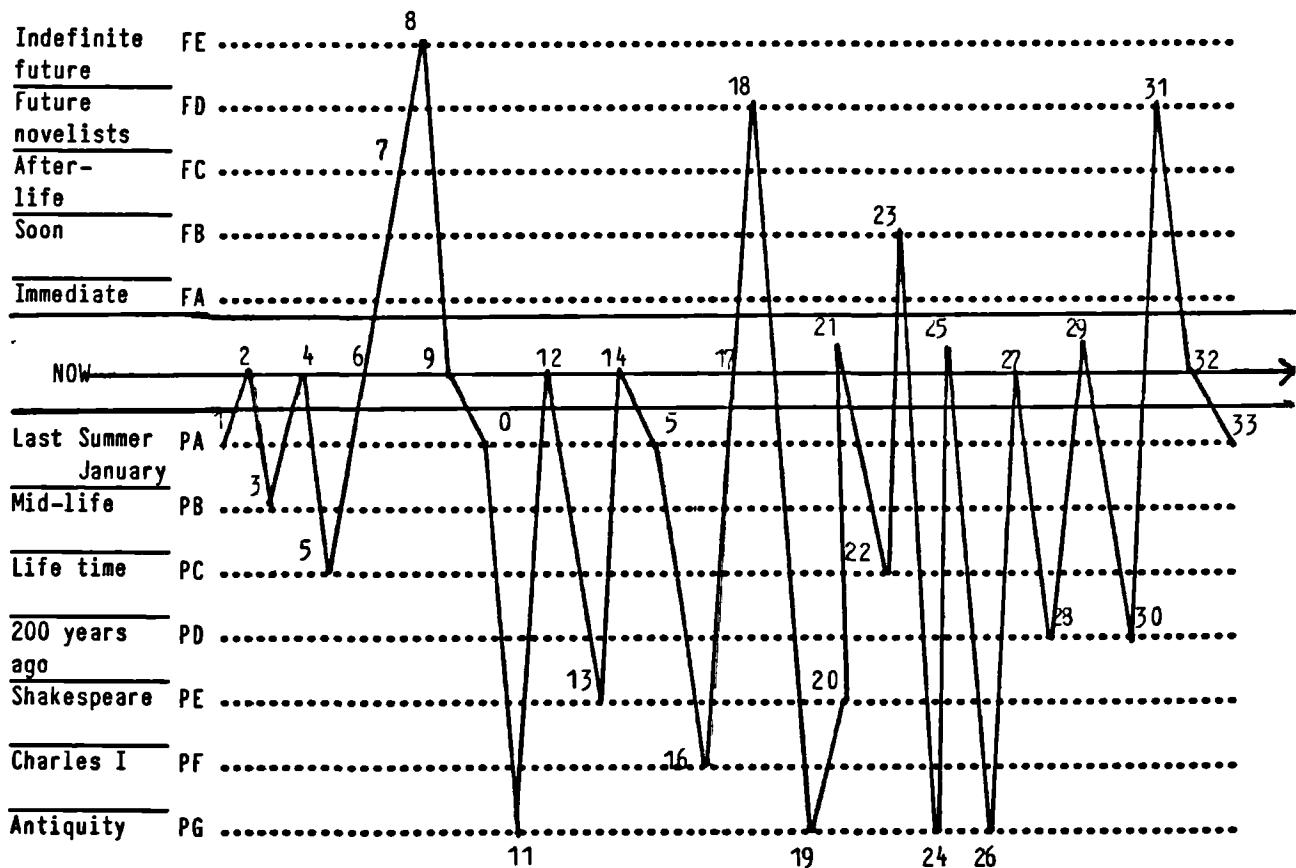
5.4.3 Discourse

Let us now explore the organization and arrangement of the discourse and its relationship to the story. The 'mark story' is the anchor point of the discourse. From this point (which, as we have seen, is a confusion of PAST/PRESENT) the discourse ranges across time and space, exploring 'knowledge' and 'reality' and 'experience'. The mark on the wall acts as the temporal, spatial and thematic centre of gravity to which the discourse is held. We can examine these links in greater detail by reference to a 'time map'.

5.4.3.1 Time Relations

From the first 'frozen' moment of the initial sighting of the mark, and the successive resightings and examinations of it, thoughts fly out over vast spans of time: this temporal expanse is telescoped and encapsulated in the present moment of thinking, and the boundaries between past, present and future dissolve into a continuity of experience. A rudimentary 'time map' will enable us to see how this is so.

Time map of 'The Mark on the Wall'



KEY: Present is ambiguous: a Specific NOW (observing the mark)
b General NOW (Life is ... etc)

Past is deeply layered: PA (Last Summer) to PG (Antiquity, Troy)

Future is layered also: FA (Immediate - I will get up ...) to FE (50 years into our after-life

NUMERICAL KEY:

- 1 January in the present year (past)
- 2 January fused into the present: examining the mark
- 3 The people who had this house before us ...
- 4 The mark is unascertainable: life is mysterious/accidental ... the mystery of life; the inaccuracy of thought
- 5 A few things lost in one lifetime ...
- 6 Life is like being blown through the Tube at fifty miles an hour (now) ... shot out at the feet of God (creation? judgement?)
- 7 After-life - born there as one is born here ...
- 8 Fifty years or so of after-life ... which are trees and which are men and women. (Future = now)
- 9 The mark ... a small rose leaf (now)
- 10 ... left over from the summer (recent past)
- 11 (like) the dust on the mantelpiece = the dust which ... buried Troy
- 12 The tree taps gently on the pane ...
- 13 Shakespeare ... sat solidly in his armchair ...
- 14 ... doesn't interest me (now)
- 15 I came into the room (past) I said I'd seen a flower ...
- 16 The seed ... sown in the reign of Charles I
- 17 I don't remember the answer (now)
- 18 Novelists in the future will realize ... will explore depths ... like the Greeks did (antiquity)
- 19 and Shakespeare (future in past)
- 20 These generalizations are very worthless (present)
- 21 They bring back habits; rules (of the past/lifetime)
- 22 Such rules/habits which soon, one may hope, will be laughed into the dustbin ... (Past evaporating into the future)
- 23 That mark = like camps, tombs of the past
- 24 Retired colonels leading parties of aged labourers to the top here
- 25 The arrowhead (past) in the museum now with the foot of a Chinese murderer, a handful of Elizabethan nails, etc
- 26 Nothing is proved, nothing is known ... If I were to get up and look ...
- 27 ... the head of a gigantic old nail, driven in 200 years ago ... now taking its first view of modern life (past intruding into present)
- 28 What is knowledge? Our learned men are the descendants of witches ...
- 29 Trees ... for years and years they grow ...
- 30 There are a million patient, watchful lives for a tree all over the world ... in rooms where men and women sit after tea smoking ... (now)
- 31 (This tree) is full of happy thoughts ... everything is vanishing ...
- 32 The mark on the wall! It was a snail.

This tabulation is clumsy, but it does help us to see how vast distances of time are fused. At some points of the discourse, complex layers of time are compressed into a single sentence:

eg 9-11 above:

The mark (seen NOW) may be a rose leaf left over from Summer (RECENT PAST) like the dust on the mantelpiece now which is the dust which buried Troy (ANCIENT PAST)

A temporal equivalence is set up and now, the immediate past and antiquity are fused in the mark on the wall.

In 15-17 above, the time layers are seven deep:

I want (NOW 1) to think pleasant self-crediting thoughts like this: 'I came into the room (SOME PAST TIME 2). They were discussing botany (EARLIER PAST JOINING MY PAST: 3 2). I said (PAST 2) how I'd seen

(FURTHER PAST 4) a flower growing (PAST JOINING INTO MY PAST 5→4) on the site of an old (PAST 6→4) house in Kingsway. The seed, I said (PAST 2) must have been sown in the reign of Charles I (PAST 7) ... I asked (PAST 2) (but I don't remember...)’ (NOW 1)

All these layers of past are fused in the moment of NOW of thought. The continuity of existence finds expression in thought, in living things (seeds, flowers, trees) and in literary works:

eg 18-20

Novelists in the future will discover what Shakespeare and the Greeks knew (Future - past)

eg 26

The arrowhead of the past now lies in the museum together with a miscellany of items from a range of pasts, and this now is future to the imaginary Colonel who dies before the arrowhead reaches the museum, thinking of 'the camp and that arrowhead there...'

eg 30-31

Continuity of experience is expressed in the slow growth of trees: they grow before us; their existence continues after life - and in rooms as women sit after tea smoking cigarettes. The future generations are here merged with the past (last January: we had just finished tea. I was smoking a cigarette ...) This equation brings the story back to its starting point: the past - The mark on the wall! It was a snail.

Telescoping of Time

What Woolf has done here is to superimpose a telescoping of time on to a temporally ambiguous base-line which is the story of the mark. Antiquity, last summer, the next instant, later generations and eternity are confused and compressed in vast and rapid mental sweeps encompassing past, present and future, and intricate weavings within complex layers of these temporal categories; so that all distinctions become blurred, the categories being dissolved into the base-line, the present moment. This itself is ambiguous, both synchronically (because it is a compound of past and present) and diachronically (because it is 'fixed', yet evolving: fixed by the repetitive narration of I looked up, yet evolving in the present gradual clarification of detail and in the snail's slow passage up the wall). The result is a complex counterpointing/freezing of time, suggesting simultaneously that the whole of time is held in the moment, and, contradictorily, that time is continuous, in rapid flux and unable to be fixed. In this way, time is restored as a continuum: it is as if our arbitrary, prefixed linguistic categories, like the rules and categories that Woolf describes which govern our lives, which set the standards, have gone into the dustbin where the phantoms go and with them, it might be added, many of the literary conventions relating to time.

5.4.3.2 Spatial Relations and Point of View

The mark on the wall acts not only as a temporal centre of gravity for the discourse but also as the spatial centre from which thought flows. And just as time is compressed and fused by vast sweeps away and back to the base line of the ambiguous present, so, too, are the spatial boundaries dissolved as thought drifts from the wall to a tennis court where a ball is being served, to Troy, back to the wall, to the South Downs, to London, back to the wall, etc. Thought requires immobility: action dissipates thought. By fixing thought on the mark up there, thought can be allowed to drift freely, dissolving temporal and spatial boundaries. The willing of thought from up there to down into the centre of things is the subject of the story: **I want to sink deeper and deeper, away from the surface with its hard separate facts ...** Deep down is where reality is, but it is unreachable by sheer willing for then the **Table of Precedence, Whitaker's Almanack, knowledge and fact distract**. But if allowed to drift from the still point on the wall, thoughts slip down and can slice into the centre of things:

A quiet spacious world, with the flowers so red and blue in the open fields. A world without professors or specialists or housekeepers with the profiles of policemen, a world which one could slice with one's thoughts as a fish slices water with his fin ... How peaceful it is down there rooted at the centre of the world and gazing up through the grey waters.

The unexpected immediacy of the proximate deictics **down here** correlated with **gazing up** effects a sudden shift of perspective for the reader who is held to the syntax by the arrest and unpredictability of the structure used and involved contemporaneously with the writer in these mental explorations. The sudden shift **down here** converts thinking into a sensory experience. As thought moves into the **centre of things** it evokes physical sensations not experienced while on the **outside**; **Wood is a pleasant thing to think about**. At first, thoughts are simply 'about' wood and trees, and the perspective remains an outside one: **In meadows, in forests, and by the sides of rivers. The cows swish their tails beneath them ... They paint rivers green..** These are generalizations, external views: but then the thought becomes identified with the moorhen and dives down with it into the river: **I like to think of the fish balanced against the stream like flags blown out; and of water beetles slowly raising domes of mud upon the bed of the river ...** Thought becomes noticeably more specific as it sinks deeper: **like flags- blown out, slowly raising domes of mud.** Eventually thought moves into the tree: **... the close dry sensation of being wood ... then the slow delicious ooze of sap ...** The phonological and semantic convergence in that **anomatopoeic phrase slow delicious ooze of sap** signals

the beginning of the physical 'transmogrification' undergone in deep thought: thinking 'into' the wood becomes a physical experience: **how cold the feet of insects must feel upon it as they make laborious progresses up the creases of the bark ...**

The drift of thought is away from generalization to the specific. Thus the thought of the curious texture of the mark leads to thoughts of a small tumulus and then to camps and tombs on the South Downs, to antiquaries - and immediately a whole vignette opens, immediate in its specific detail:

What sort of man is an antiquary, I wonder? Retired Colonels for the most part, I daresay, leading parties of aged labourers to the top here examining clods of earth and stone ...

The unexpected choice of **here** effects another sudden spatial reorientation for the reader: it serves as a framing device (Uspensky, 1973) for it takes him into the imaginary Colonel's world. Details become more specific and the scene enlarges to include imaginary neighbouring clergy opening the Colonel's correspondence at breakfast, and making subsequent trips to county towns away from their imaginary elderly wives who wish to make plum jam or to clean out the study; and, finally, to the antiquarian Colonel's deathbed and his dying thought, which is not of his wife and family, but of the camp and that arrowhead there, which is now in the case at the local museum, together with a whole miscellany of relics.

The deictic categories in the above vignette act as 'projectiles' in that they thrust the reader from one spatial/temporal orientation to another. In the sentence, **What sort of a man is an antiquary, I wonder?**, the perspective is structured from the outside, but the proximity of **here** effects a sudden restructuring of this perspective into an internal view. The reader is thus thrust into the scene and into an internal (intra-diegetic) time scheme (the Colonel indites a pamphlet which he is about to read when a stroke lays him low; and then further projected into the mind of the dying man who thinks of **that arrowhead there**; but two words later, with **now**, the spatial/temporal world of the little vignette collapses and the reader is extricated back to the external perspective of the narrator. Through these sudden alternations of proximate and distant deictic categories, Woolf divides her text into a series of effective micro-texts (ibid, 195). This has the effect of shuffling the reader in and out of scenes and substances, 'zooming in' and 'panning out', so that the dissolution of spatial and temporal boundaries becomes a felt, palpable experience.

5.4.4 Micro-text: the level of verbal expression

We have seen how both the content and structure of this story express the continuity of experience and the fragility and mobility of thought. Let us now consider how these themes are realized in the textual surface of the discourse.

5.4.4.1 Tense and Narration

By choosing the present tense for the narration of the story, the writer is able to suggest a 'continuing immediacy' of thinking. The discourse takes the reader on a contemporaneous exploratory mental journey. It is not difficult to see now how this method of narration is effective: one has only to rewrite the text so that it continues in the way in which it began:

I looked up and saw the mark ... etc
 I wanted to think quietly, calmly ...
 I thought about Shakespeare who himself had sat solidly ...
 I thought about the tree and about how cold the feet of insects must feel ...

or, to further distance the narration by rewriting it from authorial perspective:

Perhaps it was the middle of January when she looked up and saw the mark on the wall ...
 She wondered if the mark had been made by a nail ...
 She thought of the people who had lived in the house before her ...
 She thought that if one wanted to compare life to anything, one might liken it to being blown ... etc

What happens in the 'revised version', of course, is that 1) the reader becomes distanced, excluded from the thought experience he shares in the examples quoted earlier. He becomes a spectator of thought; and 2) thought itself is transformed into a completed action - something that took place on an occasion in the past. Written in this way, the story would have a curious museum quality about it. The series of past random thoughts, and the revelation that a mark on the wall was a snail would have little reader interest. In the 'authentic version', the thoughts remain in the present as a continuing activity.

5.4.4.2 Nominalization and Continuity

Continuity is expressed in the syntactic structure of the text. Consider the following sentence:

Why, if one wants to compare life to anything, one must liken it to being blown through the Tube at fifty miles an hour - landing at the

other end without a single hairpin in one's hair! Shot out at the foot of God entirely naked! Tumbling head over heels in the asphodel meadows like brown paper parcels pitched down a shoot in the post-office! With one's hair flying back like the tail of a race-horse.

Here we have a repetition of equivalent structures:

One must liken (life) to
being blown through the Tube ...
landing at the other end ...
(being) shot out at the feet of God ...
tumbling head over heels ...

The pattern chosen for repetition is the NP BE (LIKE) NP pattern, cf Life is like a bowl of cherries. The structure requires a nominal complement.

What the writer has done is to choose a verbalized nominal, ie a gerund pattern, and this has two important effects:

1 The gerund -ING structure energizes the discourse; cf for example, the other choices that might have been made had the writer selected from the abstract/concrete nominal paradigm:

Life is like an explosion
an expulsion
a dream
a game etc, etc

These are static.

2 The gerund permits aspect to be presented without tense commitment. The cumulative effect of this 'piling on' of dynamic, timeless structures creates an effect of 'perpetuum mobile' - the continuity of existence, the essentially haphazard and casual process of living.

Correlating with this is an almost total absence of tense marked (finite) action verbs. After the opening 'fixative' verbs (looked, saw, thought), verbs are either elided in preferred nominalized predicate structures, eg **The slow pulling down of thick green stalks ...**: ('There will be' is elided from the initial position) or they are state verbs: I like to think ... I don't believe or mental process verbs: I wonder, I suppose.

5.4.4.3 Linguistic Deviation in 'The Mark on the Wall'

Although the medium of the discourse is writing, and, as such, it has been subject to revisions, editing and subsequent publication, the mode of the discourse is not characteristic of written texts. There is a high incidence of structural ellision in sentence forms, incomplete utterances, unexplained topic interruptions disrupting the coherence of the discourse and tautologous, structurally repetitive sentence patterns.

Incomplete Utterances

Consider the following:

Oh! dear me, the mystery of life; the inaccuracy of thought! The ignorance of humanity!

To convert these fragmented utterances into syntactically complete sentences, we would need to rewrite them thus:

I think that life is (dauntingly) mysterious and thought is (distressingly) inaccurate. Humanity is (woefully) ignorant.

But this revision effects a semantic change. The copula connotes permanence, truth and completeness. By nominalizing these propositions, the writer evades a commitment to tense and completion. In their authentic version, an impression is conveyed of transient, half-formulated mental graspings at truths of experience, rather than of clearly-formulated and tested axioms; these latter would make the discourse static. The writer has chosen forms which energize the text.

Syntactic Arrest

Thoughts do not naturally come in neatly linear and logical structures, but if they are to be communicated - and especially if the communication is to be written - they must be 'artificially' arranged and logically linearized so that their meaning can be given unambiguous expression. In this example, however, there is no attempt to linearize logically. The thoughts seem to be presented directly, without mediation, or careful logical processing:

- 1 To show how very little control over our possessions we have -
- 2 what an accidental affair this living is after all our civilisation -
- 3 let me just count over a few things lost in a lifetime, beginning,
- 4 for that always seems the most mysterious of losses -
- 5 what cat would gnaw, what rat would nibble -
- 6 three blue cannisters of book-binding tools ... etc

The main clause (3 and 6) is deeply embedded and interrupted. There is little 'respect' for the reader's difficulties. The predictions he unconsciously and inevitably makes at the start of a sentence are repeatedly frustrated by unpredictable interruptions and diversions. In the sentence above, interruptions are embedded in other interruptions - three deep. This 'arrest' of his predictions, forces the reader into the structures (thought processes) employed by the writer, and since their resolution is syntactically delayed and unpredictable, the reading activity becomes a process of mental exploration in tandem with the writer. Because the security of teleological prediction is denied the reader, this reading/thinking process is a tenuous one and, hinged to the writer's whims in uncontrolled, free associations, it is exploratory and contemporaneous.

Tautologous and Structurally Repetitive Sentences

A similar effect is achieved below. Here there is not only linear

interruption of syntax, which conveys as above the temporal fragility of thought, but the selection and combination of the syntactic patterns is such that a vertical exploratory movement in thought takes place:

... I want to think quietly, calmly, spaciously, never to be interrupted, never to have to rise from my chair, to slip easily from one thing to another, without any sense of hostility, or obstacle. I want to sink deeper and deeper, away from the surface, with its hard separate facts ...

Here we have a 'piling on' of repetitive equivalent structures, semantically tautologous, which we might set out in substitution form thus:

I want	to think	easily calmly spaciously
	never to be have	interrupted to rise from my chair
	to slip easily	from one thing to another thing
	to sink	deeper and deeper away from the surface

Again the device of syntactic arrest by the unexpected insertion of the deviant **never** serves to retard the reader, frustrating his predictions and forcing him to experience with the writer a slow penetration of layers of thought. The layered depth of thought is thus palpably expressed through the syntax - and visibly demonstrated in the substitution table. At the same time, the repetition and 'piling on' of semantically and syntactically equivalent structures has a cumulative effect: all of them are needed - and yet even in their cumulative totality are inadequate - to express the very elusive experience being pursued.

5.5 Conclusion

In this chapter we have explored a method of analysis which takes time as the entry point to a work. The distinction between event time and narrative time is used to 'separate' story from discourse. The narrated events are extracted and restored to their putative chronological order and this reconstruction is then held as a norm against which the manipulations and expansions wrought by the discourse are measured. In this way, foregrounded elements are 'laid bare' and the analyst is able to explore the relations that these have with other levels of the narrative.

Chapter 6 Applications 3: Analysing Text

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Chapter 6 Applications 3: Analysing Text

6.0 Introduction

The two previous chapters have attempted to show how the principles of structuralist poetics can be used in analysing story and structure in narrative fiction. This chapter has the practical purpose of showing how stylistic description can provide access to a work's semantic and aesthetic structure. The goal of the ensuing analyses remains essentially the same: to attempt to find the artistic principles underlying a writer's specific choices; but, whereas in Chapter 5 analysis was directed towards those choices made on the level of macro-structure which determined the presentation and modification of raw story material, in this chapter our preoccupation is with the writer's linguistic choices.

There is no infallible technique for arriving at an insightful analysis of language use. Leech and Short (1981:75-80) offer a check-list of linguistic and stylistic features which may or may not be significant in a given text. They arrange their check-list under the four general headings of lexical categories, grammatical categories, figures of speech and context and cohesion, and include, within each category, stimulus questions suggesting possible features to focus on. The category of lexis covers general aspects of vocabulary selection (simplicity v complexity; formality v informality, etc), nouns (abstract v concrete, etc), adjectives, verbs and adverbs. Grammatical categories include sentence type and complexity, clause and phrase types, etc. A check-list such as this one can serve as an '*aide (de) memoire*', suggesting the sort of features one might look for in analysing a text, but it can hardly serve as a procedure, as the authors point out, simply because those features discovered to be important in one text may have no significant status in another. Moreover, given the sheer bulk of prose writing, any routine adherence to an inventory of categories in an attempt at rigour is likely to result in vast arrays of unmanageable and largely inconsequential data.

The main problem facing the analyst is what to select and where to start. In the previous chapter, the notion of dominance was adopted as the guiding methodological principle. There a procedure was demonstrated that started with the exploration of whatever element was seen to stand out against the background norm of the fabula or dispositional sequence of events: place, time, action, person, voice or point of view. In the linguistic analysis of narrative our starting point will be Mukarovsky's principle of foregrounding (1964:19) which Halliday defines as 'motivated prominence'

(1971:341). Prominence entails deviation from some assumed norms of occurrence. The analyses which follow focus on four categories of deviance: frequency, surprise, idiosyncrasy and absence.

1 Frequency: Linguistic features foregrounded by frequency of occurrence

In Paton's 'The Wasteland', it is the high incidence of unspecified reference terms which provides the starting point for analysis. These are seen to pattern in with other lexical and syntactical features in the text.

2 Surprise: Linguistic features foregrounded by unpredictable or unexpected occurrence

Unpredictable, disrupted syntax in Woolf's 'Kew Gardens' arrests reader progress, constraining his focus on descriptive detail. Held in the grip of syntax, the reader is then subjected to unexpected reorientations of perspective.

3 Idiosyncrasy: Foregrounding of linguistic features by the violating of literary conventions

The author of 'Flowering Judas' abandons the convention of past narration and opts for the simple present, exploiting the ambiguity inherent in this tense. Analysis begins with an exploration of this feature and of other manipulations of tense.

4 Absence: Linguistic features foregrounded by the absence or subversion of elements (Lotman's 'minus device', 1976)

Analysis of 'Who Dealt?' starts with the observation that the normal role of addressee/respondent is, in this story, effaced and a single monologic voice is thrust into the foreground of the utterance.

The basic procedural principles to be adopted in these analyses involve close examination of the opening paragraphs for any prominent linguistic features, and subsequent exploration of the incidence and functioning of these. In the course of this, original observations are checked against later sections of the text.

6.1 Reference, Lexical Choice and Repetition in Paton's 'The Wasteland'
(Appendix pp 247-248)

Summary

The story tells of an ambush in a city. A gang of young men, intent on robbery, set upon a man returning from work. The man is pursued into an

adjoining waste area, a dumping ground for car wrecks. In self-defence, he strikes one of his assailants with a stick and, hidden under a lorry, learns that he has just killed his son.

Analysis

The story begins in 'res medias'. Here are the opening four paragraphs:

The moment that the bus moved on he knew he was in danger, for by the lights of it he saw the figures of the young men waiting under the tree. That was the thing feared by all, to be waited for by the young men. It was a thing he had talked about, now he was to see it for himself.

It was too late to run after the bus; it went down the dark street like an island of safety in a sea of perils. Though he had known of his danger only for a second, his mouth was already dry, his heart was pounding in his breast, something within him was crying out in protest against the coming event.

His wages were in his purse, he could feel them weighing heavily against his thigh. That was what they wanted from him. Nothing counted against that. His wife could be made a widow, his children made fatherless, nothing counted against that. Mercy was the unknown word.

While he stood there irresolute he heard the young men walking towards him, not only from the side where he had seen them, but from the other also. They did not speak, their intention was unspeakable. The sound of their feet came on the wind to him. The place was well chosen, for behind him was the high wall of the convent, and the barred door that would not open before a man was dead. On the other side of the road was the waste land, full of wire and iron and the bodies of old cars. It was his only hope, and he moved towards it; as he did so he knew from the whistle that the young men were there too.

6.1.1 Reference

Analysis might begin by noticing how reference terms operate in these paragraphs. Normally, the definite article and the third person singular pronoun are used anaphorically and deictically, that is to say, they refer to someone specified previously (A man the man he) or to someone or something present physically in the discourse situation (Pass me the salt). A third possibility is that they operate cataphorically (The moment he saw the bus from town move, Jones knew he was in danger). However, in this instance, the and he would seem to have none of these features. He remains unidentified throughout the story: no name is given; there is no mention of age or race; his appearance is not described. Only three categories of information are supplied: bare, personal facts - he has wages in his purse and a wife and children at home; the nature of his fear; and his actions in escaping and defending himself.

Nor is setting described in any detail. Allusions are sparse: street,

wall, convent, door, waste land, cars, lorry are the only physical features in the presented world and these are minimally qualified: dark street, high wall, barred door.

The other characters - the assailants - are treated in similarly summary fashion: throughout the entire story, the only allusions are to the young men (eight times), they, the young man, the dead young man. One proper name occurs in the story and this is repeated three times:

'Freddy, your father's got away.'
'Where's Freddy?'
'It's Freddy. He's dead.'

The absence of specified referents and the minimal use of descriptive modifiers constitute together a sort of 'minus device' (Lotman).

Distinctive individual features of person and place are suppressed and their generic, universal qualities are emphasized. The suggestion is that the situation referred to is defined by its recurrence and predictability (that was the thing feared by all ... a thing he had talked about).

Because of the frequency and universality of this event, neither the specification of a setting nor the identification of its participants is required. The references, then, function in a pseudo-deictic capacity creating an illusion of familiarity and immediacy. The narrative, in consequence, has a parable-like quality (cf a certain man fell upon thieves ...).

Personal details in this context are irrelevant. What we learn about instead are the man's fear and his actions. Allusions to fear occur as follows:

His mouth was dry ... His heart was pounding ... His heart was like a wild thing ... The smell of (fear) went from his body to his nostrils ... His lips could taste sweat and blood ... His very entrails seemed to be coming into his mouth.

The fear is experienced rather than described, and experienced physically in his body parts (mouth, heart, lips, nostrils) rather than psychologically in his mind. The perspective is an internal one but sensory and not mental. Few indications are given of his mental processes:

he stood irresolute
he was filled with the injustice of life that could end thus for one who had always been hard-working and law-abiding

In Uspensky's terms, there is a splitting of the psychological plane: the sensory and psychic aspects of personality diverge. The fear is presented as a physical force which alienates the man's body. This serves to set the reader at some psychic distance from the central character: the emotional effects of his experience are understated and any suggestion of horror or

despair has to be inferred from his actions in the final paragraph:

He turned on his side, so that he would not need to touch the body of the young man. He buried his face in his arms, and said to himself in the idiom of his own language, 'People, arise! The world is dead.' Then he arose himself, and went heavily out of the waste land.

6.1.2 Verb Forms

Actions are foregrounded in the story. Cursory analysis reveals a high incidence of active verbs with a tendency to the non-specific or generic. All are monosyllabic except two (was sobbing, entered). The most frequent are a restricted set of verbs of perception (15 incidences): see (7), hear (5), know (3). Verbs of movement are the second largest category (10): run (3), move, go, fall, enter, arise, push, plunge. A small sub-category expresses arm movements: lift, swing, bring (it) down (2). In a few sentences the man is object:

something caught him; it tore at his clothes; it held him; it touched him

The verb selection reinforces the generic features of the situation and the corresponding suppression of individualizing aspects.

6.1.3 Syntactic and Structural Repetition

Another related observable feature which contributes to the universal, parabolical quality is the frequent use of syntactic and structural repetition. Consider the following:

The repetition of equivalent structures echoes the rhetoric of oral narrative, as in, for example, parables and fairy tales. Repetition occurs typically in the parable of the sower. (Luke, 8:4)

Some fell on the rock
 among thorns and it grew up
 into good earth

withered away.

choked it.

yielded a hundred fold.

In fact, other biblical associations can be pointed to in this story. Both the events narrated (son against father, father slaying son) and the language of the concluding lines - 'People arise! The world is dead'. Then he rose himself, and went heavily out of the waste land. - evoke the 'signs of the end' in Mark, 13:12:

And brother will deliver up brother to death
 and the father his child
 and children will rise up against parents
 and have them put to death.

There is structural repetition on the level of story comparable with the triplification characteristic of folk tales. Paragraphs 5 - 8, for example, are framed by descriptions of the man's fear and within this frame is a series of repeated events:

On two occasions: 1 a form looms up
 2 the man swings a stick at it
 3 the man is caught and held by wire
 4 he escapes and runs
 5 he calls out (voicelessly) 'Help me, help me!'

This structural repetition retards the action, heightening suspense.

Patterning occurs at a deeper level in the story. There is a transformation of fear (in the opening line) into despair (the closing lines) and, in the process, conventionally distinct participant roles are confused. The father, victim at the start, is the attacker at the end; his son, the assailant, becomes the dead victim. This semantic confusion is represented structurally by a physical confusion - father and son (victim/assailant; assailant/victim) lying together under a lorry.

6.1.4 Summary

The aim in elaborating the above analysis is to demonstrate how observation of features foregrounded by patterned recurrence can lead to an analysis of

other structural and semantic features. Repetition is used here as a device to 'thicken' the message, ie it is a means of semiotic expansion. The repetition of unspecified reference items, the recurrent use of a restricted set of monosyllabic and generic verb forms and the lexical, syntactic and structural repetition all pattern together in 'The Wasteland' to evoke a semiotic space larger in dimension (universal and biblical) than that denoted by the linguistic code items in the text.

In the following analyses, we shall explore other ways in which writers manipulate language, foregrounding features of the code in the creation of special effects.

6.2 Syntactic Arrest in Woolf's 'Kew Gardens' (ed Dolley, 1967: 201-207)

6.2.1 Syntax as a Focussing Device

In 'Kew Gardens', Woolf imposes a tight syntactic control on the reader's perspective in the opening sentence and then, by a series of rapid shifts of perspective and focus, effectually dissolves the distinctions between persons, substances and spaces, creating an impression of existential simultaneity and continuity.

Let us see how she does this. Consider the opening sentence:

From the oval-shaped flower-bed there rose perhaps a hundred stalks spreading into heart-shaped or tongue-shaped leaves half-way up and unfurling at the tip red or blue or yellow petals marked with spots of colour raised upon the surface; and from the red, blue or yellow gloom of the throat emerged a straight bar, rough with gold dust and slightly clubbed at the end.

This sentence consists of two, structurally equivalent, repeated clause patterns (prepositional phrase + V + S + participles + NP). Unexpected syntactic inversion localizes or arrests reader progression. (Sinclair, 1966; Fowler, 1977) The nominal progression (flower - bed - stalk - leaves - throat - bar - end) is delayed by recurrent pre-modifying phrases. The reader's sequence and rate of observation is tightly controlled by the unpredictable syntactic structure.

eg There rose perhaps a hundred stalks spreading into heart-shaped and tongue-shaped leaves ...

In addition to complex pre-modification, nominals are followed by participial post-modifiers which provide a 'surplus' of continuing detail exceeding expectations.

eg	<u>leaves</u>	half-way up and unfurling at the top
	<u>red or blue or yellow petals</u>	marked with spots of colour raised upon the surface
	<u>a straight bar</u>	rough with gold dust (slightly) clubbed at one end

This combination of syntactic arrest and release impels close reading. The reader's attention is confined to a tightly controlled observation sequence: along the stalk of the plants, to the colour of the petals, to the movements of these colours on the earth, to a pebble, a snail shell and, finally, to a drop of water.

The verb tense is the preterite which normally suggests singulative, completed action, but we are unexpectedly confronted with alternative possibilities:

The light fell either upon the smooth, grey back of a pebble, or the shell of a snail with its brown, circular veins, or, falling into a raindrop, it expanded with such intensity of red, blue and yellow the thin walls of water that one expected them to burst and disappear.

The alternatives suggest iterative, repetitive action, but there is a sudden shift:

Instead the drop was left in a second silver grey once more, and the light now settled on the flesh of a leaf ... Then the breeze stirred rather more briskly overhead and the colour was flashed into the air above, into the eyes of the men and women who walk in Kew Gardens in July.

There is an odd alteration of focus here. Tense oscillates between iterative and singulative past, immediate and generalized present. The moment of observation is suspended in an ambiguous time and the events described acquire features of all these time settings. The passage continues:

The figures of these men and women (note, those who walk in (all) Julys) straggled past the flower-bed with a curiously irregular movement

A general class (recurrent men and women in all Julys) has been, as it were, singled out, actualized, given a specific setting, and placed in a specific past. The passage goes on:

The man was about six inches in front of the woman, strolling carelessly ... These men is unexpectedly replaced by the man in a sudden sharpening of focus. The moment described is part of the immediate present and, simultaneously, part of a timeless season of all Julys. The reader, constrained by tightly controlled syntax and subjected to unexpected shifts in tense and focus, experiences a dual vision that is, at once, general and specific, past and present. As distinctions between past and present are dissolved, so are the borders between speech and thought:

... he wished to go on with his thoughts.

'Fifteen years ago I came here with Lily', he thought. 'We sat somewhere over there by a lake and I begged her to marry me all through the hot afternoon ... Tell me, Eleanor. D'you ever think of the past?'

'Why do you ask, Simon?'

There is a shift to the flower-bed and to the snail which appeared to be moving very slightly in its shell. It appeared to have a definite goal in front of it.

Words of estrangement here signify an external view, but, suddenly, the perspective becomes an internal view and the reader's focus is no longer directed down on the flower bed, but outward, and horizontally from the snail's perspective:

Brown cliffs with deep green lakes in the hollows, flat, blade-like trees that waved from root to tip, round boulders of grey stone, vast crumpled surfaces of a thin crackling texture - all these objects lay across the snail's progress ... Before he had decided whetherto circumvent the arched tent of a dead leaf or to breast it, there came past the bed the feet of other human beings.

With these sudden twists to his viewing lens, the reader is required to renegotiate viewing positions: now outside a scene, now in; now distant, now microscopically close - the boundaries of substances, minds, space and time are disregarded. Despite this, there is no disorientation or lack of coherence. The highly cohesive but unpredictable syntax acts as a strait-jacket, arresting the reader's focus then playing with it, resetting, cutting and shifting so that there is no established viewing position: there is the flower-bed and the gardens in July, but it is a July of present and pasts, and a flower-bed of ambiguous dimensions.

6.2.2 Deviant Collocations

Verbs which normally take animate subjects are combined with inanimate features of the atmosphere: sunlight and shade swam over their backs in large trembling irregular patches

Words are at first solidified: The ponderous woman looked through the pattern of falling words ... She stood there letting the words fall over her.

And then animated like insects:

Words with short wings for their heavy body of meaning, inadequate to carry them far and thus alighting awkwardly upon the very common objects that surrounded them.

And the insects themselves are given attributes of intelligence and purpose: the snail operates with definite goals; it attempted to cross, stepped off rapidly, considered, was doubtful, determined, took stock. Humans, on the otherhand stroll carelessly, are irresolute, pointless and vague. Verbs possessing human subjects are simple and repetitive: straggled, walked, wished, thought, spoke, talked, looked, saw.

6.2.3 Patterning in 'Kew Gardens'

These manipulations of syntax and lexical combinations are not arbitrary but patterned. There is deliberate confusion of tense, a shifting of internal and external perspective, and the recurrent combination of animate verbs and inanimate subjects. Patterning is also a structural feature of the story, as can be seen by our detaching the story from the discourse.

The story of 'Kew Gardens' consists of a series of six vignettes which can be summarized simply as follows:

- 1 A man and a woman walk past a flower-bed and recall past times.
- 2 A snail begins a journey across the flower-bed.
- 3 Two men pass the flower-bed speaking of dead spirits.
- 4 Two women pass the flower-bed speaking of people.
- 5 The snail begins to creep under a leaf.
- 6 A young man and a woman walk past the flower-bed and decide to have tea.

There is obvious symmetry in the structure; the two outer stories deal with a man and a woman, the two inner stories contrast two women with two men, and the stories are separated by the two journeys of the snail. The narrative focus is the flower-bed and, from this, by successive shifts in focus, the narrative presents a cross-sectioning of existence and of lives past and present, of species, of substances. The six vignettes are framed by a prologue and an epilogue which are semantically and structurally equivalent. They both portray a progression from flower-bed to colours to light and air.

In the epilogue paragraph, the whole of existence sliced across on that hot July garden day is drawn together in heat and colour. The focus rises from the flower-bed, to the thrush, up to the butterflies to the roof of the palm house and beyond to the drone of an aeroplane.

The shapes and colours of flowers in the flower-bed are reflected in the shapes and colours of men, women and children, and these are seen to be dissolving like drops of water in the yellow and green atmosphere. In a sudden shift of perspective, Woolf gives a 'bird's-eye view' of the scene she has described microscopically, and juxtaposes on this a picture of events and existence continuing simultaneously somewhere beyond:

All this time the motor omnibuses were turning their wheels and changing their gear ...

6.2.4 Summary

We have seen how the patterned recurrence of linguistic forms and syntactic

manipulation can serve as means of focussing reader attention and creating special effects. In 'Kew Gardens', the structural and syntactic patterning imposed by the writer promotes reorientations in focus and viewing position which convey, in palpable form, the theme of existential continuity.

In 'Flowering Judas', consistent manipulation of verb tenses promotes complex changes in the reader's orientation while establishing formal and semiotic links between disparate sections of the text. Time is pushed into the foreground of perception in this story, and, for this reason, examination of the unexpected use of tense makes a possible starting point for analysis.

6.3 Confusion of Tense in Porter's 'Flowering Judas' (ed Cochrane, 1969:306-318)

Summary

Laura, aged 22, is a teacher in Mexico who employs herself in her spare time by working as a go-between for the revolutionaries under Braggioni. She visits the revolutionaries who are imprisoned and takes messages to those who are in hiding. Braggioni is 'courting' her, and has, for the past month, spent each evening in Laura's room singing to her with his guitar, but she has resisted his attentions as she has resisted others in the past, and will continue to do so although she senses imminent and violent death awaits her as a consequence.

6.3.1 The Use of the Simple Present Tense in 'Flowering Judas'

'Flowering Judas' is almost wholly narrated in the simple present tense, a departure from narrative convention: narrative customarily adopts the preterite. In English, the simple present tense has the capacity for dual reference: it can denote what is contemporaneous at the time of utterance, as in a sports commentary, for example; or it can denote what is timeless, habitual or eternal. The time setting chosen for this narrative is thus an ambiguous time, but it is not sustained throughout the entire narrative, for, unexpectedly, at intermittent points, narration slips into the preterite. Such deliberate manipulations of time warrant closer investigation.

Let us look at the opening sentences of the story:

- 1 Braggioni sits heaped upon the edge of a straight-backed chair much too small for him, and sings to Laura in a fury, mournful voice.
- 2 Laura has begun to find reasons for avoiding her own house until the last possible moment, for Braggioni is there almost every night.
- 3 No

matter how late she is, he will be sitting there with a surly, waiting expression, pulling at his kinky yellow hair, thumbing the strings of his guitar, snarling a tune under his breath. 4 Lupe the Indian maid meets Laura at the door, and says with a flicker of a glance towards the upper room, 'He waits.' 5 Laura wishes to lie down, she is tired of her hairpins and the feel of her long tight sleeves, but she says to him, 'Have you a new song for me this evening?' 6 If he says yes, she asks him to sing it. 7 If he says no, she remembers his favourite one, and asks him to sing it again. 8 Lupe brings her a cup of chocolate and a plate of rice, and Laura eats at the small table under the lamp, first inviting Braggioni, whose answer is always the same: 'I have eaten, and besides, chocolate thickens the voice.'

Analysis:

Key: The numbers below refer to the sentences correspondingly numbered above.

T = Timeless present denoting habituation

C = Contemporaneous present denoting immediate, specific acts

- 1 T? C The base structure Braggioni sits and sings to Laura suggests timelessness, the habitual, but the absence of time markers (every day, usually, invariably) and the use of specific modifiers (straight-backed, furry) prompt a contemporaneous interpretation. The reader is required to suspend his judgement, and is poised on the 'frame' of the work (Uspensky, 1973), undecided whether he is in the fictional world witnessing a specific moment, or outside surveying summary, habitual, events.
- 2 T (has been ... is almost every night). These verbs denote the habitual present.
- 3 The ambiguity of 1 above is restated. No matter how late she is suggests habitual present, but the specificity of Braggioni's actions (pulling kinky yellow hair, snarling a tune) and the use of the future tense (will be sitting) carry connotations of immediacy.
- 4 The sudden back-tracking of time (Laura is still closing the door, cf 1) suggests specificity (C) for meets, says. Retrospectively, the reader interprets 1 - 3 as descriptions of a habitual event (T time), background to the events which are about to occur on this occasion.
- 5 At this point, it appears the story has 'got under way'. We are in a specific present, suggested by the specificity of hairpins, long tight sleeves and this evening, ie C time.
- 6) These impel a revision of 5. Alternatives do not exist in C time without 7) the use of future tense in the first conditional, ie If he says yes,

she will ask him to sing it. 5 - 7 must be read as T time.

- 8 Now there is considerable ambiguity: **brings, eats** could be C time, ie specific time, but **is always** denotes T and this conditions the two former verbs so that they too take on connotations of the habitual, T. Yet the element of contemporaneous present remains: **Lupe brings her a cup of chocolate and a plate of rice.** The use of the indefinite article **a** militates against the 'habitual' reading, whereas the use of the possessive pronoun (**her cup of chocolate ... her plate of rice**) would have confirmed the idea of repetition and routine.

The discourse, in flowing in and out from the habitual to the specific confuses the two times, and what might be happening NOW becomes indistinguishable from what always happens. The ambiguity is sustained for the next two paragraphs, and then, in paragraph 5, we learn **These long evenings have spoiled a long month for her.** The present evening, it seems, is indistinguishable for Laura from any one of the other evenings in the long month, so that the whole month is compressed and held within the present moment ...

But as we read on, it becomes apparent that the present tense refers not only to the specific present (this evening) and all the evenings in the long month, but to a wider present, a more generalized present which embraces her living in Mexico, her teaching, her revolutionary activities, etc:

- 9 She wears the uniform of an idea (T? C?)
 10 She slips now and again into some crumbling church ... (T)
 11 She loves fine lace ... and there is a tiny edge of fluted cobweb on this collar (T C)
 ... which is one of twenty precisely alike, folded in blue tissue ...

This whole period of her life, of being in Mexico, of working for the revolutionaries, is indistinguishable from the present specific moment just as **this collar** is indistinguishable from twenty others, all precisely alike.

The present expands, too, towards the future:

Laura feels the slow chill, a purely physical sense of danger, a warning in her blood that **some** violence, mutilation, a shocking death, wait for her with lessening patience. She has translated this into something homely, immediate, and sometimes hesitates before crossing the street ...

The weight of the future (given physical expression in Braggioni's vast ominous bulk) and its threat of danger are suspended over her - and extend back into her past.

Eventually, a specific present (unambiguous) begins to emerge:

Tonight Laura envies Mrs Braggioni ... Laura has just come from a visit to the prison, and she is waiting for tomorrow with a bitter anxiety as if tomorrow may not come, but time be caught immovably at this hour, with herself transfixed, Braggioni singing on forever, and Eugenio's body not yet discovered by the guard.

The enigma of time is now partly explained. Time has been caught for Laura immovably at this hour: the ominous threat of Braggioni, and the imminent death of Eugenio have suspended the passage of time, and Laura is transfixed in time between danger and death. The narration at this point remains in the specific present:

Braggioni says: 'Are you going to sleep?' ...

He asks her to load his pistols ...

He asks her 'Are you not in love with someone?' etc, etc

So we can determine three presents (ETs) in this story:

ET1 The generalized, outer present of Laura's life in Mexico.

ET2 The 'middle-depth' present of the long boring month of evenings listening to Braggioni's songs.

ET3 The immediate present of this particular evening, which has started like so many other evenings but is now beginning to diverge and become singular. This divergence is indicated by unambiguous time-markers: today, yesterday, tomorrow, and by the sudden use of the past tense in the dialogue: Today I found Eugenio going into a stupor ...

We can tabulate the three times as three distinct 'stories':

ET1 Wider present: Laura teaches
 visits prisons
 takes messages to fugitive revolutionaries
 feels not at home in the world
 denies all external events

ET2 This month: Laura comes in every night and eats
 sits and listens to Braggioni
 feels imminent danger of death
 wants to run away but does not do so

ET3 Now, this night: Laura has come from Eugenio who is dying
 denies being in love with anyone
 denies being loved by anyone
 oils and loads Braggioni's pistols
 looks into the barrel; feels faint
 tells Braggioni about Eugenio
 wants to run away but does not do so
 goes to bed
 counts herself to sleep
 hears the tolling of the midnight bell

At this point the story slips into the past tense:

Without a word and without fear, she rose and reached for Eugenio's hand, but he eluded her ...

In using the present tense, Porter has transfixed time in a state of unresolved ambiguity and, consequently, the effect is of time suspended in anticipation of imminent danger and death. When the latter event occurs, and Eugenio comes as a ghost in the dream (his hand was fleshless ... his eye sockets were without light) time is able to slip on its way and become past.

6.3.2 The Use of the Past Tense in 'Flowering Judas'

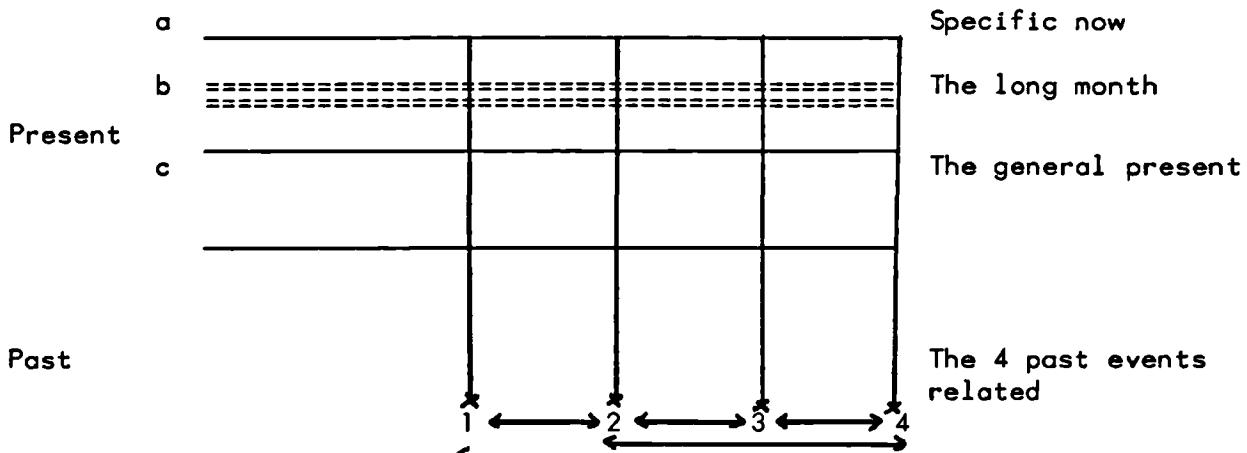
The reader is shifted in and out of the three presents so that they become blurred and indistinguishable, and only gradually does the present specific moment detach itself from the temporal confusion that makes Laura's life. There are, however, clear moments which stand out from the undifferentiated swirl of present, and these are singled out in past tense narration.

At four points in the story, narration slips into the preterite:

- 1 A young captain ... attempted to express his desire for her ...
(Laura) spurred her horse at the wrong moment (and escaped)
(29 lines)
- 2 A brown shock-haired youth came and stood in her patio ... and sang.
(Laura threw a flower so that he would go away but he remains.)
(17 lines)
- 3 Braggioni's past is told: Once he was called Delgadito by all the girls and married women who ran after him ... When he was fifteen, he tried to drown himself because he loved a girl, and she laughed at him. 'A thousand women have paid for that' ...
(14 lines)
- 4 The 'Eugenio story' is told in the past tense, first in Laura's report to Braggioni:
Today I found Eugenio going into a stupor ... I told him if he waited only a little while longer you would have got him set free ... and later, in the dream:
... and she clung first to the stair rail, and then to the topmost branch of the Judas tree ... and at the sound of her own voice, she awoke trembling, and she was afraid to sleep again.

These unexpected transitions to the past tense serve as frames to block off and foreground events narrated in these sections so that they are set in relief against the undifferentiated blur which is the present, and in their isolation from the rest of the narrative, become linked by relations of temporal equivalence, semantic parallelism and contiguity (Vygotsky, 1921:149). These four events are the only events which exist outside the vast engulfing and transfixed present of Laura's life. We could demonstrate their relationships to the narrative 'mainstream' and to each other by means of a diagram:

Future



The stories deal with 1) resistance, 2) love, 3) danger and 4) death.

Stories 1 and 2 are stories of Laura's rejection of love. They illustrate what we learn of her thoughts in the narration: of her **negation of all external events**, and how the **very cells of her flesh reject knowledge and kinship in one monotonous word**. No. No. No. Story 3 is the story of Braggioni's rejection by a girl: **a thousand women have paid for that**. This story is linked thematically (semantic parallelism) with 1 and 2 and, also, contiguously because the danger implicit in Braggioni's grim statement **is the danger Laura awaits in her uneasy premonitions of the future and anticipation of the consequences of her rejection of Braggioni**:

She knows what Braggioni would offer her, and she must resist tenaciously ...

There is nothing to do but sit patiently and say 'No', when the moment comes ...

Story 4 also tells of a rejection - Eugenio's refusal in the dream to take Laura's hand (**he eluded her with a sharp sly smile and drifted away**) and Laura's thrice-repeated denial:

No, said Laura, not unless you take my hand, no ...

No, said Laura, not unless you take my hand ..

Laura cried No! and at the sound of her own voice, she awoke ...

The four stories, 1 - 4, are thus intertwined, and hang together in the 'outer present' story of Laura's rejection of Braggioni on which they are superimposed.

6.3.3 Summary

The shifts between present and past frame these four sections of the narrative, singling them out and distilling them. As a series of separate fictions foregrounded against the backdrop of the indistinguishable present, they become linked perceptually by relations of parallelism and contiguity in the way that two flashing lights at opposite ends of

a spectrum become perceptually linked by an illusorily horizontal light.

The first three stories repeat

love - rejection	escape
love - rejection	no escape
love - rejection	punishment

and this pattern conditions our interpretation of the enigmatic Eugenio story:

love - rejection	death?
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The unexpected manipulation of tense which thrust time into the foreground of 'Flowering Judas' thus play an integral role in the story. Tense changes in the surface expression create deeper structural contrasts which differentiate narrative levels and cue thematic focus.

By contrast, the element which 'pushes itself forward insistently' (Tynanov, 1924:44) in 'Who Dealt?' is the narrative voice. Since we began this series of analyses with Lardner's story, it makes a fitting conclusion to return to it for an investigation of the micro-text.

6.4 Voice, Deviance and Irony in Lardner's 'Who Dealt?' (ed Cochrane, 1969:295-305)

In 'Who Dealt?', foregrounding is achieved primarily by the filtering and fragmenting of the discourse, ie by tampering with the normal conversational situation in excising interlocutors' contributions, and fracturing the cohesion of the discourse by ellipsis, breaks, topic switches, the use of 'syntactic dissonance', etc. In this way, a 'gap' is opened up between N and an implied author, which permits the reader's construct of an under-current ironic metatext.

6.4.1 Deviance and Foregrounding

We can usefully refer to Jakobson's model (1960) of the constituent factors of the normal speech event and Uspensky's 'planes of perspective' (1973) to see how this comes about, and the consequent deformative effect on the other elements in the story. Jakobson schematizes the factors in the following way

	content	
addresser	message	addressee
	channel	
	code	

In 'Who Dealt?', this model is distorted by the devices of splitting and combination. An addresser (N) is transmitting a 'spoken' message to fictional addressees, but the situation is deviant in a number of respects.

Although the discourse is ostensibly directed at N's addressees, their utterances have been effaced. There is, moreover, an 'excess of information' given to the interlocutors: N tells them things they already know, so that the message is directed past N's immediate addressees to an addressee beyond. These redundancies are, of course, signs to the reader. The addressee role is thus split. N's utterance is deviant as conversation, and it is also deviant as narrative: it is randomized, incoherent, it lacks a 'narrator', dialogue tags, description, etc. The effect of this distortion is a foregrounding of the voice. There is, as it were, excessive focus on the utterance, and pushed as it is into the field of perception, it becomes the object of the reader's scrutiny so that it signals conflicting or ambiguous information about the speaker. The source of this additional, unspoken information is a 'shadow' addresser - in Booth's terms, the 'implied author' (1961:60). Thus, both roles are split: there is a dual addresser and a dual addressee, and the result is an ironic text.

6.4.2 The Ironic Text

How the implicit, ironic text emerges from the discourse has recently been investigated by Brooke-Rose in her study of the metatext in Henry James's 'The Turn of the Screw' (1977). Her work is taken as a starting point. Attention here is focussed on the following considerations: first, how a reader 'learns' to recognize the ironic code inexplicit in the text; second, how he comes to a realization of the narrator's 'fallibility'; and third, the extent to which irony is the consequence of a duality which operates on all levels of the text under scrutiny.

6.4.3 The Fallible Narrator

In 'Who Dealt?', although the reader is confined to N's point of view in time and space, and 'held' unrelieved to N's voice, he increasingly diverges from N. This shift is brought about partly because of the 'excess of information' in N's discourse and, partly, as the inevitable consequence of 'excess of focus' on the utterance. The effacement of interlocutors' remarks and the unrelenting stream of prattle and interrogation are the means by which the discourse draws attention to itself: it becomes the object of the reader's scrutiny and evaluation and the source of a simultaneous undercurrent of inferred ironic and perjorative commentary on N's character. The discourse is at two levels: the level of literal exchange - the overt discourse between N and her narratee - and the level of covert exchange between implied author (IA) and implied reader (IR). At this latter

level, a knowing and 'superior' author invites the reader to share his knowledge and assumptions at the expense of the butt.

Apart from the rather blatant transgressions of the conventions of normal social etiquette and bridge play, it is N's deviance from discourse and linguistic conventions which sets her up as a fallible narrator and an unsympathetic protagonist.

6.4.4 Discourse Conventions and Narrator Unreliability

N flouts the 'turntaking' conventions of discourse interaction (Schegloff, 1973), holding the floor without pause, asking questions without waiting for answers, and preventing others from participating. Moreover, she violates what Grice (1967) has called the 'co-operative principle'.

Briefly, N provides excess of information in telling her addressees what they already know, thus breaking the maxim of quantity,

eg ... it's just as if I'd known you all my life, like he has.
 ... we've only been out there three months, at least I have.
 ... nearly all of his kid books, they have your name in front.

She tells untruths (maxim of quality) as in

No, indeed, I'd rather play than do almost anything ... and Tom doubled and I left him in it. Isn't that wicked!

Almost the entirety of her discourse is irrelevant to the game at hand (maxim of relation) and, moreover, is rambling, disconnected and repetitious (maxim of manner).

She uses syntactic structures which militate against the semantic content of her utterance, creating an effect of 'syntactic dissonance':

eg she establishes a desire for precise accuracy in what she is about to say:

... No, Tom, I'm going to tell Arthur even if you hate me for it ...
 Let me see, how was it Tom? You must help me out. Well, if I don't get it right, you correct me ...

She then establishes the truth of a claim

... You have to be a fast runner to be a half-back and Tom could run awfully fast. He can yet. When we were engaged we used to run races and the prize was ...

But what happens subsequently is a disintegration of message content brought about by

a an almost unending paratactic syntax loosely co-ordinated by and, so that the message 'loses its shape' -

Well he wanted to play football at Yale
 and he was getting along fine
 and the other men in the team said he would be a wonder
 and then one day they were having their practice
 and Tex Jones, no, Ted Jones - he's the coach -

he scolded Tom for having the signal wrong
 and Tom proved that Jones was wrong
 and he was right
 and Jones never forgave him ...

- b excessive attention to irrelevant detail -
 ... Tex Jones, no, Ted Jones ...
- c an increasing frequency of non-specific pro-forms -
 put him tackle or end or someplace like that where you can't do anything ...
- d a total abdication from the relevance or truth of the message -
 ... Well, anyway, it was something ...

In this way, the incongruity of the syntax conflicts with the professed importance of her statement and the overall (perlocutionary) effect is denigration. This is N's own ironic code which the reader comes to read as 'When N appears to be x-ing she is really y-ing.' In this case, N appears to be boasting of and boosting Tom when she is really ridiculing and denigrating him. So, when N professes to 'rather play than do almost anything else and admits ... it's a wonder I'm not jealous; especially of you, Helen, the statements take on a negative truth value and N's unreliability and tendency to dissemble are established.

6.4.5 Linguistic Conventions and Narrator Unreliability

The erasure of the interlocutors' utterances from the discourse means that the reader is drawn into the discourse as an active participant and required to reconstruct the hidden dialogicity. Because of this, his sensitivity to ambiguity consequently is increased. Reconstruction of the dialogic voice involves recognition of the illocutionary force of both spoken and 'unspoken' utterances and recuperation of the participants' reactions from what is implicit in N's utterance:

... All right, Tommie, I won't say another word!
 ... All right, dear, I won't make you blush.
 ... All right, Tommie; I'll shut up.

There is no direct characterization here, but the clues provided are enough for the reader to build up a 'reverse image' which he can fill out on the basis of his life and literary experience of stereotypes (the loser, the hen-pecked husband, etc). N's own character emerges despite herself: the syntax and vocabulary signal a coherent commentary over and above the content of her discourse. It is this coherent commentary which Brooke-Rose has called the metatext (ibid).

6.4.6 Author's Metatext

This is essentially the reader's text for it depends for its inference on

the reader's attention. It indirectly tells the reader what N does not state directly. In 'The Turn of the Screw', the narrator's repeated use of possessives, her exaggerations, her preference for impersonal constructions (*it came to me*) reveal her instability, her hidden desire for love, power and possessions, etc (Brooke-Rose, *ibid*). Similarly, in 'Who Dealt?', systematic patterns in N's syntax and vocabulary set up a coherent undercurrent of characterizing commentary.

N's vocabulary is significantly restricted in range and power: there is marked repetition of a small number of modifiers (*so much, how much, how crazy, wonderful treat, wonderful Helen and Arthur, so wonderful* - all on the first page); frequent use of non-specific proforms (*and everything, out there, it was something*); excessive use of hyperbolic forms of expression (*raved about your voice, I'm dying to hear it, I won't say another word, ... even if you hate me for it ...*); her tendency to speak in exclamatory forms (*Thank heavens! ... Three whole months! ... Imagine! ... Isn't that wicked! ...*) to use domineering causative structures (*I made him ... I made him keep it ... I broke Tom of ...*); and to make assertive statements (*I believe a person ought ... I think it's a great deal better for a person to ...*). Loosely co-ordinated paratactic structures predominate over other more complex co-ordinative structures (eg embedding) and these, together with a markedly high incidence of incomplete sentence forms, elliptical utterances and repeated interrogatives without pause (denying 'interactional space' (Schlegloff, *op cit*)) create an impression of hurried, unplanned, incessant speech and characterize N as gauche, girlish, distracted and yet, simultaneously, domineering and insistent.

6.4.7 Narrator's Metatext

This emerges from N's direct comments on herself and her character:

eg *It's a wonder I'm not jealous ...
I'd rather play than do almost anything ...
I keep after him until he confesses ...
I can worm things out of people ...
I just want serious, classical things like 'Humoresque' and 'Indian Love Song'.*

I'm wild about books - really worthwhile novels like 'Black Oxen'.

N offers these as true assessments and positive features of her character, but the reader is sensitive to inherent anomalies, eg incongruities (*serious classical music ≠ 'Humoresque'; worthwhile book ≠ 'Black Oxen'*); falsity (*I'd rather play ... etc*); and (suspected) understatement (*I keep after him until he confesses ...*) with the result that N's own evaluations of herself militate against her, and the reader's assessment is perjorative.

6.4.8 The Polyphonic Text

This reconstruction of the metatexts reveals the curiously 'polyphonic' nature of the level of expression in 'Who Dealt?'. The monologue, paradoxically, is not 'mono' in its effect at all: a better description would be 'quadraphonic'. There are four voices:

N's utterance
 the hidden dialogic voices of the silent players
 the author's metatext, signalling N's fallibility
 N's metatext signalling her duplicity

The 'layering' of the expression level correlates with a 'layering' of content noted in the earlier analysis of 'Who Dealt?', (see 4.1.0).

There, it may be recalled, we saw how a paradigmatic 'chorale' effect on the plane of story is achieved by the concatenation and embedding of a repeated sequence which itself is a compound of two syntagms - a performance syntagm (victory-defeat) and a 'contractual' syntagm (make-break contract). In the discourse, this layered message is shattered and 'projected on to the axis of combination' (Jakobson, 1960:353) by fractation and framing. What our analysis illustrates, then, is the essentially continuous nature of structure. Both the form of the expression (discourse) and the form of the content (story) signal the same message. A literary text as Posner points out is 'many times encoded' (1976:5).

6.5 Summary: Some Characteristics of Short Stories as Revealed in Analysis

The foregoing chapters have attempted to apply principles developed from structuralist poetics and linguistics in short story explorations. Various entry points to the different levels of narrative have been tested and we are now in a position to draw together some of the findings and derive general principles about the nature of the short story.

6.5.1 Ellipticity and Intensity of Impact

A number of the stories analysed illustrate the characteristic tendency for short story writers to employ suggestion rather than elaboration in their writing. In contrast with the novel, which provides scope for expansion and explicit elaboration of detail, the short story is marked by absence of features. In 'The Wasteland', only the barest clues are given to establish setting and identify character. Setting in 'The Facts in the Case of M Valdemar' is indicated by a single reference to Chamber. The central character in 'The Wasteland' is given no name, age, occupation or race. Only his actions and fear (not his thoughts) are described. In

'The Facts in the Case of M Valdemar', on the other hand, Poe supplies such details as name, calling, appearance and voice for the patient, Valdemar, but there is no representation of his thoughts or feelings; while Wilson, in 'Raspberry Jam', focusses on Johnnie's thoughts and feelings, omitting any reference to appearance. In 'Who Dealt?', the discourse stands alone, pruned of setting and authorial commentary. There are no descriptions of characters or setting, no illocutionary markers such as 'She complained, protested, pleaded', etc. The discourse is a dialogue with the participant responses effaced, leaving an unsupported dramatic monologue. The reader is thus drawn into an extremely active role as producer of the absent features and is required to infer the setting, the characters and their utterances. In consequence, he works 'overtime' with an intensity of involvement which would be impossible to sustain over a longer text.

In approaching any work of fiction, the reader has to break through the 'frame' dividing his present reality from the world represented in the narrative. The classical novel allows for a gentle and leisurely entry, with explicit and expansive chronological signposting and the gradual building up of 'intersubjectivity'. In the short story, however, the reader's entry is more often abrupt and disturbing: events are generally 'in medias res', the characters, unidentified and the clues offered sparse. Consider the following examples:

The moment he got off the bus, he knew he was in danger.
Paton, 'The Wasteland'

There were two men in charge of the outpost.
Conrad, 'An Outpost of Progress'

The Picton boat was due to leave at half past eleven.
Mansfield, 'The Voyage'

There is no preceding discourse to which the reader can refer for help with the Picton boat, or the outpost, or he. The references in each case operate to propel the reader forward into an illusory, assumed, intersubjectivity. He has to hypothesize, revise and infer at an intensive rate and the 'pay off' for these exertions is an intense involvement in 'making' the text. In this way, the ellipticity of the short story exacts intense concentration, and this explains why, once he has entered into the frame, 'the very soul of the reader', as Poe put it, 'is at the writer's control'.¹

6.5.2 Ellipticity and the 'Plural Text'

By its nature, an elliptical text is potentially 'plural' or polysemous.

¹ Poe, E A (1842), 'Review of Twice-Told Tales in Graham's Magazine May 1842.
(Reprinted in Selected Writings, Harmondsworth: Penguin Books 1967, p 446)

The more explicit a work is, the more restricted its band of meaning potential. Scientific texts characteristically strive for total lack of ambiguity and the discourse, in consequence, is 'sealed' by careful use of cohesive devices and precise, 'frozen' terminology. The elliptical short story text, on the other hand, contains gaps which provoke reader participation and require him to contribute extraneous information from his experience and imagination to complete the text. The 'plurality' of the text - its 'meaning potential' - multiplies in proportion to the reader's capacity to contribute. By its very ellipticity and characteristic effacement of expected features in what Lotman has called the 'minus device' (1976), the short story is potentially more 'plural' than the novel, since it forces the reader to reach into his total store of wisdom (knowledge, experience, understanding) in order to complete the text.

6.5.3 Semiotic Expansion

The foregoing analyses have pointed to another characteristic of the short story - how writers exploit resources, linguistic and narrative conventions, to effect a 'semiotic expansion' in constructing a dual vision, or the double articulation in an ironic text, or enlarged semiotic space and the creation of new, unprecoded meanings. One of the ways we have seen in which a short story may 'double itself' or 'bulge' is in the fusion of content and expression levels. In literary texts, the relationship between focus and content is continuous: form is mimetic of content. In 'Who Dealt?', as we have just seen, the duality of the ironic text is accompanied by a concomitant splitting of elements throughout the structure of the work; there is a splitting of addresser and addressee, a splitting of the utterance and a fracturing of the underlying narrative structure. This fractation extends to the level of expression where syntax is marked by breaks and ellipsis and the text lacking in coherence and cohesion. In both 'The Mark on the Wall' and 'Kew Gardens', changes in tense and the alternations of proximate and distant deictics effect reorientations in perspective by which the reader palpably experiences the expressed theme of temporal and existential continuity. The tendency of literary texts to 'say the same thing' on different levels means that analysis cannot be limited to the level of verbal expression: stylistic and structural analysis must proceed in tandem.

Expansion of form is another type of semiotic expansion encountered in stories. Parallelism, as in 'Who Dealt?', and framed stories, as in 'The

'Fall of the House of Usher' and 'Flowering Judas', are all ways of reaching into other time spaces and enlarging the scope of the story. We have seen how time is stretched by the devices of repetition and insertion, and expanded by the exploitation of ambiguous tense reference.

In 'The Wasteland', Paton enlarges the referential scope of his story by evoking the style of biblical narration and, in this way, universalizes the events portrayed. The framed stories in 'The Fall in the House of Usher', which are semantically parallel to the central narrative, have a similarly expansive effect: as semantic equivalents they perform an echoic function, reverberating above the story line and magnifying its effect.

Because the comparatively small form of the short story permits only the suggestion of character attributes, writers frequently employ combination as a means of 'bulking' character outlines. As Widdowson (1975:168) and Fowler (1977:41) both point out, character may be presented in combination with other elements in a work. Harry, in 'Fanny and Annie' takes on the energy, heat and light of his industrial environment; and Usher and the House in 'The Fall of the House of Usher' share the same attributes.

This 'thickening' or doubling of message and form occurs in all aspects of stories. Writers employ the primary devices of repetition, combination and contrast to expand form, enlarge semiotic scope and create fresh, non-precoded meanings. These devices can be seen in operation at all levels in the stories analysed above.

6.5.4 Repetition, Combination and Contrast in Stories

6.5.4.1 Repetition

Repetition occurs at the level of deep structure in 'Who Dealt?' which, as we saw, is constructed on a basic syntagma that is repeated four times. Structural repetition is used in 'The Wasteland' and 'The Facts in the Case of M Valdemar' to retard action and increase suspense. In 'The Fall of the House of Usher' and 'Raspberry Jam', it functions as a focussing device to draw attention to the 'dominant' - the house in 'The Fall of the House of Usher' and the motifs of spies/eyes and pink/blood in 'Raspberry Jam'. In an earlier chapter, an instance of structural parallelism - the repetition of an event on another level - was noted. In Joyce's 'The Dead', Gabriel's delayed recognition of his wife who stands on the landing above him parallels

in miniature his anagnorisis, or 'epiphany' at the end. Syntactic repetition in 'The Wasteland' evokes the rhetoric of oral narration found in biblical parables and this universalizes the events portrayed. The repetition of equivalent syntactic patterns in 'The Mark on the Wall' mimics the struggle in thought to locate truth. The repetition of pronoun forms, the definite article and non-specific verb forms in 'The Wasteland' creates a style reminiscent of parables. By the repetition of nominal and gerund patterns in 'The Mark on the Wall', Woolf evades a commitment to tense and is able to convey the notion of continuity and contemporaneous existence.

6.5.4.2 Combination and Contrast

The principle of combination is evident at every level, too. Analyses have revealed stories compounded by concatenation, embedding and bracketing. Free indirect discourse (FID) represents the combination of authorial and character speech which results in a dual, ambiguous utterance. In a number of stories we have seen how writers are able to combine divergent points of view to present a dual vision of events. In 'Mark on the Wall', Woolf combines past and present tense to dissolve the conventional distinctions relating to time, and Porter, in 'Flowering Judas', fuses the instantaneous with the habitual to create a wider, ambiguous present. The combination of verbs with inappropriately animate subjects exemplifies the principle at work on the syntactic level. Woolf adopts this technique in 'Kew Gardens' to contrast the solidity and reality of life with the insubstantiality of human existence.

Widdowson (1975:48ff) has discussed ways in which literary discourse dissolves the normal amalgams of sender/addressee. He cites other instances of splitting - the separation of tense and aspect, and the severing of reference forms from referents. Structural analysis demonstrates the tendency for this to occur at all levels of the narrative. At the level of deep narrative structure, we have seen how syntagms are split by the insertion of other syntagms to produce a new narrative sentence ('Who Dealt?'). We have seen, too, how the ironic text is produced by a splitting of the phraseological and psychological planes from the ideological. In 'the Wasteland', the single plane of psychology is split, severing the sensory and mental processes. Analyses have shown, too, how writers exploit tense and deictic contrasts as framing devices and create patterns of contrast to express basic thematic oppositions. We have seen how characters are polarized in sets and how the environment 'teams up' with character in the expression of theme.

6.6 Conclusion

In these analyses, a number of starting points have been tested. In Chapter 4, we focussed first on the underlying structures of story, first in a process summarization of plot structure and subsequently in an analysis of basic narrative propositions and narrative sentence. In both cases, we were able to indicate correlations between the deeper, abstract structures identified and the linguistic structures of the text. In Chapter 5, focus was on the compositional structure of narrative (the macro-structure) and on the manipulations and expansions wrought by the discourse. The formalists' notion of *fabula* (original story) was used as a norm against which elements foregrounded by the compositional structure are laid bare. Structural foregrounding (dominance) is accompanied by concomitant linguistic foregrounding. This chapter has demonstrated a method of analysis that takes features foregrounded in the language of the text as a starting point.

All of these approaches have progressed from the initial starting points to the exploration of other levels of text organization. Two conclusions seem clear in consequence. First, there are many entrances to a text as Barthes (1975:116) points out. We have taken as our entrances various prominent formal features, both structural and textural. Inevitably, these have led to consideration of the semantic organization of the work analysed. Secondly, a work is a totally integrated organization, structured on many levels, the elements and levels interrelating. Analysis has shown how choices on one level have ramifications on other levels. There is, as Bakhtin points out, no discontinuity in the relationship between the linguistic forms of a message and its overall structural form: 'The linguistic message can only be understood after attention is paid to the overall structure' (1929:168). For this reason, it is argued here, satisfactory analysis must take a 'structural approach' in the fullest sense of the term. By that is meant, attention to the linguistic and compositional organization as well as the deeper syntactic and semantic structures of the work under consideration.

The overall goal in these analyses has been to demonstrate procedures that might have application in a pedagogical situation. The place of such procedures, and of short stories in general, is the subject of the next chapter.

Chapter 7 Pedagogical Implications: The Short Story, Literature and Language Teaching

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Chapter 7 Pedagogical Implications: The Short Story, Literature and Language Teaching

7.0 Introduction

In the previous chapters we have considered various theoretical approaches to narrative fiction and their application in short story analyses. We now need to consider what relevance these theories and practices can have for teaching.

It is no new observation to point out that literature is seriously neglected in ESL teaching at present. Thirty years ago, the teaching of English to both native and non-native speakers was viewed as part of a broad education in the humanities, and literature played an unchallenged and established role in this tradition (Strevens, 1977:60). However, with the growing influence of applied linguistics in the intervening decades, the teaching of English to non-native speakers has become a separate field with its own specialized aims and techniques. In this context, 'English teaching' has come to mean specifically 'language teaching', curriculum content to be defined exclusively in linguistic terms of structures and language uses, and the whole endeavour become a more utilitarian one with the emphasis on communicative skill-getting or on language attainment for specific occupational purposes. The mastery of literary texts, it is often pointed out, has little bearing on the learners' needs to understand or produce more functional written or spoken forms of the language. The status of literature has, in consequence, seriously declined, and in the narrower, functional context, it has been dismissed as irrelevant, impractical and esoteric. 'The study of literature', writes Blatchford (1972:6), 'is a luxury that cannot be indulged during the limited time allocated to English.'

Literature is seen by many as an influence that is actually counter-productive to the attainment of a functional command of the language: literary texts with their stylistic mannerisms, deviant usages and confusion of registers, make unreliable models for the language learner, and premature exposure to them, it is feared, can endanger the novice who has no way of determining the appropriacy of such usages for real life. Furthermore, the traditional mode of literature teaching is anathema to the desired 'communicative methodology' of modern language teaching. Functional approaches imply a 'pedagogy of participation'

(Widdowson, 1976:76) and 'task-oriented teaching' (Johnson, 1979:200) with the teacher playing a facilitative rather than a disseminative role. By contrast, the traditional modes of literature teaching have undergone no such revolution. Evans (1979:14) writes, 'Literature is taught as a body of knowledge or opinion, transmitted to passive students by experts. The only teaching methods in common use are the lecture and seminar (which is often a disguised lecture). Students listen and respond with impersonal essays.'

In the emergent countries of the English-speaking commonwealth, English literature has declined for other reasons. The colonial model of teaching was, in large part, simply a transplantation of the Home syllabus - aims, content and procedures - and it was assumed that English literature would be taught, regardless of the linguistic, sociological or cultural context (qv Holloway, 1961:21). With the attainment of independence in various African, Pacific and Caribbean territories, new literatures have emerged, indigenous syllabuses have been devised to meet the needs of the new nations and the earlier, complacent, chauvinistic assumptions are no longer appropriate. 'Literature in English' has not, generally speaking, retained the central position accorded 'English literature' in colonial times.

As teacher training courses give more time to the growing body of information about language teaching, there is less available for literature. Blatchford (op cit, 7) observes that few training programmes in the USA incorporate literature as a requirement, and a survey of recent ELT texts for teachers and teacher-trainees confirms the impression of neglect. Two 'African' texts - Bright and McGregor (1970) and Ellis and Tomlinson (1980) - deal specifically with literature and extensive reading, but Broughton et al (1978) and Rivers and Temperly (1978) make only brief mention of it and do not discuss teaching procedures at all. The business of ELT, it seems, is conducted increasingly by teachers who, while professing an interest in language, have little concern or knowledge about literature (Widdowson, 1983:34). In Papua New Guinea, a generation of student teachers, reared on a 'functional syllabus' with no formal exposure to literature, are now taking a teacher training course in English in which there is no literature component.

Despite this current state of neglect, the feeling persists, especially among those whose origins are in mother-tongue teaching - who were perhaps drawn to English teaching by a personal enthusiasm for literature -

that it should have a more central role in ESL teaching if a satisfactory way of 'harnessing' it could be found. Strevens (1980:6) concedes, 'There is still a place for the study of literature', and then goes on to state, 'but it is a much smaller place, relative to the volume of language teaching; to retain even that diminished place, literary studies now have the unfamiliar and unwelcome task of justifying themselves.' There is a great deal of uncertainty about the precise place literature should have in language teaching, and the arguments purporting to justify it have often been confused and unconvincing. In the main, these have focussed on literature's role as a stimulus to the imagination, as a means of initiation into a 'target' culture, as a source of pleasurable diversion in language learning or as a model and aid in language teaching. Pattison (1963:35) writes, 'Appreciation of the nature of literature and a command of the teaching of literature are assets. They enable (the teacher) to call his pupils' imagination to the aid of language learning. His teaching itself becomes more imaginative.' Broughton et al (op cit, 114) claim that 'Even the most elementary learner can derive pleasure from the traditional rhymes and riddles ... or from simple but aesthetically complex forms.' Others have seen literature as a device for reinforcing language learning. Tired of the formulaic language of structure drills and of contrived dialogues, they look to literature as a refreshing reservoir of engaging, supplementary practice materials (Bradford, 1968:202).

All of these approaches fall short as convincing justifications for the inclusion of literature because it is seen essentially as an optional extra, a diversionary reinforcement to the serious business of language learning - enriching, but dispensable. Other materials - newspaper articles, jokes, songs, anecdotes - could presumably serve the desired purpose equally well. A convincing argument for the inclusion of literature in a language curriculum must make reference to what is specific to literature and provide a functional rationale for its place in the programme.

From the literary critic's point of view, F R Leavis offers what he sees as the specific benefits accruing from a study of literature:

'The essential discipline of an English school is the literary-critical; it is a true discipline: only in an English school, if anywhere, will it be fostered, and it is irreplaceable. It trains, in a way no other discipline can, intelligence and sensibility together, cultivating sensitiveness and precision of response and a delicate integrity of intelligence - intelligence that integrates as well as analyses and must have pertinacity and staying power as well as delicacy ... There is no need to add at the moment, by way

of indicating the inherent educational possibilities of the literary-critical disciplines, than that it can, in its peculiar preoccupation with the concrete, provide an incomparably inward and subtle initiation into the nature and significance of tradition.' (1943:34-35)

There are several problems with this view. In the first place, the supposed benefits are of a vague and idealistic kind: the aims visionary rather than programmatic. Furthermore, as Widdowson (1975:73) points out, the supposed effects are by no means literary-specific; there are other disciplines equally capable of inducing sensitivity, integrity and staying power, etc. Such an approach, moreover, has doubtful relevance for the foreign student of English, for these aims, albeit expressed in general terms, are, at the same time, too specialized for the foreign student: geared as they are to the development of literary critics, they fail to distinguish the gulf between the native and non-native speaker, and to recognize the important, socio-cultural differences. Finally, Leavis begs the whole question of access. There is no mention of language, or of how the teacher might train his students to reach this degree of awareness and response. The assumption is that access is somehow through implicit aesthetic criteria and the student's own intuitive judgement of these; however, even with the native speaker, as C S Lewis points out, this is an unlikely event, and the 'all-important conjunction "reader meets text"' tends to deteriorate into a reliance on critics' interpretations and 'the tendency to see books through the spectacles of other books' (1961: 128-129). For non-native speakers, the whole problem becomes doubly difficult, and any proposal to incorporate literature into an ESL programme must take account of this.

7.1 Some Problems in Incorporating Literature into an ESL Programme

To begin with, there are the difficulties that arise from the students' incomplete mastery of the language code. Literary texts are 'uncontrolled' in the sense that vocabulary and syntax are neither selected nor modified to suit a particular level. Typically, they exploit the code in novel, ambiguous and/or deviant ways which render them inaccessible to the student with basic vocabulary and structures derived from a graded course of instruction. Even when he has attained considerable mastery of the grammar and lexicon, understanding will be problematic unless the student has acquired some notion of the stylistic and rhetorical value of these linguistic elements in use. He needs a grasp of what sentences are worth in the whole - their semantic import for, say, plot or authorial comment.

Secondly, there are the problems arising from the students' lack of exposure to literature in general. In order to make sense of literature as literature, some knowledge of the characteristic conventions and forms of literature is required, some sensitivity to the qualities which make the text a literary work. These are not problems specific to a non-native speaker, of course: implicit in every mother-tongue English literature course is the assumption that specific knowledge and strategies have to be acquired in order to read literature with appreciation. With the non-native speaker from a background with no tradition of written literature, however, the problems are more pronounced.

Finally, there are cultural impediments to access. So much of what English-speaking readers take for granted - the whole social, moral and literary tradition - is alien to young Papua New Guineans, for example. Faced with what Warner calls 'the problem of the missing background' (1967:191), they may have sufficient linguistic competence to read, say, Wyndham's The Midwich Cuckoos, but their lack of interest in and understanding of the English village life portrayed may be a deterrent to perception of the universal predicament presented in the novel.

7.2 Traditional Solutions to the Problems of Teaching Literature

Traditionally, ELT teachers, reluctant for whatever reasons to jettison literature entirely, have sought ways of circumnavigating these problems. Many have resorted to simplified versions of literary texts; others, decrying what they regard as 'unwonted violence' to literature, have preferred to use authentic extracts from selected texts; while purists, averse to any form of dilution or extraction, have argued that the only solution is to delay literature teaching until such time as the language learner can cope with the texts in their authentic form.

All of these tried solutions stem from a confusion about the role that literature is supposed to play in a language education, and none of them offers a satisfactory approach to literature teaching. Students presented with simplified versions of literary texts may be reading stories, but they are not reading literature. This is because, in the process of simplification, the text ceases to be a literary work and becomes a paraphrase, an alternative version. This causes problems of another sort. Simplification involves the imposition of vocabulary control within a specified range, some reduction in sentence complexity, the alteration or abridgement of various descriptive, narrative or commentary passages

presumed to be culturally or cognitively difficult and the standardization of any deviant forms (structures, dialects, punctuation). Marckwardt (1978:55) reveals the inconsistent and apparently ad hoc nature of vocabulary substitutions in differently simplified versions of a Jack London story. He shows how the simplification procedures have resulted in unidiomatic expressions and greater length of text. Widdowson (1975a:186) points out that simplification can increase the difficulty of a text when the characteristic linguistic clues which facilitate comprehension in the original are destroyed in the paraphrased version. Literary texts, as we have seen in previous chapters, are 'many times encoded' (Eco, 1977:271). Writers work the language items into patterns which integrate on different levels and provide a redundancy which thickens, enriches and foregrounds meaning. The pruning involved in simplification can result in a thinning down of those clues and a consequent increase in difficulty. Substituting 'simpler' words for the original vocabulary choices may create another set of problems, for often the more basic substitutions have wider referential power than the originals, and the reader has the additional problem of selecting an appropriate connection from a subsequently broader range of meaning potential (Widdowson, *op cit*, 186).

The primary objection to simplified texts is that they achieve no recognizable pedagogic purpose. The process of simplification 'iron's out' of the work the very qualities which distinguish it as literature: mastery of the simplified version is thus no preparation for a subsequent encounter with the original. Nor, since the language is brought within the learner's existing linguistic capacities, can the reading of simplified texts be properly considered 'language extension': the students are getting reinforcement of what they already know, but, given the problems alluded to above, in a suspect form, little different from the contrived dialogues and passages which characterize the less enlightened language teaching.

Another tried solution has been to select passages from novels and stories and to present these to students for study. The extracts are selected on the assumption that they are within the students' capacity and short enough to sustain interest and motivation. There are problems, too, with this approach. In the first place, extracts chosen for their linguistic accessibility may not, in fact, be culturally or psychologically accessible to the students. Secondly, the extraction and isolation of a passage necessarily involves the cutting of cohesive ties and the consequent risk of rendering certain semantic relations with the original text meaningless. The seriousness of this will depend on the number of cohesive devices

referring to elements in the work which are not realized or explained in the extract. Since most cohesive links are anaphoric rather than cataphoric, the least destructive form of extraction is to take the opening section of a story or novel (Cook, 1980:58). However, the beginning of a story demands an intense labour of negotiation and prediction from the reader, and while the restriction of focus to the opening paragraphs can be a stimulating and instructive way of drawing attention to the procedures involved in reading fiction, unless the student is then given the opportunity to gauge his predictions against the outcomes devised by the author, the activity can become a frustrating and unsatisfying exercise, unrelated and meaningless. One solution for possible use in the early stages of literature teaching is to combine selection with summary, presenting the student with the opening and concluding paragraphs, and linking these with an intermediary section and a few summary sentences of the teacher's own devising.

Those spurning the use of simplified texts and extracts have argued for the postponement of literature teaching until late secondary or tertiary level on the grounds that literary appreciation is not possible until the learner has attained an adequate command of the language and considerable experience of other types of discourse. Halliday et al (1964:85) advise teachers to 'ensure that no student is pushed into literary work until he has sufficient linguistic ability to understand, enjoy and appreciate the literary texts he will be studying.' It is not clear, however, what we should count as 'sufficient linguistic ability' or how literary readiness should be determined: is fluency in the language the criterion, or correctness, or appropriacy, for example? The assumption that this linguistic competence, however it is determined, will be a sufficient preparation for a satisfactory encounter with literature is challenged by Culler:

'To read a text as literature ... one must bring to it an implicit understanding of the operations of literary discourse which tells one what to look for. Anyone lacking this knowledge, anyone wholly unacquainted with literature and unfamiliar with the conventions by which fictions are read, would, for example, be quite baffled if presented with a poem. His knowledge of the language would enable him to understand phrases and sentences, but he would not know, quite literally, what to make of this strange concatenation of phrases. He would be unable to read it as literature ... because he lacks the complex "literary competence" which enables others to proceed.'

(1975:114)

Postponing literature, and by implication, the opportunities to develop these other, specific skills and knowledge, divorces literature teaching

from language teaching, and, in effect, literature from language. In consequence, the students' linguistic knowledge and skills are seldom brought to bear consciously upon the works they study: in their enthusiasm to render 'what the work says' to his students, the teacher more often by-passes the words on the page to focus on the vision of experience portrayed as he personally apprehends it. Yet literary texts are, in the first instance, pieces of language, and they exploit this language in characteristic ways. Access to whatever more abstract semantic and aesthetic qualities they may possess must begin with the 'concrete datum' of the words on the page, but too often these are circumnavigated in paraphrase and explanation.

This separation of language and literature tends to lead to a narrow, exclusive demarcation of literature as 'belles lettres' or 'great works' which are studied chronologically or in isolation but without reference to other forms of literature - such as folk, popular, children's literature, comic strips, riddles - or other types of non-literary discourse.

If literature is reserved for the advanced stages of language learning, and taught separately from language, the danger is that it then becomes a content subject, and the teaching methods used are accordingly information-centred with heavy reliance on notes, study guides and biographical details - in all, on secondhand information about books for regurgitation in examinations, rather than on the development of strategies for independent access. Where the students' personal response to a work is encouraged, without concerted reference to the language of the text, there is no means of demonstrating explicitly how meanings are arrived at, or what gives rise to a particular response, and the interpretative operation becomes for the student something of a mystery, recondite and personal, with the clues inaccessible to all but a privileged, intuitive few.

The close study of the language of literary texts does have a central place in the 'practical criticism' advocated by the followers of Richards and Empson, but examination is largely conducted on the basis of intuition and seldom shows clearly the link between the critic's interpretation and the formal features of the text (Doughty, 1977:59). The activity is thus more impressionistic and subjective than systematic.

7.3 An Argument for Literature in Language Teaching

The most compelling arguments for teaching literature in an ESL situation

have been advanced by Widdowson (1975). He proposes we use literature to develop the interpretative procedures required for communicative language use. Communication, he argues, involves more than the ability to compose and comprehend sentences: the language user needs to know what the sentences count for in use, i.e. their value as discourse (*ibid*, 80). Meaning is not a fixed entity, the summative product of the signification of elements in an utterance, but of the value these items take on according to their linguistic and situational context, and in the light of the reader's knowledge and experience; and this can only be arrived at approximately, by a process of 'negotiation' (Widdowson, 1974:156) or what the ethno-methodologists have called 'practical reasoning' (Garfinkel, 1967). The interpretative procedures required for this operation have to be developed. Widdowson's argument is that literary texts make the ideal testing ground for developing these procedures because literature uses the conventional resources of the code in unconventional and unexpected ways to create new, unprecoded meanings (*ibid*, 159). The interpretation of literature is thus more problematic and the negotiating procedures involved more conscious and overt. Posner (1976:6) writes:

'The "authentic code" of a literary text presupposes knowledge of the linguistic system, but it is unknown to the recipient in advance and must be constituted in the act of reading ... Interpretation is like deciphering a secret code present only in a single text of which only some conditions of its use are known.'

The way to teach literature and simultaneously develop the desired discourse-processing skills, Widdowson maintains, is to adopt a problem-solving approach in stylistic analysis of the texts of poems and stories. This would entail investigating the way language operates in normal, conventional use. In this way, he argues, the student would gradually develop an insight into the communicative potential of the language he is learning (1975:81ff).

If we adopt the sort of approach outlined by Widdowson and use literary texts to develop communicative skills and insights into the way language operates, this does not mean ignoring the difficulties literature presents for language learners, but rather exploiting them and, at the same time, shifting the learner's focus to the facilitative features characteristic of literary discourse. Fiction, it is claimed here, is inherently suited to this purpose because it possesses features which assist interpretation: it employs linguistic and structural redundancy so that the message is encoded many times over; it is linguistically and structurally organized in ways which arrest and propel the reader; its fundamental structures are the familiar structures of narrative, albeit transformed or subverted by the discourse. These features, if brought to the attention of the learner, can play a facilitative role in interpretation.

7.3.1 Redundancy in Literary Texts

The preceding analyses of short stories have shown how through complex patterning of lexis, syntax and narrative structure literature encodes a redundancy which signals meaning simultaneously on many levels.

Linguistic items, for example, pattern together to create a characteristic cohesion which 'thickens' the writer's message. Consider the following extract from Steinbeck's The Pearl (1948):

In his chamber, the doctor sat up in his high bed. He had on his dressing gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of egg-shell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers wide to get them out of the way. His eyes rested in puffy little hammocks of flesh and his mouth drooped with discontent. He was growing very stout, and his voice was hoarse with the fat that pressed on his throat. Beside him on a table was a small Oriental gong and a bowl of cigarettes. The furnishings of the room were heavy and dark and gloomy.

(Pan Books, 1982:16)

Here, two networks ('fatness' and 'luxury') are woven out of a redundant density of synonymous and collocating elements. A functional description might have stated simply: 'The doctor was extremely rich and lived in a state of luxury.' Steinbeck's description, elaborate and repetitive, concretizes the nature of the man's wealth and fatness, combining these into a statement about his personality - his self-indulgence and discontent - and contrasting these and his voluptuous lifestyle with the austere poverty of the villagers. In this way, meanings are 'filled in', amplified and given a breadth of association not exhibited in functional discourse types. This multi-encoding - what Eco (op cit, 270) calls 'high cost information' - improves the reader's chances of making the appropriate semantic connections in his reading; and, at the same time, prepares him for subsequent encounters with texts by increasing the range of meaning and associations he can summon up in the future.

7.3.2 The Hermeneutic Nature of Fiction

Fiction exhibits features which, if exploited, can facilitate the development of students' organizational and structuring skills in reading. The procedures involved in following a plot are fundamentally those required for structuring any piece of discourse. Confronted with a stretch of text, the skilled reader formulates predictions based on a set of expectations, or schemata (Vernon, 1955). His reading is largely a matter of confirming or modifying these. For fiction, there is an open set of

potentially relevant schemata which he can choose from - detective, revenge, romance, etc - and the reader has to proceed more carefully to discover which schema fits (Widdowson, 1983:30). The clues are concrete rather than abstract, and prediction and evaluation are more conscious and frequent. Stories are engineered to arouse expectations, to encourage predictions and to frustrate these constantly. The reader has to search continually for meaning and clues and his desire to know acts as a powerful structuring force. In the process he is required to strain his linguistic abilities to the utmost. Interest is sustained in a story by the titillation of expectations at all levels of the narrative. We have seen how short story openings exploit in combination the functions of cataphora and deixis to project the reader into the fictional world of narrated events, conveying at the same time an effect of immediacy and actuality, eg *The moment that the bus moved on he knew he was in danger* ('The Wasteland'). The reader's attention is held to the text by the inexplicit linguistic elements - the definite article and the unresolved pronouns - and projected forward for the realization of their referential value. This cataphoric thrust operates also at the structural level in foreshadowing and retardation. Barthes's Hermeneutic Code (1975) is an attempt to describe the grammar of suspense - the ways in which stories are engineered to sustain reader interest. Barthes isolates ten stages in the posing, development and eventual resolution of plot enigmas (*ibid*, 26). Each stage is an unfolding of clues or false trails which serve to increase, confirm or deny expectations.

7.3.3 The Learned Aspect of Story Structure

The hermeneutic appeal of story derives from its fusion of known and unknown, of the familiar and the unexpected. In structuring a plot, a reader unconsciously draws on his stock of story grammars or plots derived from prior experience of narrative. The more experience he has, the more he has to draw on. These internalized schemata - traditional sequences such as, for example, lack-liquidation, transgression-punishment, discovery of the truth - assist him to identify the key elements in an initial situation and form the basis of his predictions about possible outcomes. Much of what constitutes narrative, therefore, is already known but, in the case of the language learner, obscured by the unfamiliar surface forms. If students are made aware of this residual knowledge and of ways writers subvert or transform these basic structures, their tolerance to the unknown linguistic elements will be increased, and they will discover structuring

strategies which facilitate the decoding of the text.

The approach suggested here uses literature as an integral component of language teaching, to be taught in conjunction with language, not as a model for improving language production, but as a type of discourse which, because of its innovative and ambiguous nature, can expedite development of those discourse-processing strategies needed for participation in any discourse.

7.4 The Role of Stylistics and Structural Analysis

If we wish to exploit the capacity of literature to develop communication strategies in our learners, we must ensure that literature is taught in such a way that students are actively engaged in the interpretative process. If teachers act as mediators and translators or disseminators of secondhand information in literature lessons, this is unlikely to occur. The student needs instead to be shown how his existing knowledge of the linguistic code and of literary forms can provide access to the texts he is confronted with.

A stylistic approach takes the text to pieces to show how it works, i.e. how the elements of the language system work to form textural patterns and how these in turn function as communication. 'The value of stylistic analysis', writes Widdowson, 'is that it can provide the means whereby the learner can relate a piece of literary writing with his own experience of language and so extend this experience' (1975:116).

Stylistic analysis of the language of a literary text provides the initial access and is therefore a necessary stage on the way to literary appreciation. It is not, however, sufficient if the learner is to experience the full range of responses and work is capable of stimulating. As we have seen, a literary work is a complex structure comprising many levels of coherence: the thematic, proairetic, symbolic, semic and cultural, to use Barthes's terms. The ability to read literature, as Culler says (1975: 113) requires skills and knowledge over and above those involved in decoding; such abilities, for example, as being able to identify the essential ingredients of a plot, to construe character and theme, to identify narrative stance and to perceive irony. Stylistic analysis deals with the visual and auditory aspects of a work, its linguistic arrangement: the surface text. Structural analysis comprises all aspects, textural and non-textural, but is focussed predominantly on the abstract structures

that lie behind the words, on identifying the elements in these structures and showing how they combine into integrated levels of coherence to create an 'affective', aesthetic composition. Stylistics and structural analysis are not competing or conflicting areas of operation, but extensions of the same basic principles of enquiry: analysis and comparison. Both investigate how the elements in a system (linguistic or literary) combine to create new meanings. Both seek to relate these to the conventional codes which they exploit: stylistics to the conventions of normal discourse creation; structural analysis to the conventions governing literary genres, narratives, poetic forms and such like. An approach which combines structural investigation with stylistic analysis, will, in the first instance provide the student with a means of access through the language of the text, and, subsequently, with the necessary concepts, strategies and terminology for exploration of the more abstract levels of literary organization.

These cannot be developed overnight: the fault with much literature teaching has been its apparent assumption that the learners have somehow already acquired the necessary skills for reading literary texts, and 'studying literature' in consequence, by-passes questions about comprehension, interaction or how the reader structures a work, for consideration of tangential sociological, psychological or philosophic aspects. 'Assumptive teaching' according to Herber (1970:30) 'assumes that the skills needed have already been mastered or will grow in the course of the activity.' It is this reliance on osmosis for the development of literary competence that contributes to the persistent view of literature as difficult and esoteric, inaccessible to all but an initiated elite. What is needed, instead, is a programme of instruction which systematically and progressively sets out to incalculable the required knowledge and skills in a way which relates them to the learner's developing mastery of English and his latent knowledge of literature accumulated during his lifetime.

7.5 The Role of the Short Story in an Integrated Literature Programme

7.5.1 Practical Considerations

Short stories can play a central role in the literature programme. There are, first of all, clear practical reasons for making this claim. Stories are brief enough to be read in a single sitting, and can be dealt with to some satisfaction within a forty or sixty minute English period. Because they are a smaller form than the novel, they have a more contained,

focussed structure and fewer characters. Typically, they represent a single line of action without the complexity of sub-plots which is characteristic of novels, and this action develops rapidly, not in the slow, working-out of a novel, but in a sudden freezing of a situation, for example, which presents the juxtaposition of two unexpected incompatibles. In comparison, the whole action is telescoped and, as Suleiman writes, 'no sooner does the beginning end than the ending begins' (1975:33).

Short stories encompass a wide range of narrative possibility, from those in which action and plot predominate to those which, plotless, are quite lyrical and poetic. Not only is it thus possible to select stories of increasing complexity in presentation and content, but, through short stories, students can encounter all the major genres in fiction: detective, romance, westerns, horror stories and science fiction.

Above all, stories are intrinsically motivating: they deal with interesting situations and characters, removed from the students' own mundane reality, and present them in ways which make them seem immediate and actual. ELT materials writers have fallaciously assumed, it seems, that students can only be interested in what they are familiar with, yet experience shows students enter into fiction with an undisguised eagerness not evident in their confrontations with textbook reading passages.

7.5.2 Pedagogical Considerations

The main reasons for selecting short stories as a point of focus in devising a literature programme are pedagogic. The short story can be viewed as a kind of nexus point which links traditional and oral forms with poetry, on the one hand, and the novel, on the other. There are clear affinities between stories and, for example, proverbs, which as Shklovsky (1919) points out are 'unfolded' into fables. In stories, the 'thematic germ' is integrated into the whole fabric and structure of the work. Puns, according to Shklovsky, are a collapsing of the joke or humorous tale. Traces of these forms can be seen in the modern short story. 'Indian Camp' and 'The Wasteland', for example, are proverbial in that the linguistic surface in both is reduced to a minimum, the spatio-temporal world represented is a confined one, and the preoccupation in each is with a single and specific existential issue. Stories concluding with a sudden, sharp twist, as in Saki's 'Open Window' or Bierce's 'Occurrence at Owl Creek Bridge' preserve traces of the joke, but unlike jokes, the twist is not

the revelation of some absurdity, but of information that was hidden in the earlier parts of the story and emerges to illuminate the final situation.

In the 'simple' forms - fables, folk tales, dilemma stories and stories of origin - we find the basic elements of fiction: events, character types and roles, setting and theme. On a continuum of literary forms, these are the most 'translatable'. The story is preserved at the expense of text. Stylistically different versions of 'Cinderella', for example, are found in different anthologies, but the story 'content' is relatively constant and recognizable. Many traditional stories have undergone more than stylistic change: only the underlying structure is preserved while 'surface variables' - characters, events and objects - differ from country to country. The old European Tale, 'Mother Holle', for example, appears in India as 'Roll of Cotton' and in Papua New Guinea in a number of forms including the Southern Highlands 'Pig Woman'.¹

¹ Personal communication from P Chakravarti (University of Papua New Guinea) and P Kuvi Iralu, student at Goroka Teachers' College, 1983.

The basic ingredients in all three stories are the same: the less favoured of two siblings is given a task by a step-mother (spinning/ to spin cotton/ to look after a pig). He/She suffers a mishap (the cotton blows away/ the 'bobbin falls down a well/ the pig falls over a bank) and on the way to rectifying it is asked to perform three different tasks (shake an apple tree, take bread out of the oven, untie a dog/pick betel nut, cut ripe bananas, etc). These are done willingly and the son/daughter is rewarded by an old witch/man. When the step-mother learns of this she sends the other child on an identical errand, but failure to perform the tasks results in dire punishment ...

Using simple forms such as these, teachers can introduce the basic ingredients of story, and illustrate the difference between 'deep' and 'surface' structure in narrative. Students will then be in a better position to appreciate the role of 'discourse' and conscious use of language in their subsequent encounters with literary stories.

At the other end of the continuum is poetry, the least translatable of literary forms. Like poetry, the short story relies for its effect on elliptical and oblique statement. Conceivably, a literary programme might focus initially on simple forms and move subsequently through a range of stories in increasing narrative and stylistic complexity to close study of

the language of poetry.

Given our principal aim of developing discourse-processing skills, there are other reasons for selecting short stories as the basis of a literature programme. Because of its size, the short story employs suggestion and ellipsis. The absent features have to be inferred, and this involves the reader in active production of the text. He has to contribute information from his own experience and imagination in order to 'flesh out' the world outlined in the text. Participation of this sort is required to some degree in all reading. However, with short stories, the participation is necessarily more intense. As Iser points out (1978:46), 'the more explicit the text, the less involved (the reader) will be.' Because ELT texts are written to display features of the language system, they are by nature more explicit, and the learner who is restricted to a diet of such texts will likely fail to realize the essentially dialogic nature of reading, and, in consequence, be unable to play the necessary active role of participant in his own reading.

All the 'clues' for this construction are contained in the short story text: there is no external reality to which the reader can turn to verify or clarify the events portrayed. Moreover, as Barthes (1966:89) states, 'Everything has meaning ... No unit ever goes wasted'; thus, unlike the reader of conventional discourse, who is able to skip large chunks of text in a search for the information relevant to his established frame of reference, the reader of fiction is obliged to read carefully, with close attention, and the procedures involved in interpretation are, as it were, foregrounded by the nature of the text.

Interpretation involves realization of the illocutionary value of the strings of words that make up the text. Thus, in addition to what Widdowson (1972:16) calls the 'signification' of the items in, say, 'there's the phone', the learner has to know whether the sentence operates in this situation as information, an instruction, a request or the expression of anxiety. Following a plot, according to Barthes (*ibid*, 101), involves a similar process at the 'macro' level - naming the significance events have in the context of the whole plot. The reader has to assess whether a handshake, for example, is to be interpreted as a reconciliation, a greeting, the establishment of a contract or whatever. This 'naming' process is part of all reading (it is implicit in the reader's recognition of prediction, exemplification, contrast, etc) but because of the dynamic nature of fiction, the naming is more frequent, more problematic, and

subject to more frequent revision as evidence accumulates to modify the earlier namings.

Another aspect of reading fiction is the need to store an accumulation of information. The initial stages of reading a story involve, says Ruthrof (1981:102), 'a dynamic phase of accumulation and storing of material'. This information forms the background to the focal situation and contains the clues required for interpretation of the story as a whole. The final scene in 'Raspberry Jam', for example, is interpretable only in the light of the preceding accumulation of detail about Johnnie's childhood, friendship and the sisters' insanity. In a novel, this accumulation is stretched over several chapters or longer: in the short story, the demands on the reader are, in one respect, less strenuous by comparison, but the more compact form also means that the accumulation is more rapid; the reader has more work to do because the clues occur in greater density.

The claim made here is that the reading of short stories brings into operation, at a more intense and self-conscious level, the procedures and skills involved in interpreting all discourse: short stories have an important place in ELT because they provide the means of developing these abilities while initiating the learner in the knowledge and skills required for reading literature.

7.6 Basic Principles

We are now in a position to draw together the basic principles characterizing the approach envisaged here. These can be summarized briefly, as follows:

7.6.1 The need for a systematic and developmental literature programme is recognized and the argument of this thesis is that 'progressive and systematic study' as sought by Frye (1970:90) is best carried out in conjunction with language, discourse and communication study. Literature, it is held, cannot meaningfully be taught without reference to language. Structuralism provides a linguistic model for the analysis of literary forms and stylistics provides the link between the abstract structures and the language system.

7.6.2 The ultimate aim in our endeavours is to bring students to the point where they are independent readers who can 'participate in the play' of literary texts and derive insight and enjoyment from their encounters. The immediate aim is to develop in students the resources for interpreting texts: discourse-processing strategies and the knowledge and skills

required for reading literature.

7.6.3 The teacher's brief, given these aims, will be to provide activities that involve students in meaningful interaction with literary texts; and to provide learners with a framework and precise categories for describing and discussing literary texts. Hrushovsky writes (1976:xxxiii) that the task is 'to try to convey to (the students) a systematic body of knowledge about literature and the tools for further questioning and analysis'.

7.6.4 These aims point to the need for a revision of both content and methodology in literature teaching. If students are to be taught the relevant literary concepts and conventions in a way that develops their strategies for interpreting texts in general, the focus has to be shifted from the interpretation of individual texts, to a much broader and active understanding of how the systems of language and literature work, and this will require a restructuring of course content. Traditionally, literature courses have been arranged by periods, genres or authors, giving students a somewhat 'blinkered' view of literature. The approach advocated here proposes a course organized as other subjects are – according to topics. Specific topics (cohesion in literary texts, syntactic patterning, the presentation of character, narrative structure, etc) will be taught with reference to a range of texts. Students thus acquainted with the conventions of the system will be in a better position to make judgements eventually about the ways an individual writer exploits the resources available to him.

7.6.5 A course organized by topics would, in practice, take on a spiral structure. The proposal here is to exploit the re-readability of literary texts by returning to stories for repeated readings on subsequent occasions to focus on other aspects, 'teasing out', as it were, other layers of construction. In this way, it is suggested, the students' growing familiarity with the story and their developing knowledge of its structural and linguistic dimensions, will open up new avenues of meaning not previously accessible in the initial readings.

7.6.6 Since the object of the programme will be to provide, literally, a 'training in reading', the traditional mode of literature teaching, in which the development of personal skills is subordinated to the acquisition of knowledge, will no longer be relevant. Facts about authors, works, periods and the properties of selected texts provide only a secondhand acquaintanceship with literature and, in the final analysis, leave little worthwhile residue. The approach needed is one which stresses

the interactive, communicative aspects of literature. Information-centred, disseminative teaching strategies are not conducive to the development of personal resources for subsequent readings.

7.6.7 Bruner (1966) sets down two fundamental principles of teaching: to relate what is taught to what is already known; and to arrange for the learner's discovery of this. The first makes teaching an essentially comparative endeavour; the second calls for an analytic, problem-solving approach. Comparison involves relating our teaching of literature to what students know about language, on the one hand, and, on the other, to their knowledge about literature. Relating literature to the rest of language experience means comparing literary texts with other, conventional uses of language (Widdowson, 1975:81ff): comparing narrative in short stories with narrative in standard newspaper reports or eyewitness accounts in journals and letters; and comparing literary descriptions with geographical or tourist accounts. What this approach entails, then, is a movement out from the conventional uses of language to an examination of how writers deploy these resources in literature. In this way, the student's growing knowledge about language structure and use, will enable him to perceive the essentially unconventional and deviant nature of literature. As Widdowson (*ibid*, 84) puts it, 'setting a literary use alongside a non-literary one will inevitably lead to a consideration of how conventional communication operates and in what respect it differs from literary encounters.'

At the same time, our literature teaching must be related to what students already know about literature. The starting point will be those forms with which the student is already familiar: in Papua New Guinea, for example, the traditional, oral forms of literature, initially, such as tales of origin, anecdotes of oral history. These can be used to teach the basic elements of fiction and to provide a narrative 'base norm' against which the elaborations and expansions characteristic of literary narrative discourse can be perceived.

7.6.8 'How to tell students what to look for without telling them what to see is the dilemma of teaching' according to Abercrombie (1960:99) and Frye echoes his predicament:

'There can be no sense of excitement or discovery, no glimpsing of new worlds of the mind, without dramatizing for the student a mental attitude that is indicative and empirical, putting the learner in the same psychological position as the most original of thinkers'.
(*op cit*, 99)

If we want the student to discover how literary discourse operates, how it differs from conventional modes of expression, and how it communicates 'extraordinary' meanings, we must devise problem-solving activities that induce him to draw conclusions about the way language operates, and draw him into an analytic exploration of the text so that he locates for himself the different levels of coherence and the convergence of structure, form and meaning - and is rewarded with the thrill of discovery that will lure him into subsequent explorations. Widdowson (1975:87ff) demonstrates the sort of inductive approach needed in a series of exercises devised to bring the student from a focussed awareness of how conventional descriptions of people are expressed to a comparative examination of literary description. Similar activities can be devised for the early stages of a course to introduce students to other aspects of fiction: the way place is presented, voice and time in fiction, theme, for example.

7.7 Course Content

What one selects for study in a literature course is inevitably influenced by the target audience in mind. In this case, it is a group of final-year Papua New Guinean teacher-trainees, specializing in secondary English teaching. All have had ten to twelve years of schooling through the medium of English, but, since it is actually a third or fourth language for the majority, and Pidgin is the lingua franca, students, in the main, have limited fluency in English and low interest and performance in reading.

7.7.1 Principles Governing the Selection of Literary Materials

Selection is in accordance with the aims of the proposed programme: to develop reading skills; to develop in students an awareness of how language operates in literature; to introduce students to the elements of fiction and to lead them to the discovery of how these function in short stories; to suggest a possible teaching sequence for teacher-trainees to implement in Papua New Guinea high schools.

The basic criterion underpinning selection is identical with that governing the selection of texts in a mother-tongue situation: literature will be chosen essentially for its appeal - its capacity to engage student interest. This presumes a degree of cultural, social and psychological accessibility in addition to linguistic suitability. Literature that is remote from the students in time and custom, and archaic in expression, is considered to have least appeal for the young Papua New Guinean, and preference is to be

given to contemporary literature. 'Literature is only fully intelligible with reference to the state of that language at that time', writes Sinclair (1963:98).

Selecting works for their appeal to students entails taking a very catholic view of literature: works will be chosen for their accessibility rather than for their value as 'good' literature, in the conventional sense, though, happily, there are numbers of works which can satisfy both criteria. Our selection will therefore comprise a range of types (popular, romance, detective, science fiction, westerns, etc) from a variety of countries: the Pacific region, the Caribbean, Africa, India and Europe as well as Britain and America.

7.7.2 Grading: Three Factors to Consider

The accessibility of a work can be estimated by reference to three parameters: linguistic, literary and cultural. A work that is linguistically accessible to a student may not appeal because of its cultural or psychological remoteness. What is envisaged in the programme, is a progression in linguistic difficulty, literary 'complexity' and cultural distance. Such a conception implies that works are gradable in terms of these parameters.

7.7.2.1 Linguistic Factors in Grading

As pointed out earlier (7.2), word counts and measures of syntactic complexity are unreliable indices of difficulty. Learners' vocabularies extend beyond those words explicitly taught, in any case. Furthermore, literary texts, it will be remembered, encode a facilitative redundancy not present in more functional discourse types. When it comes to assessing suitability, then, formal measures of readability are no substitute for choices made in the light of knowledge of both student and a wide range of texts. Although of necessity an element of trial, error and unpredictability enters the process of selection, it is still possible to gauge difficulty reasonably accurately, and predict, for example, that students will find it easier to read Paton's 'The Wasteland' than Conrad's 'An Outpost of Progress'. However, other factors in addition to the linguistic (text length, structural complexity, authorial commentary, etc) influence this assessment, the three parameters being theoretical distinctions, only. The contention here is that both works can, in a properly graded and systematic programme, be brought within the students'

capacities to read independently and with enjoyment.

In selecting passages for teaching, grading is less problematic. Specific linguistic features selected for study (intratextual patterning, abnormal collocations, parallelism, for example) can be graded according to programmatic principles, and passages chosen to exemplify these features can be ordered to present a fair gradation in difficulty.

7.7.2.2 Literary Factors in Grading

Literary works are gradable in terms of structural complexity: fables, folk tales and fairy stories are generally less complex than 'literary' forms; stories in which action dominates are likely to be more accessible than those in which discourse (description, authorial comment, extended free indirect speech) is prevalent; and those with a single line of action present less difficulty than stories in which dual plot lines converge, or a number of subplots are interwoven with the main story line. Using structural complexity as a criterion, it is possible to arrive at some gradation of complexity. Another possible index is Barthes's distinction between plot functions and indexical functions, stories in which plot functions predominate presumably being easier to structure than those in which the reader is required to construe a vast network of integrative connections across the work in the course of reading.

Below is a 'working outline' of a graded sequence which could form the basis of text selection in constructing a programme:

1 Simple forms

PNG tales of origin
 Proverbs and fables
 Indian and African folk tales
 European folk/fairy tales

2 Transitional literature

Not Only God is Ripe Enough - Gbadamosi and Beier (eds)
 'A Country Boy Quits School' - Lae Hsiang

3 'Event' stories (single line of action)

'The Waste Land' - Paton
 'Indian Camp' - Hemingway
 'The Battler' - Hemingway
 'The Sniper' - O'Flaherty
 'The Voter' - Achebe
 'Examination Day' - Slesar

4 Time

'Incident at Owl Creek' - Bierce
 'The Facts in the Case of M Valdemar' - Poe
 'City Lights' - Siuras Kavani
 'Blankets' - la Guma
 'One of the Missing' - Bierce
 'A Bride Comes to Yellow City' - Crane

5 Voice

a First person narratives:

'Betel Nut Makes Good Medicine' - Kasaiwalova
 'The Escalator' - Ihimaera
 'Sea House on the Reef' - Ihimaera
 'B. Wordsworth' - Naipaul
 'Children on Their Birthdays' - Capote

b Free indirect discourse:

'The Man Who was Almost a Man' - Wright
 'Fanny and Annie' - Lawrence
 'Eveline' - Joyce

6 Symbolism

'Blankets' - la Guma
 'Sea House on the Reef' - Ihimaera
 'Jewbird' - Malamund
 'Cat in the Rain' - Hemingway
 'The Dead' - Joyce

7 Complex texts (shifting point of view)

'An Outpost of Progress' - Conrad
 'The Lottery' - Jackson
 'The Short Happy Life of Francis Macomber' - Hemingway
 'The Dead' - Joyce

(In constructing a list of materials for study, linguistic and cultural 'progression' have to be considered as well. The full programme appears in 8.4).

7.7.2.3 Cultural Factors in Grading

Implicit in the above grading is the belief that cultural tolerance can be increased, but that teaching should begin with the literature closest to the learners in terms of social, psychological and cultural proximity. In a country which has a tradition of creative writing, this presents little difficulty. Papua New Guinea has no such tradition as yet. However, the recent re-awakening of interest in oral history has led to the publication of various collections of traditional stories re-told in English, in the main, by secondary and tertiary students. Beyond this, there is a growing number of novice short story writers who find outlets in the Press, and in a few short-lived literary publications -

Kovave (now out of print) and the recent Ondobondo, both published by the University of Papua New Guinea. There have also been published two Papua New Guinean novels to date: Eri's Crocodile (1970) and Soaba's Wampis (1977). Consequently, unlike the English teachers in India and Africa with a large range of works written in English to choose from, teachers in Papua New Guinea are obliged to make a more abrupt transition to foreign literature and at an earlier stage. This transition can be 'softened' by selecting works from neighbouring regions where customs, lifestyle and traditions are not too dissimilar: Fijian, Maori, Samoan, Singaporean and Caribbean literature offers a starting point, yet, with the influence of video and cinema, otherwise remote cultures (New York youth culture, British industrial working class, for example) can no longer be said to lie outside the imaginative range of young Papua New Guineans.

7.8 Summary

In this chapter, I set out to relate the theoretical notions discussed in earlier chapters, and the observations made in short story analyses, to the problems of teaching literature to non-native speakers of English. Some of the difficulties and weaknesses inherent in traditional approaches have been discussed. The argument advanced here is that literature teaching should proceed in conjunction with language teaching, and that literary study should be, essentially, an exploratory and comparative endeavour, located within the students' developing understanding of how the systems of language and literature operate. This is possible in an approach which is basically structural and stylistic in orientation. Such an approach, it is argued, can develop in students the requisite awareness of both the communicative potential of English and of the fundamental structures and conventions governing literature. Short stories, it is claimed, are specially suited to this purpose. This chapter has attempted to set out the main principles characterizing a linguistic-based approach. It remains, in the following and final chapter, to consider how these principles might be applied in the classroom - first, in the devising of actual teaching procedures, and, finally, within the framework of a suggested literature programme.

Chapter 8 Pedagogical Applications: Teaching Strategies and a Suggested Programme

8.0 Introduction

8.1 Level One: Traditional Simple Forms

8.1.1 Stage One: Teaching Narrative Structure Using Stories of Origin

8.1.2 Stage Two: Deep Structure and Surface Structure in Narrative

8.2 Level Two: Short Stories

8.2.1 Introducing Short Stories: How writers use reference to create a fictional world

8.2.2 Lexical Choice: Cohesive Patterning in Place Descriptions

8.2.3 Discourse: Temporal Inversion and the Dominant

8.2.4 Structural Analysis: Syntagmatic and Paradigmatic Relations

8.3 Summary

8.4 A Suggested Literature Programme for Trainee Teachers

Chapter 8 Pedagogical Applications: Teaching Strategies and a Suggested Programme

8.0 Introduction

This final chapter is concerned with practicalities - with finding approaches compatible with the problems, objectives and principles outlined in the preceding chapter, and with devising appropriate teaching procedures and student learning activities. At the end of the chapter, a summary outline is presented to indicate how the approach demonstrated here might be extended into a coherent and comprehensive literature programme. While it is believed that the programme and activities described will be generally applicable in secondary and tertiary English language teaching, the target audience of Papua New Guinean secondary school teacher-trainees has been retained in order to focus and help concretize thinking. It is for this reason that the sequence proposed here begins with Papua New Guinean oral literature, and stories of origin are used to introduce the basic concepts of story cycles, narrative sentences and character roles. It is assumed that other materials would be used in other settings, though the actual subject matter - elements of narrative structure - would remain the same.

It will be recalled that one of our aims in teaching literature, is to acquaint students with the conventions and forms of literature, and with the underlying structures governing these. This knowledge, internalized and unconscious in practised readers, forms the basis of predictions in structuring a plot; and the assumption is that to make this explicit for student learners will enable them to draw consciously on it to facilitate their reading of subsequent narrative texts. A graded teaching programme, it has been established, would start with those forms which are less complex, both structurally and linguistically, and which are closest to the students' own cultural backgrounds. The focus would then range outwards, as it were, so that the students gradually encountered works that were more innovative, and linguistically and structurally more complex.

8.1 Level One: Traditional Simple Forms

Let us consider, at this point, how initial, formal contact with literature might be established. Two stages are envisaged at this level. In the first stage, teaching would be geared to establishing the notions of underlying structure, basic patterns and roles (in this case, working with stories of origin), while stage two would focus on the distinction between story and

discourse, between underlying deep structures and surface variables, in the exploration of structurally similar but superficially different folk tales. To conserve space, the two stages are juxtaposed and curtailed here, although it is assumed that this level would involve exploration of a full range of traditional forms - riddles, proverbs, fables, dilemma stories, and others.

8.1.1 Stage One: Teaching Narrative Structure Using Stories of Origin

The aim, in this first unit of work, is to bring the students' internalized and intuitive knowledge of narrative shape and structure to the level of conscious awareness, exploiting their enjoyment of familiar, traditional stories. Thus, as a starting point, the students might be presented with a written version of a well-known traditional story of origin (eg 'The Witches' Fire' in Appendix , p 249) and, having read and narrated a number of other similar stories, be asked to consider questions such as the following:

Are these sorts of explanations scientifically true?

How would a scientist explain

eg a cassowary's brown feathers? or
a cassowary's inability to fly?

In what ways are a story-teller's explanations different from
a scientist's explanations?

What we want to draw attention to, here, is literature's capacity for conveying meanings beyond the scope of conventional expression: stories of origin present explanations of phenomena in ways that are palatable, memorable and consistent with the traditional values of the specific society they operate within. They are thus not explanations in the ordinary sense, but amalgams of normally distinct language uses: they explain, they entertain, they give moral instruction and they preserve something of the society's cultural heritage. They are, therefore, ambiguous and composite by nature, and it is this 'combined utterance' that characterizes them, that identifies traditional literature with other literary texts, and distinguishes it from conventional discourse.

Students will have realized that many of these stories occur also in other forms - as traditional dances, poems or in paintings - and we can draw on this observation to demonstrate the separability of story from the sentences and words which express it. The basic ingredients, irrespective of medium, remain the actions, the participants and the setting, time and place. Once students have read a number of stories, they can be asked to look for common elements. They can be led to discover certain recurrent 'patterns' - trickery, crime and punishment, reward, and so on - and to perceive how these combine in stories to make characteristic 'narrative sentences'. To demonstrate the fact that apparently dissimilar stories share the same, or very similar, narrative

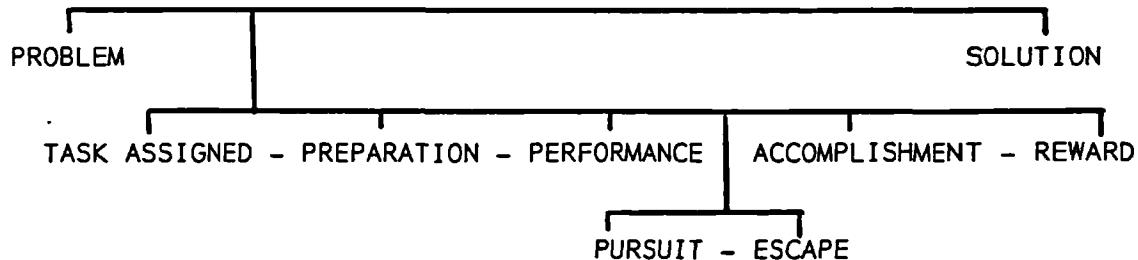
sentences. We might get the students to summarize a story as a series of simple propositions as in, for example, 'The Witches' Fire' below:

1 The people had no fire.	PROBLEM	
2 The witches had fire.		
3 The people asked Dog to steal the witches' fire.	TASK ASSIGNED	
4 Dog asked Parrot, Possum, Frog and Pig to help him.	PREPARATION	
5 He positioned the animals along the path.	FOR THE TASK	
6 He went to the witches' camp.		
7 The witches fell asleep.	PERFORMANCE	
8 Dog stole the fire.		
9 The witches awoke.	COMPLICATION	
10 They chased Dog.		
11 Dog gave the fire to Pig.	PURSUIT	
12 The witches chased Pig to the river.		
13 Pig gave the fire to Frog.		
14 The witches chased Frog across the river.		
15 Frog gave the fire to Possum.		
16 The witches chased Possum to a tree.		
17 Possum gave the fire to Parrot.		
18 Parrot flew away with the fire.	ESCAPE	
19 Parrot gave fire to the people.	TASK ACCOMPLISHED	
20 The people made a feast to celebrate.	SOLUTION	
		REWARD

The aim, here, is to set the story out in such a way that students can see the underlying structure as a movement from Problem to Solution, and identify the key stages in this process. Within the overall Problem-Solution (lack-liquidation) structure, are two embedded sequences:

- 1 a performance sequence: TASK ASSIGNED - PREPARATION - PERFORMANCE - ACCOMPLISHMENT - REWARD
- 2 a pursuit sequence: PURSUIT (OF DOG, PIG, FROG, POSSUM, PARROT) - ESCAPE

The narrative sentence can then be set out horizontally:



Such a diagram should permit students to see how the pursuit sequence interrupts and complicates the action, and how repetition of this serves to stretch the story, increasing the interest and building up to a climax - the point where the parrot escapes from the witches. This sort of analysis with a class can

demonstrate clearly the conventional structure of plot:



This structure can be distended indefinitely by insertions of subordinate sequences. 'The Witches' Fire' is a good teaching example because the pursuit sequence presents a series of 'micro' stories of origin within and parallel to the outer 'macro' story. Once the basic pattern of the story is seen, students will be able to think of other stories that have the same structure. This is the pattern, for example, of all the 'James Bond' stories (qv Eco, 1979).

Character Roles and Types

By now, a number of stories will have been read, and the focus can shift to character. We might, initially, ask students to list all the participants encountered in the stories of origin read (dog, frog, possum, parrot, pig, cassowary, bird of paradise, etc) and then to group them according to type. What will emerge, at this point, is the notion of stereotype: specific animals are associated with particular traits - the dog with cunning, the cassowary with stupidity, the bird of paradise with trickery, etc. The distinction can then be made between character, type and role, ie between form, class and function, and this can lead to the assigning of Case Grammar categories in the classification of tricksters, villains and heroes, for example, as Agents, the duped and defeated as Patients, and assistants as Instruments.

To summarize the points made so far, at this level, the aim would be to sensitize students to the underlying 'direction' and structure of narrative, so that they can see the basic impetus of story as a movement from problem to solution, or question to answer, in a process of improvement or deterioration; and thus be able to grasp the relationship of narrated events in this overall movement, ie perceiving the function of specific events and characters in initiating, developing or resolving plot. It is this awareness which enables practised readers to structure actions and events in hierarchical relationship, and to predict outcomes, and these two skills are fundamental to the grasping of any plot.

8.1.2 Stage 2: Deep Structure and Surface Structure in Narrative

The next step would be to extend students' grasp of narrative structure a little further by introducing the notions of deep and surface structure, as

a prelude to the distinction between story and discourse. One way to do this might be to present two stories (from different societies) which are structurally similar: the European story 'Mother Holle', for example (see Appendix, pp254-255) and the Indian tale 'Sukhu and Dukhu' (Appendix, p250). The students can then be asked to list the differences and similarities between the two stories. The result might be something along the following lines:

INITIAL SITUATION	Two sisters, X and Y X is beautiful, hardworking, unloved	Two sisters, X and Y X is brisk, obedient, unloved
↓ EVENT	X loses bobbin down the well She jumps down to find it	X loses cotton while spinning She goes with wind to find it
	X comes to an oven Oven asks her to take out bread X takes out bread	X meets a cow Cow asks her to sweep the stall X sweeps the stall
	X comes to an apple tree Tree asks her to shake the apples She shakes off the apples	X comes to a plantain Plantain asks her to clear the weeds She clears the weeds
↓ CHAIN OF EVENTS		X meets a horse Horse asks her to unsaddle it She unsaddles the horse
	X comes to the house of Frau Holle Frau Holle asks her to clean the house She is warned to shake the feather bed	X comes to the palace of Mother Moon Mother Moon tells her to dive twice
	X does the housework X shakes the feather bed	X dives in the river twice X is transformed by jewellery
TURNING POINT ↓ FINAL SITUATION	Mother Holle gives her gold X recovers the bobbin	X recovers the cotton Mother Moon gives her a casket
	X returns home with the gold	X returns home with the casket She discovers a handsome man in it
	* * * * *	* * * * *
	Y is jealous Y throws away the bobbin Y jumps down the well	Y is jealous Y throws away the cotton Y runs after it
	Y meets the same characters Y fails to perform the tasks Y is punished with boiling pitch	Y meets the same characters Y fails to perform the tasks Y is punished with a long nose and wounds The casket contains a snake which kills her

Students will know other stories with the same pattern, and they can be shown how this can be expressed in shorthand:

$X\bar{A}(\bar{a} \rightarrow b_3 \rightarrow c \rightarrow a)XA$

$Y\bar{A}(\bar{a} \rightarrow \bar{b}_3 \rightarrow \bar{c} \rightarrow \bar{a})YA$

X = Sister 1

A = happy

a = recover

b = succeed

c = rewarded

Y = Sister 2

\bar{A} = unhappy

\bar{a} = lose

\bar{b} = fail

\bar{c} = punished

Expressed in this form, the patterning in the story is highlighted: the two sequences are reverse images, bracketed together, each embedding triple performance sequences. Just as there are a limited number of sentence patterns in English (SVO, SVOO, SVOA, etc) which permit construction of an infinite variety of sentences, so, it can be pointed out, a limited number of story patterns underlie all the possible narratives. Variation is the result of devices such as inversion, distension, combination, recursion and substitution. Similarities derive from the exploitation of universal aesthetic principles: (parallelism, triplification, repetition, opposition and contrast) in the expression of certain universal basic truths or predicaments (here, reward for goodness and punishment for evil). Surface variants, on the other hands, as students are quick to realize, are the products of local customs and environment. Hence, the PNG Highlands' version of this story features pigs, digging sticks, sweet potatoes and bows and arrows, while coastal regions tell the story around coconuts, bananas and fishing. As a possible follow-up activity, students might be asked to produce a modern-day, urban set of variants for this same story.

It may seem, at this point, that we are a long way from stylistics and what is conventionally regarded as literature. Many tertiary ESL students (in Papua New Guinea, at any rate) have developed an aversion to literature - presumably as a result of ill-prepared exposure and what was earlier referred to as 'assumptive teaching' (p 184) and, failing to see the relevance of literature to their vocational needs, are discouraged by its inaccessibility and foreignness. Traditional literature, on the other hand, is alive and active in young, developing countries: fishing chants, gardening charms, fireside story-telling and traditional dancing are still an integral part of village life, and this means that young Papua New Guineans are much closer to their traditions and stories than the Western counterparts. The approach illustrated here has appeal because it deals with the familiar, while teaching students a fresh perspective.

At the same time, it serves to pave the way for focussing on discourse - the way stories are told. We can do this within the context of traditional literature by exploiting the increasing body of traditional stories written

creatively in English. The Yoruba tales, Not Only God is Ripe Enough, (ed Gbadamosi and Beier, 1968) is such a collection. These are freshly and colourfully told, and use similes, metaphors and epigrams, while preserving the stereotype structure of folk tales. The repeated exposure to stereotype forms, at this stage, is a deliberate attempt to engage students in conscious predictions of outcomes, based on their developing awareness of narrative structure. At the same time, of course, much of the appeal of narrative lies in its capacity to frustrate reader predictions, by delaying their fulfilment, or by surprise. Thurber's fables (1939)¹, juxtaposed with the traditional versions of Aesop, can usefully illustrate this.

The argument expressed here, then, is that, if our fundamental aim is to engage students actively in literature, it is essential that a start be made at a point close to their own understanding and sympathies, and that the teaching of concepts basic to literary study be located within this context.

8.2 Level Two: Short Stories

Once the notion of story structure has been established, the teacher can go on to demonstrate how structures and the resources of language are manipulated to produce unique effects in short stories. Initially, we will want to exemplify the distinctive properties of literary texts in general. We have said that, unlike conventional pieces of discourse, literary texts are detached from normal social contexts and function as self-contextualizing communications. As a participant, the reader is required to construct both context and message. There are no relevant external authorities to which he can turn for clarification and expansion: all the clues pertaining to the events related - location, time, the participants - are contained within the text, and the reader has to recognize the relevant signposts in order to construct the fictional world. However, in short stories, characteristically, the signs are not explicit, and must be inferred. A reader's ability to construe a value for them is dependent upon his degree of sensitivity to the 'meaning-potential' of language in use - which it is our task, as teachers, to develop.

A starting point might be to demonstrate how writers use the linguistic conventions of reference to set up an illusory shared universe with their readers, and create a context which seems both familiar and immediate. One way of highlighting literary conventions, Widdowson suggests (1975:86), is to set literary texts alongside instances of conventional language use for

1 Thurber, J (1939), Fables for Our Time, New York: Perennial Library, Harpers and Row (1974 edition)

comparison, and to devise questions which require the student to consider particular linguistic choices and to assess their value as communication. This is the approach adopted in the following unit of study.

8.2.1 Introducing Short Stories: How writers use reference to create a fictional world

We might start with a selection of brief passages for study. Below are some possibilities:

Passage A

Buffalo NY, December 28. A propane gas explosion levelled at least seven buildings in an old residential area yesterday, killing six people and injuring scores of others, officers said. The explosion went off shortly before 11 pm.

('Niugini Nius')

Passage B

'POLICE KNIFED ME'

By ANGWI
HRIEHWAZI

Uniformed policemen stabbed a man three times in the face with a sharp blade in Lae at the weekend, it has been claimed.

The incident reportedly took place after a drink-ing party at Town Street

between 10 pm and 11 pm on Saturday.

The victim, Mr Moses Sasingian, an accountant with Steamships Trading Company, was treated at the Angau Memorial Hos-pital that night and dis-charged.

Mr Sasingian said there was a drinking party in his flat at Town Street which ended in a brawl.

('Post Courier'

'Then, sometime later, a police van drove to my flat with three policemen and a policewoman', he recalled.

'Before I knew what was going on, I was punched and kicked from all sides by two policemen.

'Then one of them struck me with a blade, first above my right eye and then below the eye. 30.4.84)

'I thought they were going to kill me so I covered my face with my hands then I felt the blade sink into my chin

'I am making a strong protest to police for this and I hope the Chief Superintendent, Francis Mugugia, will do something about the stupid behaviour of his men. They were stupid, very stupid policemen.'

Passage C

In the olden days, there lived a man who was so poor that he had only one cloth, and that was in rags. He had only a single wife, and she was childless. They had no other work to do except collecting firewood in the bush. The poor man also had a friend whose name was Abinuku, who hated everybody in his heart but did not show it in his face. The poor man thought he had a friend - but in reality there was nobody to love him but himself.

'He Who Has Patience Has Everything' from Not Only God is Ripe Enough, (ed Gbadamosi and Beier, 1968:21)

Passage D

Flame-lurid his face as he turned among the throng of flame-lit and dark faces upon the platform. In the light of the furnace she caught sight of his drifting countenance like a piece of floating fire. And the nostalgia, the doom of homecoming, went through her veins like a drug. His eternal face, flame-lit now!

Lawrence, 'Fanny and Annie'
(ed Dolley, 1967: 208)

Passage E

Yesterday the six o'clock bus ran over Miss Bobbit. I'm not sure what there is to be said about it; after all, she was only ten years old, still, I know not one of us in this town will forget her.

Capote, 'Children on Their Birthdays'
(ed Cochrane, 1969: 400)

We would get the students to examine these in the light of questions which focus attention on the specific devices used by writers to evoke a fictional world.

- eg 1 Consider the time references in the passages. Which references are most specific? Most general?
Are the references to *yesterday* in A and E equivalent? How do you know?
- 2 All the passages describe events in the past.
What kind of event is described in C? What is meant by *olden days*? (5th century BC? Middle Ages? Early 19th century? Pre-war? 1960s?)
What effect does this distant, unspecified time have on the message value of the passage?
- 3 No specific indications are given of time in D. Is it the same past as in C? (His eternal face, flame-lit now!)

In E, there are two times represented. What are they? Compare E with C. What specific effect does the reference to *yesterday* have?

What we want students to realize, here, is that, unlike the news reports A and B which refer to a real, external and verifiable time, the references to time in the literary passages are ambiguous and unverifiable. It is a curiously composite time - as in D, where actions are described in past tense, but represented as if they were contemporaneous with the act of reading. Folk stories typically orientate readers to a time remote and non-specific, which universalizes the message content of the story, bestowing a certain parabolic significance on it. Short stories, in contrast, strive for immediacy and specificity: focus, characteristically, is on a specific individual at a specific moment of time.

- 4 Both B and E use the first person pronoun I. Whom does it refer to in each case?

How do we normally use the pronouns *he* and *she*? (Refer to passages A, B and C.) How are they used in D? What effect does this have?

These questions should enable students to see the way short stories often use pronouns without antecedents. Unlike the news reports, where referents are given in advance, the pronouns in D are unidentified, and the reader is drawn on further in search of clarification. This, at the same time, creates a sense of immediacy and familiarity.

The same approach can be used to draw attention to the definite article:

5 Consider how the definite article **the** is used in A and B:

the explosion
the incident
the victim

Construct a rule for the article in normal use.

Why is the article used in **the weekend** in Passage B?

How is the article used in C?

the platform
the furnace

What effect does this have?

Conventionally, **the** operates anaphorically, pointing backwards to information which has already preceded and in this way establishing intratextual cohesive links. That is how it operates in the news reports (**the explosion**, **the incident**). Alternatively, **the** can refer to information which is not given previous mention in the text, but which listeners or readers can be presumed to know in common, as in **the weekend**. **Platform** and **furnace**, however, have neither been mentioned previously, nor are they, properly, shared knowledge. Their use here, sets up an illusory familiarity, which has the effect of drawing the reader into the fictional world.

6 Re-read the passages. What assumptions of shared knowledge does the writer of each extract make? In A, for example, the writer assumes that we know a) the year, b) that **NY** is New York, which is in the USA, which is in this world and c) that we know to some extent what **propane gas** is, and what its capabilities are.

Once we have alerted students to these distinctive uses, we can then get them to see how these devices operate in a story as a whole, eg Paton's 'The Wasteland'. Initially, we might wish to restrict their attention to the opening paragraphs:

The moment that the bus moved on he knew he was in danger, for by the lights of it he saw the figures of the young men waiting under the tree. That was the thing feared by all, to be waited for by the young men. It was a thing he had talked about, now he was to see it for himself.

It was too late to run after the bus; it went down the dark street like an island of safety in a sea of perils. Though he had known of his danger for only a second, his mouth was already dry, his heart was pounding in his breast, something within was crying out in protest against the coming event.

His wages were in his purse, he could feel them weighing heavily against his thigh. That was what they wanted from him. Nothing counted against that. His wife could be made a widow, his children fatherless, nothing counted against that. Mercy was the unknown word.

While he stood there irresolute he heard the young men walking towards him, not only from the side where he had seen them, but from the other also. They did not speak, their intention was unspeakable. The sound of their feet came on the wind to him. The place was well chosen, for behind him was the high wall of the convent, and the barred door that would not open before a man was dead. On the other side of the road was the waste land, full of wire and iron and the bodies of old cars. It was his only hope, and he moved towards it; as he did so he knew from the whistle that the young men were there too.

The students should now, from the examples above, have worked out that the definite article is usually used to refer to something that has been mentioned previously, or is assumed to be common knowledge to the participants, either because it is unique ('the sun') or because it is present in the actual situation ('the blackboard').

eg 1 How does the article function in these examples?

the bus	the convent
the young man	the waste land
the tree	

Since there is no previous mention, we have to assume that these features are common knowledge.

Is the definite article used in the same way in the following?

the lights	the dark street
the figures	the barred door

2 How is the pronoun **he** used here?

List the information given about him.

What do we not learn about him?

3 Where does the action take place? List the clues given.

Usually, if the addressee is not expected to be familiar with a place or object, some descriptive information is supplied about the referent.

What additional information is given here about location?

Can you suggest why the writer gives very little information about the features in the situation?

4 When does the action take place?

What clues are there?

The description is in past tense, but are the events described as if they were in past tense? Consider the following:

His mouth was already dry, his heart was pounding in his breast, something within was crying out in protest against the coming event. ... He could feel (his wages) weighing heavily against his thigh ...

What effect do the underlined words have in the passage?

What we would like the students to discover from these questions is the way a writer uses language to create both context and message. Because the context is a fictional one, disassociated from the real world, the writer has to devise ways of drawing the reader through the frame which separates fiction from reality. Once this transition has been effected, the events described are represented in fictional time, ie somehow contemporaneous, yet reported in the past.

When students have read the remainder of the story, we can lead them to perceive how systematic choices of syntax and lexis pattern together to create specific effects.

5 List the verbs that describe the man's actions.

Group them according to verbs of speech, thought and movement. Which type predominates? What effect does this have?

6 How is the man's fear presented? Consider the following:

... his entrails seemed to be coming into his mouth ...
 ... his lips could taste sweat and blood ...
 ... his heart was like a wild thing in his breast ...
 ... his fear was great and instant and the smell of it went from his body to his nostrils ...

What do the following have in common?

lips, heart, entrails, nostrils

What effect do these references have in combination?

What is being suggested about the nature of the man's fear in the statements above?

7 From whose point of view is the story told?

What effect does this have?

8.2.2 Lexical Choice: Cohesive Patterning in Place Descriptions

Once the general distinctions between literary and conventional language use have been established, specific aspects of narrative fiction can be singled out for study. The aim, in this unit, is to demonstrate how communicative intent determines lexical choices and how, in literature, linguistic items are selected to create patterns of sound and meaning to convey complex and ambiguous meanings.

The same procedures can be followed, initially, as in the previous unit - setting literary passages alongside conventional descriptions, so that the communicative effects of specific literary devices are highlighted. Once students understand how literature communicates, they may be more sensitive to the particular aesthetic qualities of individual texts. Below are two possible extracts for study:

Text A

New Guinea: World's second largest island (after Greenland), lying N of Australia, from which it is separated by the Arafura Sea and Torres Strait. Area 321,000 sq m. Dominated by a central chain of lofty mountains: the Nassau Mountains (W) rise to 16,400 ft in Mt Carstensz, other peaks exceed 15,000 ft, and the chain continues to the extreme SE as the Owen Stanley Range, with Mt Victoria reaching 13,363 ft. In the N there are further mountain ranges, in the S a broad plain crossed by the Fly and many other rivers. Climate equatorial, with high temperatures throughout the year and abundant rainfall (more than 100 ins annually over most of the island). Tropical rainforest is the predominant type of natural vegetation. Papuans, Melanesians, Malays and Negritos form the majority of the population.

1 Moore, W G (ed) (1971), The Penguin Encyclopaedia of Places, Harmondsworth: Penguin, p 247.

Text B

Moresby's overall appearance is that of a resort town. It is divided in half by one major roadway, which becomes clogged with traffic only at noon and five in the afternoon. At those hours a policeman stands beneath the inaccurate clock in the centre of the town and waves his arms rather hysterically in an effort to straighten out the mess. His job is easy, for within ten minutes the exodus does it for him, and normal peace and quiet resume.

Any place downtown is within easy walking distance. Burns Philp and Steamships Trading Company provide the population with dry goods. Each features well-stocked supermarkets whose shelves bulge with food from Australia, New Zealand and England. Most meat and dairy products are frozen. Prices, considering the usually exorbitant cost of living, are rather reasonable.

The rest of the town consists of a scattering of miscellaneous stores catering to local needs, a couple of banks, souvenir shops, book, watch, and camera dealers, and airline offices. An office building of eleven stories is the only skyscraper in the country. Other buildings average two floors. Port area wharves complete the picture.¹

These could be accompanied by questions such as the following:

- 1 Where would you be likely to find descriptions such as A and B? Who would be likely to read them?
- 2 What sort of information is selected for mention in each passage? What details are omitted?
- 3 Compare the styles of the two passages. Consider:
 - a sentence forms and sentence length
 - b vocabulary selection (nouns, verbs, adjectives)
 - c abbreviations and other stylistic features
- 4 In B, the writer uses the following words to describe features in Port Moresby: **clogged, mess, inaccurate, hysterical**. What do these words have in common? Why would we not expect to find such words in A? What effect do they have in B?
- 5 Explain each writer's purpose in writing the descriptions above.

The purpose of these questions is to help students formulate explicitly their intuitions about the stylistic qualities of the pieces read.

Text A is from an atlas of geography. The writer presents factual information about the physical geography of the country succinctly and unambiguously. The language is semi-technical; there is some specialized vocabulary (**chain, plain, vegetation, Negritos**) and abbreviations and elliptical sentence forms are used. Adjectives are non-specific (**lofty, high, central**). Precise details are given numerically in mountain heights and rainfall figures. There is no indication of the writer's attitude nor any attempt to 'recreate' the scene or evoke an atmosphere in the imagination of the reader.

1 Moldsworth, D (1980), The City of Port Moresby, Boroko: Wantok Publications PNG, p 5.

Text B is an extract from a travel book. The writer presents personal impressions of Moresby town. Specific features of the town are singled out for mention (streets, traffic, shops, goods) and the writer's fairly pejorative attitude to these is conveyed by such words as **clogged**, **hysterically**, **mess**, **inaccurate**.

The next step is to get the students to study a literary extract in the same way. A suitable passage for study might be the following extract from Steinbeck's The Pearl:

Text C

The town lay on a broad estuary, its yellow plastered buildings hugging the beach. And on the beach the white and blue canoes that came from Nayarit were drawn up, canoes preserved for generations by a hard, shell-like waterproof plaster whose making was a secret of the fishing people. They were high and graceful canoes with curving bow and stern and a braced section midships where a mast could be stepped to carry a small lateen sail.

The beach was yellow sand, but at the water's edge, a rubble of shell and algae took its place. Fiddler crabs bubbled and sputtered in their holes in the sand, and in the shallows, little lobsters popped in and out of their tiny homes in the rubble and sand. The sea bottom was rich with crawling and swimming and growing things. The brown algae waved in the gentle currents and the green eel grass swayed and little sea horses clung to its stems. Spotted botete, the poison fish, lay on the bottom in the eel-grass beds, and the bright-coloured swimming crabs scampered over them.

On the beach the hungry dogs and the hungry pigs of the town searched endlessly for any dead fish or sea bird that might have floated in on a rising tide.

Although the morning was young, the hazy mirage was up. The uncertain air that magnified some things and blotted out others hung over the whole Gulf so that all sights were unreal and vision could not be trusted, so that sea and land had the sharp clarities and the vagueness of a dream. Thus it might be that the people of the Gulf trust things of the spirit and things of the imagination, but they do not trust their eyes to show them distance or clear outline or any optical exactness. Across the estuary from the town one section of mangroves stood clear and telescopically defined, while another mangrove clump was a hazy black-green blob. Part of the far shore disappeared into shimmer that looked like water. There was no certainty in seeing, no proof that what you saw was there or not there. And the people of the Gulf expected all places were that way, and it was not strange to them. A copper haze hung over the water, and the hot morning sun beat on it and made it vibrate blindingly.

We might start by considering the descriptive focus in the passage:

- 1 What sort of details are selected for mention?
How does the writer control the reader's focus? (Notice the order in which the nouns occur in this paragraph.)
How would you film the paragraph? Consider viewing position, distance and focus of camera.)

1 Steinbeck, J (1948), The Pearl, London: Pan Books (1970 edition), p 19

Here, we are wanting the students to notice how a writer creates an imaginary scene by controlling the reader's perceptual processes. The sequencing and variety of nouns, and their occurrence in clauses in end-weighted position, create text progression (qv Fowler, 1977b:68) and the suggestion of a continuous and uninterrupted, sweeping eye movement, from broad, panoramic view (**town - estuary - buildings - beach**) to narrower, more detailed focussing on the **canoes - bows, stern - braced section midships**.

In the second paragraph, the opposite effect is achieved: the focus 'mills around' a confined space. Verbs are selected for their phonological properties and the result is a tightly cohesive passage which creates an impression of incessant movement and activity. We might direct the students to these qualities by asking the following series of questions:

- 2 Underline the verbs in the passage. What type are they predominantly? What verbs in the passage collocate with **bubbled** and what effect do they have in combination? What verbs collocate with **waved**? What other words in the passage share the same phonological features as **bubbled**? As **waved**? What effect is achieved by the repetition of these sounds? How would you film this paragraph?

Using the last paragraph in the above extract, we can draw attention to the way in which writers use lexical collocation to create networks of meaning - 'semantic fields' - expressing a complex idea, or theme. Steinbeck sets up relations of association and contrast in the final paragraph above between four semantic fields: **vision - imagination - haze - clarity**. Conventionally, we associate sight with clarity and reality, and dream with imagination and vagueness, but these conventional associations are broken down and confused in this passage and this confusion expresses the distinctive view of reality held by the people of the Gulf. Students can be asked to analyse the lexical choices in this passage, first listing the nouns, verbs, adjectives and adverbs in the passage, and then grouping them into semantic fields.

At this stage, we have moved from consideration of the general properties of literary discourse to the examination of aesthetic effects in individual texts. We can highlight effectiveness of Steinbeck's patterning, for example, by contrasting it with patterning of another sort in another short story extract, the opening paragraphs of Hemingway's 'Cat in the Rain'. Here, a contrasting effect - of claustrophobic stasis - is produced.

Text D

- 1 There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced

5 the public garden and the war monument. There were big palms and green
 benches in the public garden. In the good weather there was always an
 artist with his easel. Artists liked the way the palms grew and the
 bright colours of the hotels facing the gardens and the sea. Italians
 came from a long way off to look up at the war monument. It was made of
 10 bronze and glistened in the rain. It was raining. The rain dripped from
 the palm trees. Water stood in pools on the gravel paths. The sea broke
 in a long line in the rain and slipped back down the beach to come up and
 break again in a long line in the rain. The motor cars were gone from
 the square by the war monument. Across the square in the doorway of the
 cafe a waiter stood looking out at the empty square.

15 The American wife stood at the window looking out.

Hemingway, 'Cat in the Rain'
(The First Forty-Nine Stories,

We would want the students to notice the descriptive focus in the passage, and, in addition, to be aware of the cohesive links: the use of lexical repetition and reference. A starting point might be the incidence of lexical repetition. Cursory analysis reveals the recurrent use of a limited number of nouns: **hotel**, **sea**, **public gardens**, **war monument** and **rain** occur repeatedly. If we get students to compare this with the Steinbeck extract, we can demonstrate patterning of a different kind at work. In The Pearl, the controlled sequence of a succession of varied nouns creates a sense of progression and on-going purpose. It suggests a sweeping focus, and seething underwater activity. The opening lines of 'Cat in the Rain' set up similar expectations: **Americans**, **hotel**, **people**, **stairs**, **room**, **second-floor**, **sea**, **public gardens**, etc. However, the use of repetition soon frustrates this. Consider the repetition (indicated by underlinings) in the following:

palms - benches - public gardens / artist - easel - artists - palms - hotels /
gardens - sea / Italians - war monument - bronze - rain / rain - palm trees /
water - pools - paths - sea - rain - beach - rain /

Here the focus is restricted and, as it were, recycled, moving around and around in a confined space.

The use of exophoric and anaphoric reference increases the impression of claustrophobia. Students might be asked to consider the effect of the definite article (used exophorically) in **the hotel** (line 1), **the sea** (line 3), **the public garden** (line 4), **the war monument** (line 4), **the good weather** (line 5), and to compare this with the way it is used at other points: **the public garden** (line 5), **the palms** (line 6), **the sea** (line 7). The former create a sense of immediacy and familiarity. The anaphoric references establish tight cohesive links and the combined effect is one of stale confinement and frustration (Carter, 1982:94). To demonstrate this effect, we might get the students to destroy the impression of monotony and boredom in this passage by altering the articles and by combining sentences to create syntactic variation. Alternatively, they could be asked to comment on the effect of changing the passage to read as follows:

... It also faced a war monument and a public garden in which there were palms and green benches. In good weather, there were always artists there, for they liked the way the palms grew, and the bright colours of the hotels facing the gardens and sea. Italians, too, came from a long way off to look up at the bronze monument. Now it stood glistening in the rain. Rain water dripped from the palm trees and stood in pools on the gravel paths, and the sea broke continuously in a long line in the rain and slipped back down the beach to come up again. There were no cars now in the square by the war monument, but in the doorway of a little cafe a waiter stood, looking out at the empty square.

Simply by reducing the amount of repetition, replacing the definite articles and varying the syntax, we can destroy the sense of neurotic frustration conveyed by the original.

8.2.3 Discourse: Temporal Inversion and the Dominant

The exercises illustrated so far have been geared to developing students' awareness of the ways in which writers involve readers in a fictional universe and manipulate language items and structures into specific patterns to create complex effects. Other exercises can be devised to demonstrate the effects of such devices as structural parallelism, phonological mimesis, tense alteration and indirect free discourse, but there is no space here to elaborate on all of these. Once students have seen how linguistic forms and conventions are manipulated in literature, we can demonstrate that this patterning and manipulation occurs at deeper levels of organization: that a literary work is, in fact, a complex, multi-layered and integrated structure entirely organized to present original and extraordinary insights into experience.

In this unit, the aim is to demonstrate how a writer tampers with the raw events of story, re-ordering and weaving them into an emotionally and aesthetically-satisfying structure. A good example for demonstration purposes is la Guma's story 'Blankets' (see Appendix, pp 256-257).

We might begin by presenting the opening paragraphs for study, and asking questions specifically aimed at helping the students to identify the essential elements in the story: setting, participants and situation.

1 Choker lay on the floor of the lean-to in the back yard where they had carried him. It was cooler under the sagging roof, with the pile of assorted junk in one corner; an ancient motor tyre, sundry split and warped boxes, an old enamel display sign with patches like maps of 5 continents on another plant where the enamelling had cracked away, and the dusty footboard of a bed. There was also the smell of dust and chicken droppings and urine in the lean-to.

From outside, beyond a chrome-yellow rhomboid of sun, came a clatter of voices. In the yard they were discussing him. Choker opened his eyes 10 and peering down the length of his body, past the bare, grimy toes, he

saw several pairs of legs, male and female, in tattered trousers and laddered stockings.

Somebody, a man, was saying: '... that was coward ... from behind, mos.' 'Ja. But look what he done to others ...'

- 15 Choker thought, to hell with those baskets. To hell with them all. Somebody had thrown an old blanket over him. It smelled of sweat and having-been-slept-in-unwashed, and it was torn and threadbare and stained. He touched the exhausted blanket with thick, grubby fingers. The texture was rough in parts and shiny thin where it had worn away. He was used to
20 a blanket like this.

Questions:

- 1 Whose viewpoint is represented here? How do you know?
Where is the scene viewed from? How do you know?
- 2 What clues are given about setting: time? place? weather?
- 3 What other adjectives belong to the same semantic field as the following?
sagging, ancient, split, warped, old
- 4 Is there any indication why Choker is lying on the floor?

What we want to get students to notice are the key features that make up the initial situation: Choker on the floor, the reader's view of the surroundings limited to what Choker would, presumably, be able to see from his position on the floor; the heat, dust and dereliction of the scene. Students could then be asked to read the remainder of the story, listing the events in their order of mention:

- eg A Choker lay on the floor in the dust.
B He had been stabbed.
C He was waiting for the ambulance.
D Someone asked if he was all right.
E He was being taken down a wet yard.
F The guard threw blankets at him.
G Choker was cold.
H He was six years old.
I He was lying in bed with his brother, Willie.
J Willie had all the blanket.
K Choker was lying in bed with a woman.
L Choker sat up.
M The baby cried.
N The wail grew louder.
O The ambulance siren wailed.
P Choker was carried to the ambulance.
Q Choker lay under a thick, new and warm blanket.

It will be apparent that there are anachronies in the above sequence. There are moreover, no time markers which determine the chronology of events. We can, however, draw students' attention to certain anomalies in the text:

- 1a There was also the smell of dust and chicken droppings and urine ...
- 1b The place smelled of carbolic disinfectant ...

(CONTRADICTION)

- 2a He was six years old and his brother Willie ... twisted and turned in the bedstead which they shared ...
- 2b Huddled together under the blanket ... The woman's wiry hair ...

(CONFUSION)

- 3a the bedsprings woke the baby ... and it began to cry ... in a high pitched wail that grew louder ...
- 3b ~~the wail~~ grew to a crescendo and then quickly faded as the siren was switched off ...

In 1, the spatio-temporal shift is signalled by a set of contradictions: the heat and dust of the lean-to are replaced by wet, tarred, yard, cold and the smell of carbolic disinfectant. In 2 and 3, the shift is more subtle, and in both cases depends on the ambiguity of a single word: eg a high pitched wail ... the wail ... There is false texture here: the is operating anaphorically as a cohesive link, but wail is ambiguous, like a pun, and, split between two referents, it acts as a pivot, disrupting the coherence of the narrative and effecting a sudden semantic shift to another spatio-temporal plane. The absence of time markers in the text permits the merging of one sequence into another in a manner that is mimetic of the fragility and fluidity of a day-dream. In order to draw the students' attention to the effects of this device, we could get them to think about the difference it would make if the shift were made more explicit, as in the following example:

The grubby fingers, like corroded iron clamps, strayed over the parched field of the blanket. His mind drifted back to the time when he had been taken down a wet, tarred yard ... The place had smelled of carbolic disinfectant, he remembered, and the heavy keys had clanked ...

'It's cold, mos,' Choker had said: then he remembered another time when he had been cold - when he was six years old, and his brother, Willie, a year his senior, had twisted and turned in the narrow, cramped, sagging bedstead which they had shared ...

Now we need to get students to think about why the writer has chosen this form of narration for his story, ie the plotting of the story. To start with, we could ask them to separate the list of events into two strands:

- 1 those occurring in narration time (the 15 - 30 minutes taken for Choker's reminiscences);
- 2 the intradiegetic flashback scenes (fictional event time) rearranged into a possible true chronology

This might result in a table as follows:

1: (15 - 30 minutes)

(Choker had been stabbed)

Choker was lying on the floor

He was waiting for the ambulance.

The ambulance came.

Choker was taken away

2: (x years: 10? 20?)

Choker was six.

He was in bed with his brother.

He was cold.

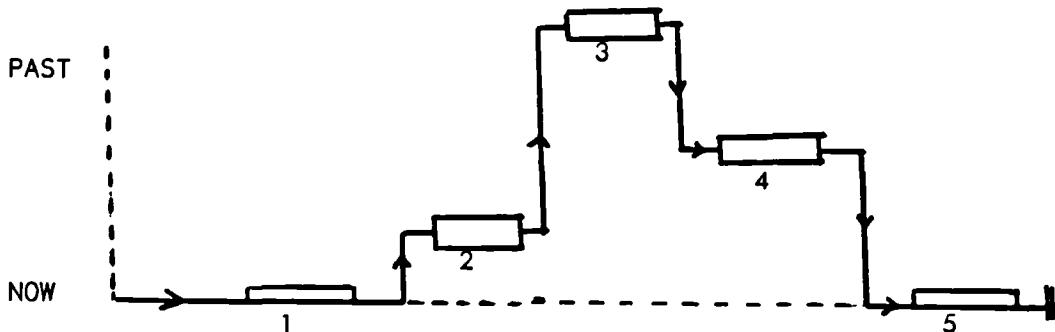
His brother had all the blankets.

Choker was in bed with a woman.
She turned away under the blankets.
He sat up.
The baby cried.

Choker was taken down a wet passage.
He was with a guard.
Choker tried to select warm blankets.
The guard threw him old ones.
Choker said he was cold.

From this, we could get the students to construct a time map of the story, indicating the relationship of event time to narration time, the alternation of scene with narrative, and the putative amplitude of the flashbacks.

eg



- 1 Conversation with man.
- 2 Scene with guard.
- 3 Scene with Willie.
- 4 Scene with woman.
- 5 Scene with ambulance man.

Now we would want to ask them to think about the function of the anachronies:

- 4 What difference would it make if the events in the story were narrated in their true, chronological order?

Consider the following alternative methods of narration:

- a My earliest memories were of the narrow, cramped, sagging bedstead which I shared with Willie, my brother, a year my senior; and of Willie dragging the thin cotton blanket from my body, while outside the rain slapped against the cardboard-patched window, and the wind wheezed through cracks and corners like an asthmatic old man ...
- b When Choker was six, he shared a bed with his brother, Willie a year his senior. It was a narrow, cramped and sagging bedstead, and Willie twisted and turned, dragging the thin cotton blanket from Choker's body. Outside, the rain ...
- 5 What is the function of the flashbacks?
- a Study the writer's choice of adjectives in the second flashback:
cramped, sagging bedstead
cardboard-patched window
asthmatic old man
What features do these adjectives share? What is their combined effect?
- b Analyse the adjectives in the third flashback. What idea is being expressed here?
- c Why has the writer included these flashbacks in the story?
What would be the effect if they were left out?
In what ways are all the flashbacks related?

What we want students to perceive here is the way a writer uses time as a characterization device. The flashbacks engage the reader's sympathies, and this sympathetic engagement is necessary for the impact of the story's ending. We can, at this point, introduce the notion of the dominant. Blankets are the linking device which brings together the diverse strands in the narrative. The

idea of blankets is foregrounded in the title. This foregrounding suggests that blankets, in this context, have special significance. To bring students to the point where they can perceive the possibility of symbolism for themselves, we might ask them to consider the following:

- 6 Why is the story called 'Blankets'?
What do we usually associate with the word 'blanket'?
List all the references to blankets in this story (old, torn, threadbare, stained, etc). What suggestion is being made here?
Are the blankets at the end of the story, the same as the ones at the start? How is this significant?
- 7 Notice the way the writer keeps returning to blankets. Blankets are important in this story. The writer is using them to express an idea or theme, i.e. he is using blankets as a symbol.
What do you think the blankets in the story are a symbol of?
What might the blankets at the end symbolize?
- 8 Notice that the sentence - His murderous fingers touched the folded edge of the bedding - in the last paragraph seems to have a particularly powerful effect. Why is this? Are there any prior references in the story which prepare us for the idea of murder?
Note the other references to Choker's hands in the story.
- 9 What is the effect of the phrase - sheet white as cocaine?
What word would you choose to describe very white sheets?
What idea is the writer conveying here, and how does it relate to the earlier parts of the story?
- 10 Analyse the verbs that are used in connection with Choker.
Notice how often Choker is the recipient of action (he had been stabbed, he was being taken, hands searched him). He is mostly the agent of intransitive verbs (he lay) or verbs of perception (he saw, he heard, he thought, he felt). Choker's body parts are agents, however: his voice croaked, the grubby fingers strayed, his head was aching, his face perspired). What is the combined effect of these syntactic choices?

8.2.4 Structural Analysis: Syntagmatic and Paradigmatic Relations

The emphasis so far has been on helping students discover the devices used by short story writers to orientate their readers to a fictional world, and the ways in which they exploit language to achieve special effects. Awareness of such features, it is assumed, will develop sensitivity to language use, and an understanding of how literature works. However, unless the strategies for construing larger semantic configurations from the text are also developed, learners will be unable to arrive independently at those interpretative structurations which practised readers identify as plot, character and theme. One way to explicate the links between linguistic surface texture and these abstract, derived structures, might be to introduce students to elementary structural analysis, along the lines demonstrated by Barthes (1966, 1973).

This would involve teaching a technique for exploring the threads of meaning in stories - isolating significant items in the text, assigning them a function, and specifying the relations between them. The aim is to enable students to perceive how a story 'means', and how everything in that story counts towards meaning; ie how a story is a structure of interlocking elements teleologically organized to produce an effect. In the act of reading, elements are construed into various networks of meaning. Actions related by succession and consequence are construed into sequences and episodes in structuring plot; other elements reverberate with associations and connotations, making networks which cohere into theme.

To demonstrate the nature of syntagmatic and paradigmatic relations in texts, we might first isolate a story sequence, analysing the elements that make up that sequence, and then locating the sequence in an episode and, subsequently, in the overall plot. Slesar's 'Examination Day' (see Appendix p 258) makes a good demonstration model. We will assume a first reading, after which students have investigated the time structure of the story and identified four episodes:

- 1 At breakfast, on the morning of Dickie's birthday.
- 2 At breakfast the following week on the morning of the examination.
- 3 The same day, a few hours later.
- 4 In the evening on the same day.

The sequence for analysis comes from Episode 3:

- A He lifted a cup from the desk and handed it to the boy. The liquid tasted only vaguely of peppermint. Dickie downed it, and handed the man an empty cup.

Questions:

- 1 What is happening here?
- 2 Underline the actions described.

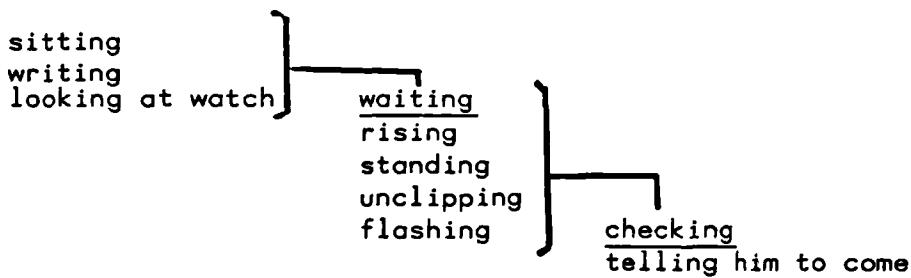
At this point we can demonstrate how the actions (lifted, handed, tasted, downed, handed) contribute to the sequence 'Dickie drank the mixture'. This can be shown quite simply as:



We can then ask students to identify the actions in the following paragraph, and to suggest a summary title for the sequence:

- B He sat in silence, feeling drowsy, while the man wrote busily on a sheet of paper. Then the attendant looked at his watch, and rose to stand only inches from Dickie's face. He unclipped a pen-like object from the pocket of his tunic, and flashed a tiny light into the boy's eyes.

'All right,' he said. 'Come with me, Richard.'



Drinking - waiting - checking - leading the way etc, all constitute the episode taking the examination.

At this point we can draw students' attention to the way narrative pace is determined by the expansion or summary of action sequences. We might ask them to consider, for example:

3 What difference would it make if A were rewritten as follows:

a He gave Dickie a drink which tasted of peppermint.

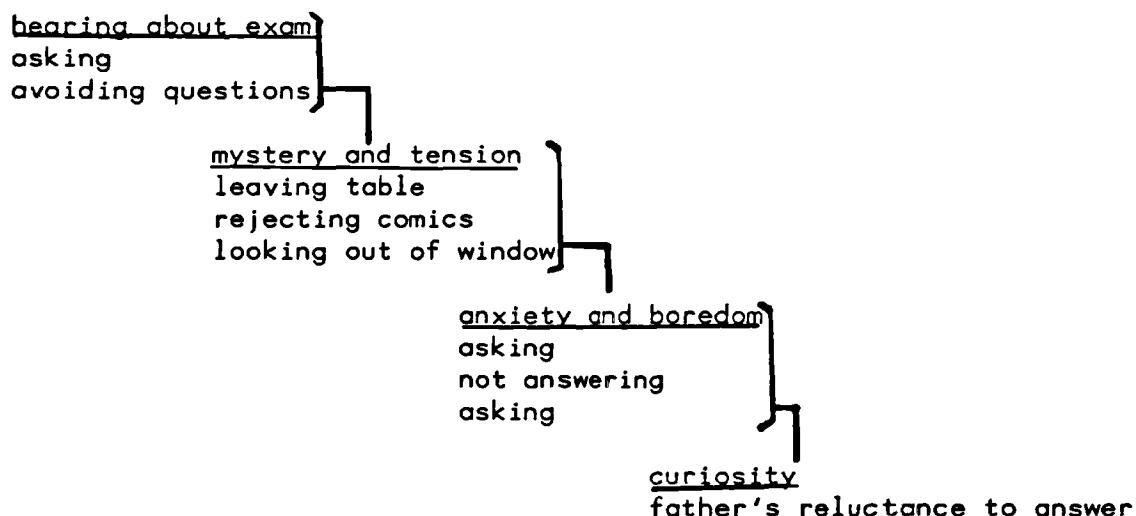
or

b The man extended a hand which encircled the cup on the desk. He raised the cup in the air and, moving it across, handed it to the boy. Dickie grasped it cautiously. His fingers squeezed the flimsy, plastic sides. He raised the little cup to his lips.

When students have had some practice at picking out actions and identifying sequences, we can get them to analyse an episode on their own and relate this to other episodes in the story.

eg Episode 1. At breakfast on Dickie's birthday.

mentioning exam
[
answering sharply]



Once the students have grasped the idea of actions constituting the skeletal armature of plot, we can get them to consider the function of non-plot elements in the story. We might, for example, present them with a series of statements and ask them to consider the communicative value of each sentence:

- 1 He lifted a cup.
- 2 He lifted a cracked cap.
- 3 He lifted a porcelain cup.
- 4 He lifted a plastic cup.

In each case, the underlined word creates a different mental image, ie they convey 'reality effect', enabling the reader to visualize the referent. At the same time, they convey additional implicit meanings:

cracked	- grime? poverty? carelessness?
porcelain	- refinement? wealth? society?
plastic	- cheap? modern? functional? dispensable? large numbers?

These are connotative values. We want students to see how the connotations evoked by textual elements reverberate into other parts of the text and set up networks of associated meanings, not explicitly stated, but essential for interpretation:

4 Discuss the communicative value of the following:

marble
pillared lobby
archway

What other words collocate with **clipboard**?

What connotations do they share?

Suggest connotations for **multi-dialled computing machine**
pinpoint head

What impression of the surroundings and situation is the writer trying to convey in Episode 3?

Once students perceive the essentially reverberative nature of the non-actional elements, we can lead them to discover how a writer exploits this to create a tension between action and mystery (Barthes's 'proaesthetic' and 'actional' codes) in this story. We have already demonstrated to students how a story is structured in terms of a problem posed and the working out of a resolution. In a suspense story such as 'Examination Day', the question-answer structure is very clear, and we can ask the students to explore this in some detail:

5 The purpose of the examination Dickie is taking is kept to the end of the story. Why is this?

Notice the references to the examination in Episode 1. How does the writer create an air of mystery about the examination?

What words suggest it is not an ordinary exam?

How is this 'extraordinariness' developed in Episode 2?

What we want students to observe here is the way a mystery is hinted at and developed. The writer makes recurrent references to the examination and a series of proforms which provide little clarification or explanation:

the exam	a sort of Government intelligence test
the subject	it
it	it's
it's	

Other linguistic items contribute to the mystery:

mother's anxious manner; father answered sharply;
moisture in his mother's eyes; father's scowl and vexation

6 What elements in the story prepare for the ending?

We want students to realize from this question that interpreting a story often involves reinterpreting earlier sections of the text. Indeed, as we have seen, the function of specific elements can only be fully realized in retrospect. Hence, in this story, the question sequence in Episode 1 is, in the light of the ending, finally interpretable as an index of Dickie's intelligence and curiosity.

8.3 Summary

It is not claimed that definite interpretations are arrived at in the course of these investigations: rather, that through graduated explorations of the language and structure of stories, learners can discover a way into an understanding of literature. The sort of active, guided investigation proposed here, it is maintained, will develop students' confidence and strategies for initiating their own explorations, and for arriving, subsequently, at interpretations which are explicable and based on definite and observable evidence. The active participation involved in investigations of this sort is necessary if students are to develop that sensitivity which inspires intuitive understanding of literature, and which is the beginning of literary criticism.

8.4 A Suggested Literature Programme for Trainee-Teachers

Having considered ways of adapting the analytic procedures demonstrated in the earlier chapters of this thesis to the classroom study and teaching of literature, it remains to see how the approaches illustrated in this chapter fit into an overall programme of literature teaching. Such an overview is given overleaf.

This programme is intended for final-year teacher-trainees who have not had any previous formal instruction in literature, and whose reading competence and experience are considerably limited. The course as a whole is conceived in five stages:

- 1 The study of simple forms
- 2 Investigations of short stories
- 3 The novel
- 4 Poetry
- 5 Drama

Only the first two stages are sketched out here. This part of the programme is designed to last a semester, with contact allocation of two hours per week and provision for assigned, out-of-class reading. The stories listed for study would also be available as cassette recordings for self-access borrowing.

A SUGGESTED LITERATURE PROGRAMME

STAGE ONE: Simple Forms

UNIT	TOPIC
1	Basic elements

TEACHING POINTS

MATERIALS

Events, characters, time, place and theme	PNG stories of origin Proverbs, fable, parables
Story types: minimum story narrative cycle	Indian, African folk tales

Basic patterns: punishment, trickery, revenge, victory, etc

2	Characters
Archetypes: villain, trickster, fool	European folk tales Yoruba tales: <u>Not Only God is Ripe Enough</u>
How realized Universal differences	<u>Modern Fables</u> - Thurber

Roles: Sentence case roles cf story roles

3	Universal story patterns
Underlying structural similarities Basic propositions: narrative sentences Repetition and triplification	Mother Holle; Sukhu and Duaku; Roll of Cotton, PNG stories

STAGE TWO: Short Stories

UNIT

TOPIC

TEACHING POINTS

EXTRACTS FOR STUDY

STORIES FOR READING

4	Short story openings
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Cohesive reference: articles, pronouns, time references

Newspaper reports; 'The Wasteland' - Paton

'The Lottery' - Jackson
'The Killers' - Hemingway
'The Wasteland' - Paton

UNIT	TOPIC	TEACHING POINTS	EXTRACTS FOR STUDY	OTHER STORIES FOR READING
5	Description of place	Lexical choice; collocation and semantic fields; combination of person and place	Geographic travel extracts; <u>Plumes and Arrows</u> , p 185 – <u>Simpson</u> ; <u>The Pearl</u> – Steinbeck; 'Cat in the Rain' – Hemingway; 'The Fall of the House of Usher' – Poe	'Indian Camp' – Hemingway 'The Sniper' – O'Flaherty
6	Description of character	Selection of detail; combination of external and internal features; collocation	Passport and eye-witness descriptions; testimonials; <u>Plumes and Arrows</u> , p 121 – <u>Simpson</u> ; <u>The Pearl</u> , p 16 – Steinbeck (the doctor); 'Fanny and Annie' – Lawrence	'R Wordsworth' – Naipaul 'The Man Who Was Almost a Man' – Wright
7	Description of action	Time: ET and NT; Duration, stretch, scene, summary; linguistic time markers; temporal ambiguity (now + past); action fused with character	Historical reports: <u>Queen Emma</u> , pp 197 & – Robson; newspaper reports; journals; <u>The Pearl</u> , pp 89–90, 91–92 – Steinbeck; 'An Outpost of Progress' – Conrad; 'The Mark on the Wall' – Woolf	'Incident at Owl Creek Bridge' – Bierce 'Lamb to the Slaughter' – Dahl
8	Structuring story	Kernels, indices and informants; sequences, narrative sentence	'The Wasteland' – Paton 'The Examination' – Slesar	'The Wasteland' – Paton 'The Examination' – Slesar
9	Events in time	Order: disposition v composition; sentence inversion; FNT	'The Facts in the Case of M Valdemar' 'Blankets' – la Guma – Poe; 'The Short Happy Life of Francis Macomber' – Hemingway; 'Children on Their Birthdays' – Capote	'The Facts in the Case of M Valdemar' – Poe; 'The Adventures of the Italian Nobleman' – Christie

UNIT	TOPIC	TEACHING POINTS	EXTRACTS FOR STUDY	OTHER STORIES FOR READING
9	Events in time	2 Temporal ambiguity: confusion of tense	'Cat in the Rain' – Hemingway 'Flowering Judas' – Porter 'The Mark on the Wall' – Wolff	'The Short Happy Life of Francis Macomber' – Hemingway 'The Mark on the Wall' – Wolff
10	Point of view and voice: who sees? who speaks?	External and internal views; words of estrangement, verba sentiendi; FID; structural equivalence	Shane – Schaefer (opening); The Pearl, p 52 – Steinbeck; 'Eveline' – Joyce (opening)	'Eveline' – Joyce 'Raspberry Jam' – Wilson
11	Attitude	Narrator and reader signs; merged speech	'Bartleby' – Melville; 'The Gioconda Smile' – Huxley; 'Fanny and Annie' – Lawrence	'Fanny and Annie' – Lawrence; 'An Outpost of Progress' – Conrad
12	Theme and symbol	Lexical and syntactic choices; mindstyle; irony	The Inheritors – Golding; 'The Breakout' – Cary; 'Blankets' – Ia Guma	'You Should Have Seen the Mess' – Spark; 'Interesting Things' – Amis
		Foreshadowing, indices, integrative relations	'Raspberry Jam' – Wilson; The Pearl – Steinbeck; Dombey and Son – Dickens (extract)	'Blankets' – Ia Guma 'Raspberry Jam' – Wilson 'The Lottery' – Jackson 'Jewbird' – Malamud

Conclusion

The impulse for this thesis stemmed from a dissatisfaction with the present role of literature in ESL teaching, and a desire to seek ways of reintegrating it meaningfully into English language courses. The starting point was an investigation of contemporary work in literature and linguistics in search of principles, concepts and procedures which could provide access and insight into literary study. The purpose was to bring to the surface, to make an explicit inventory, as it were, of the implicit knowledge and skills presumed to underlie our interpretation of literary, specifically narrative, texts - on the assumption that only if one is able to specify what is involved in reading literature will one be in a position to devise a programme which develops the necessary knowledge and abilities.

Structuralism, formalism and stylistics were taken as the theoretical sources, and the major part of this thesis has focussed on the practical application of a synthesis of derived concepts and procedures in the analysis of short stories. The approach devised was eclectic, one which investigated the structural, rhetorical and stylistic aspects of narratives.

The analyses performed here, it is claimed, have demonstrated the essentially complex, multi-levelled and integral structure of short stories. Continuity of form (structural and linguistic) and meaning are evident in all the stories analysed, supporting the contention of this thesis that a structural approach (in the fullest sense of the term and as conceived here) is best able to explicate the complex organization of narrative fiction in relating the language of the text to those coherent semantic structures responsible for readers' configurations of plot, theme, character; and to specific aesthetic effects.

Works of fiction are compositions crafted to effect, and the analyses here have shown how expressive devices, such as combination, fractation, stretching and parallelism, operate on all levels of structure to produce special effects: on the level of story, in the splitting and combination of syntagms which constitute the underlying narrative structures, and of roles in the creation of character; on the level of discourse structure, in the splitting and combination of planes of perspective, narrative voices and the re-ordering and stretching of time; on the level of text, in syntax and tense manipulations, and the confusion of pronoun and tense, in free indirect discourse, etc. Such manipulations arise out of the

essentially deviant nature of literary communication: dislocated from conventional communicative contexts, and expressive of extraordinary realities, literary works are framed, 'self-reflexive artefacts'. Writers use the resources of both language and literary codes in novel and unorthodox ways to create unique and personal messages. Reading a literary text is thus always an exploration: the reader has to reconstruct the writer's peculiar code - his role is thus an active one of creative negotiator and participant.

The argument of this thesis has been that the interpretative operations involved in reading literature are those which are required for interpreting any discourse, but that because literature poses special problems, these procedures are more conscious and overt. Literature, therefore, has potential as a valuable teaching device in developing discourse-processing strategies and skills. The short story, it is further claimed, is particularly suitable for this purpose: its brevity and characteristically elliptical form make it, in structuralist terms, a potentially more 'plural' text requiring greater participation from the reader in the production of meaning. At the same time, the hermeneutic character and appeal of fiction acts as a facilitative, projective force which promotes structuration in reading.

The thesis has proposed a programme which begins with the analysis of what students know - the traditional forms of myth, tales of origin and fables. The short story is conceived as a nexus point linking these forms with the more complex forms of poetry and the novel, and serving as an introduction to the conventions of literary discourse and the way language is used in fiction to present character, event, place, etc.

The thesis is not directly concerned with pedagogical issues, however. Only a suggestion is given of how such a programme might be fleshed into teaching units and implemented in the classroom. Much work remains to be done in this respect. Work is also needed in extending the approach to include the teaching of poetry (eg patterning and deviance in poetry, equivalence and syntactic arrest); study of the novel (eg narrator types, symbolism, irony, the study of genre conventions in detective and mystery fiction, etc); and the conventions of drama. Work could also be done to extend recent research in story grammar and story recall to investigation of readers' structuration of literary narratives: cross-cultural studies in this respect might benefit the ESL teacher.

It seems that despite the long history of literary study and literature teaching, the recent insights provided by structuralism, linguistics, reception theory and the phenomenologists indicate that, in fact, it is really in its infancy. There is much scope for future research and materials development.

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