

Investigating Non–Narrative Comments and Focalization in Faulker’s

Appendix of The Sound and the Fury

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Abstract :

The present study aims to investigate Non–Narrative Comments and Focalization which are considered one of the important Categories in Bal's model in Faulkner's Appendix of The Sound and the Fury. It hypothesizes that Non–Narrative Comments and Focalization that bal investigates in her model is applicable to Faulkner's Appendix. Bal clarifies in her model that Focalization is either done by an external or internal Focalizer. She adds that the object of Focalization, the focalized in Bal's terminology, should be distinguished from the Focalizer.

Key Words : (Non–Narrative Comments, Bal's Model , The Appendix).

دراسة التعليقات غير السردية والتبئير في ملحق رواية الصخب والعنف لفوكنر

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الملخص:

تهدف الدراسة الحالية الى تقصي التعليقات غير السردية والتبئير التي تناولتها مايك بال في انموذجها والتحقق من مدى امكانية تطبيقها على ملحق رواية الصخب والعنف للروائي فولكنر. تفترض هذه الدراسة ان التعليقات غير السردية والتبئير التي تناولتها مايك بال في انموذجها قابلة للتطبيق على ملحق رواية الصخب والعنف. وضحت بال في انموذجها ان التبئير على نوعين اما يحتوي على موبئر خارجي او داخلي. واضافت بال بأن الاشخاص الذين يتم التبئير عليهم يجب ان يتم تمييزهم عن الموبئرين.

1. Introduction

It's a Stylistic–Narrative study that tackles Non–Narrative Comments and Focalization according to Mieke Bal's model on Faulkner's Appendix of The Sound and The Fury. Faulkner's Appendix recounts the events that happened in three time periods, the first period contains the events that happened before The Sound and The Fury, the second one involves the events that are already recounting in Sound and the Fury, and the last period recounts the events that happened after The Sound and the Fury.

Faulkner created an appendix that delves into the events, characters, and details of the narrative, To supplement the novel and provide additional context and clarity . This appendix is sometimes considered a "Fifth Part" of the novel, while others argue it should be treated separately. The appendix is characterized by its non–narrative nature, serving to explicate and illuminate certain aspects of the novel. It clarifies the

relationships between characters, provides historical background, and offers insights into the Compson family's history and motivations.

2. The Theoretical Background

2.1 Stylistics

Stylistics encompasses various stylistic approaches to examining texts, serving as a broad term. Initially, stylistic analysis focused on applying linguistic models to literary texts. However, over time, it expanded its scope to encompass the analysis of diverse text types and non-literary registers. Consequently, stylistics now encompasses any written or spoken form of text, moving beyond its early concentration on "literary" texts. According to David Crystal (1980), stylistics is a branch of linguistics that investigates specific aspects of language variation. Similarly, according to Short and Candlin (1989), stylistics is an approach to analyzing literary texts using linguistic description.

Leech suggests that stylistics is the linguistic approach to studying literature, focusing on the relationship between language and its artistic function. It emphasizes the "why" and "how" rather than just the "what" of texts. The aim of stylistics goes beyond describing the formal features of texts; it seeks to demonstrate their functional significance in interpreting the text. Additionally, it aims to establish connections between linguistic elements and literary effects where relevant factors are identified. According to Simpson (2004: 3), the purpose of undertaking a stylistic analysis is to gain insights from the linguistic elements that facilitate the

comprehension of literary texts. Halliday (1970: x) further states that the objective of stylistic analysis is to elucidate the reasons and methods by which the text conveys its intended meaning.

Stylistics examines literary texts by considering specific questions, as raised by Leech and Short (2007), such as "Why does the author choose to express themselves in this specific manner?" and "How is an aesthetic effect achieved through language?" These questions serve to interpret the language's creativity and innovation within the text, enticing readers into the fictional world crafted by the writer. This is accomplished through the careful selection of words (Khattak et al., 2012). Stylistics aims to clarify the specific choices made by the author in terms of word selection and sentence structures. It explores how these choices create a distinct impact on readers and how linguistic deviations within the text are purposefully utilized (Short, 1996).

2.2 Narration

Abbott (2007: 40) states that narration refers to the voice that conveys the story, while the narrator is the individual who generates that voice. In this section, various forms of narration and narrators are presented. The Russian formalists were the first to distinguish between *fabula* (the story) and *sjuzhet* (discourse), setting narration apart from the story. According to Chatman (1980: 146), the story is communicated through a series of narrative statements. Chatman defines a 'statement' as

the medium through which the story is transmitted. He divides the 'narrative statement' based on its means of mediation, which can either be directly presented to the audience or recounted by a narrator.

The two forms of mediation, referred to as 'showing' and 'telling,' can be traced back to Plato's distinction between 'mimesis' and 'diegesis.' Herman and Vervaeck (2001: 14) define mimesis as the process of representing reality by showcasing it, as seen in theatrical plays. Similarly, in narrative, there are instances when events are presented directly, particularly when the narrator extracts dialogues between characters. On the other hand, diegesis pertains to the voice of the narrator. Abbott (2002: 63) characterizes the narrator as a construct employed by the author to develop the narrative text. According to Chatman (1980: 147), the reader subconsciously realizes the presence of the narrator when it becomes apparent that the story is being recounted by someone.

Genette (1983: 228-30) proposes four levels of narration in literature: 'extradiegetic,' 'intradiegetic,' 'hypodiegetic,' and 'hypo-hypodiegetic.' The extradiegetic level involves an anonymous narrator who stands outside the story and holds a superior position. The intradiegetic level consists of a character who narrates their own story. Additionally, there are two higher levels: the hypodiegetic and hypo-hypodiegetic. The presence or absence of the extradiegetic and intradiegetic narrators can occur within the narrative. A narrator who participates as a character in the story is referred to as homodiegetic, while a narrator who does not participate is known as heterodiegetic. Whether the narrator is

homodiegetic or heterodiegetic depends on their proximity to the story, indicating the extent of their involvement. An extradiegetic narrator can be either homodiegetic or heterodiegetic. Schmid (2010: 57–8) distinguishes between 'explicit' and 'implicit' narrators. The explicit narrator identifies themselves through first–person narration, whereas the implicit narrator is represented in the text through linguistic signs.

2.3 Point of View

Point of view in narrative refers to the specific perspective from which the story's settings, characters, and events are observed, encompassing the sensory aspects of seeing, hearing, smelling, and experiencing. According to Simpson (2010, p. 294), point of view encompasses the angle from which the story is narrated in works of fiction. The significance of point of view lies in its function as a filter through which everything in a narrative is perceived and presented.

Shaw (1970:293) suggests three meanings for the term "point of view": physical, mental, and personal. The personal point of view pertains to the way in which a writer narrates or discusses a subject. Shaw (ibid.: 284) defines perspective as a term derived from Latin, meaning to see through. It refers to the author's mental viewpoint through which they observe characters, ideas, actions, and other relevant elements of information. It serves as a means of expressing one's own perspective and ideas. Lye (2002) argues that the identity of the narrator is one of the fundamental factors determining the meaning of a story, as there are

various positions, perspectives, or points of view from which a story can be told.

2.4

Focalization

The narratological concept of focalization refers to the selection of the perspective from which something is perceived. The emergence of focalization can be traced back to psychological realism, a literary style associated with twentieth-century modernism. Psychological realism aims to present the fictional world as it is perceived by a specific character, focusing on depicting events from their subjective viewpoint. This approach often employs narrative techniques such as stream of consciousness and flashbacks (Jahn, 2007: 94–5). Stream of consciousness, defined by Cuddon (1998: 366), involves the portrayal of a character's personal experiences as a continuous flow.

Although the term "focalization" carries optical–photographic connotations, similar to "point of view" (Rimmon–Kennan, 2002:73), it extends beyond a purely visual sense when used in a technical context. Genette (1980:79–82) expands the concept to encompass cognitive, emotive, and ideological orientations. Toolan captures this well by stating that focalization, according to Gerard Genette, refers to the implicit viewpoint through which things are perceived, felt, understood, and evaluated. It reflects the cognitive, emotive, ideological, and spatial–temporal perspective of the narrative. Focalization emphasizes the narrative's "directionality," accomplishing two tasks: revealing the specific object or element that is focalized and shedding light on the perspective or

ideology from which that object is seen (2001:132).

Jahn asserts that focalization serves several crucial functions. Firstly, it involves the selection and limitation of narrative information, allowing for the depiction of how events and states are perceived and by whom. Focalization acts as a tool to highlight and prioritize the perspective of the focalizing agent, thus creating either an empathetic or ironic viewpoint regarding the focalizer. Secondly, focalization reveals the ideological stance of the narrating agent in relation to the narrated story. This close association between focalization and the implied author demonstrates that through focalization, readers can identify the narrator, determine what is being narrated (the story or the focalized elements), understand the narrative orientation, and discern the source of that orientation (the focalizer). However, it should be noted that at times, the narrating agent may simultaneously narrate and provide focalization in the story (Chatman, 1978:153).

2.4.1 Genette's Theory of Focalization

The focalization theory was initially proposed by the French narratologist Gerard Genette. Genette (1988: 74) emphasizes the importance of distinguishing between the perspective of the viewer and the voice of the narrator. As a result, he classifies his narrative theory into two main categories: mood and voice. The mood category encompasses elements such as point of view and perspective, while the voice category

primarily focuses on the narrator and narration. Genette's taxonomy is largely based on the taxonomy of vision proposed by Pouillon and further developed by Todorov (cited in Schmid, 2010: 91). Todorov's narrative theory revolves around three central concepts: vision from behind, where the narrator possesses more knowledge than any other character; vision with, where the narrator only reveals what a specific character knows; and vision without, where the narrator knows less than certain characters (Genette, 1983: 188-9).

According to Genette, the term "point of view" encompasses two aspects in narrative: mood and voice. Mood primarily deals with the perception of the narrative, specifically whose perspective drives the narrative. On the other hand, voice relates to the narrator and who tells the narrative. Mood includes not only focalization but also other concepts such as distance and perspective, as suggested by Bal (2004: 267). Distance refers to the extent of the narrator's involvement in the events, while perspective, as defined by Genette (1983: 185), regulates the narrative information. Genette's preference for the term "focalization" over "point of view" stems from his belief that the latter is limited to visual connotations. Paradoxically, focalization encompasses visual aspects as well as perspectives and opinions. Genette proposes three types of focalization: zero-focalization, external focalization, and internal focalization. Zero-focalization refers to narrative texts presented without a recognized focalizer, and it is the first type of focalization in Genette's theory that has faced criticism from other scholars who adopt his theory. External

focalization describes narratives where characters' actions are depicted without revealing their thoughts or emotions. Internal focalization, the third type, is commonly used to describe literary works written during the first and second world wars. It is also associated with adventure and intrigue novels, such as the works of Walter Scott and Alexander Dumas.

2.4.2 Mieke Bal's Model of Focalization

Mieke Bal, an academic who follows Genette's ideas, has adopted the term "focalization" and prefers it over the conventional term "point of view." In her work (2004: 269), Bal provides several reasons for this preference, including its technical aspects, versatility in usage, and its ability to encompass both humans and objects. She acknowledges "focalization" as a more precise and inclusive term compared to the limited and rigid nature of "point of view."

In the same work (ibid, 277), Bal explores two primary types of focalization: internal and external. Internal focalization occurs when a character within the story presents the characters, objects, places, and events. On the other hand, external focalization takes place when an outsider presents the characters, objects, and opinions. The focalizer is distinct from both the narrator and the focalized. If the narrator is absent, the focalizer is also absent.

In her work (ibid: 278), Bal discusses two options identified regarding focalization. The narrative can begin with external focalization and later transition to internal focalization, or the knowledge held by the

narrator or character can be disregarded. In the first scenario, the focalizer may or may not change, depending on whether the focalized element changes. Additionally, Bal (ibid: 278) emphasizes several principles that differentiate her theory of focalization from Genette's :

a. It assists in identifying the distinctive characteristics of each narrative category.

b. It excludes zero-focalization due to its limited nature.

c. It highlights the differentiation between the focalizer and the focalized, clarifying the distinction between external and internal focalization.

d. Alterations in the narrative level may or may not result in a change in the level of focalization.

e. Apart from characters, things, objects, events, and places can also serve as the focal point.

f. Lastly, the focalized element can be either perceptible or imperceptible. The term "perceptible" denotes the external focalized, while "imperceptible" refers to the internal focalized. This distinction is unrelated to the focalizer and solely pertains to the nature of the focalized element.

3.Data and Data Analysis

The current study investigates two main important categories that Bal tackles in her model. The first Category is Non-Narrative Comments and the second one is Focalization. These two categories is applied on Faulkner's Appendix of The Sound and the Fury.

Mieke Bal presents a highly thorough reinterpretation, arguing that Genette combines two distinct operations, namely "focalization on" (external focalization) and "focalization through" (internal focalization). According to Bal's framework, every portion of the text includes both a focalizer and a focalized object, which can be either perceivable (such as physical occurrences or actions) or imperceivable (such as mental processes, emotions, or perceptions). The subsequent table illustrates Bal's classification system.

Table (1) : Focalizer and The types of Focalized object according to Mieke Bal Model

Focalizer	Non-Perceptible	Perceptible
Character (CF) (Focalizer within fictional world)	Free direct discourse (Interior monologue)	Character as witness
External (EF) (Focalizer external to fictional world)	Omniscient	Camera eye

According to Bal, Not every sentence in a narrative text can be called “narrative” according to the definitions presented by Mieke Bal. Sometimes it is worthwhile analyzing the alternation between narration and non–narrative comments. Often, it is in such comments that ideological statements are made. This is not to say that the rest of the narrative is “innocent” of ideology– on the contrary. The reason for examining these alternations is precisely to measure the difference between the text’s overt

ideology, as stated in such comments, and its more hidden or naturalized ideology, as embodied in the narrative representations. Sometimes the commentary of the external narrator may far exceed the function of narrating (2017:23).

In the following sections, Non–Narrative Comments and Focalization will be investigated in Faulkner’s Appendix of The Sound and the Fury according to Bal’s model.

3.1. Non–Narrative Comments

The following sentences contain the Non–Narrative Comments in Faulkner’s Appendix of The Sound and the Fury according to the model of Mieke Bal :

1. Who had not been born too late could have been among the brightest in that glittering galaxy of knightly blackguards who were Napoleon's marshals.
2. Succeeded at last in risking not only his neck but the security of his family and the very integrity of the name he would leave behind him.
3. As anyone expect a Compson schoolteacher should have known it would.
4. He was not expelled from the United states, he talked himself countryless, his expulsion due not to treason but to his having been

so vocal and vociferant in the

5. Who, driven perhaps by the compulsion of the flamboyant name given him by the sardonic embittered woodenlegged indomitable father who perhaps still believed with his heart that what he wanted to be was a classicist schoolteacher.

6. But it was enough.

7. And went no further.

8. Which someday would be almost in the centre of the town of Jefferson.

9. Until a last even the wild blood itself would have vanished.

10. And even the old governor was forgotten now.

11. And who knows what dream in the perennial heart of his father.

12. Who had not returned to juvenility because he had never left it.

13. beautiful and probably still wealthy too since she did not look within fifteen years of her actual fortyeight.

14. Knew the brother loved death best of all and was not jealous, would (and perhaps in the calculation and deliberation of her marriage did) have handed him the hypothetical hemlock.

15. Where still crying quietly she could look out upon the fleeing city as it streaked past and then was behind and presently now she would be home again, safe in Jefferson where life lived too with all

its incomprehensible passion and turmoil and grief and fury and despair.

16. But here at six oclock you could close the covers on it and even the weightless hand of a child could put it back among its unfeared kindred on the quiet eternal shelves and turn the key upon it for the whole and dreamless night.

17. was Jason's rage, the red unbearable fury which on that night and at intervals recurring with little or no diminishment for the next five years, made him seriously believe would at some unwarned instant destroy him, kill him as instantaneously dead as a bullet or a lightningbolt.

18. By his own victim.

19. This not only by his own victim but by a child who did it at one blow, without premeditation or plan, not even knowing or even caring how much she would find when she broke the drawer open, and now he couldn't even go to the police for help.

20. And the librarian knew whom she meant by 'he', nor did the librarian marvel, not only that the old Negress would know that she (the librarian) would know whom she meant by the 'he', but that the old Negress would know at once that she had already shown the picture to Jason.

21. Not only that, he didn't dare pursue the girl himself because he

might catch her and she would talk, so that his only recourse was a vain dream which kept him tossing and sweating on nights two and three and even four years after the event, when he should have forgotten about it.

22. beautiful and probably still wealthy too since she did not look within fifteen years of her actual fortyeight.

23. Knew the brother loved death best of all and was not jealous, would (and perhaps in the calculation and deliberation of her marriage did) have handed him the hypothetical hemlock.

24. Where still crying quietly she could look out upon the fleeing city as it streaked past and then was behind and presently now she would be home again, safe in Jefferson where life lived too with all its incomprehensible passion and turmoil and grief and fury and despair.

25. But here at six oclock you could close the covers on it and even the weightless hand of a child could put it back among its unfeatured kindred on the quiet eternal shelves and turn the key upon it for the whole and dreamless night.

26. was Jason's rage, the red unbearable fury which on that night and at intervals recurring with little or no diminishment for the next five years, made him seriously believe would at some unwarned instant destroy him, kill him as instantaneously dead as a bullet or a lightningbolt.

27. By his own victim.

28. This not only by his own victim but by a child who did it at one blow, without premeditation or plan, not even knowing or even caring how much she would find when she broke the drawer open, and now he couldn't even go to the police for help.

29. And the librarian knew whom she meant by 'he', nor did the librarian marvel, not only that the old Negress would know that she (the librarian) would know whom she meant by the 'he', but that the old Negress would know at once that she had already shown the picture to Jason.

30. Not only that, he didn't dare pursue the girl himself because he might catch her and she would talk, so that his only recourse was a vain dream which kept him tossing and sweating on nights two and three and even four years after the event, when he should have forgotten about it.

31. beautiful and probably still wealthy too since she did not look within fifteen years of her actual fortyeight.

32. Knew the brother loved death best of all and was not jealous, would (and perhaps in the calculation and deliberation of her marriage did) have handed him the hypothetical hemlock.

33. Where still crying quietly she could look out upon the fleeing city as it streaked past and then was behind and presently now she would be home again, safe in Jefferson where life lived too with all its incomprehensible passion and turmoil and grief and fury and despair.

34. But here at six o'clock you could close the covers on it and even the weightless hand of a child could put it back among its unfeatured kindred on the quiet eternal shelves and turn the key upon it for the whole and dreamless night.

35. was Jason's rage, the red unbearable fury which on that night and at intervals recurring with little or no diminishment for the next five years, made him seriously believe would at some unearned instant destroy him, kill him as instantaneously dead as a bullet or a lightning bolt.

36. By his own victim.

37. This not only by his own victim but by a child who did it at one blow, without premeditation or plan, not even knowing or even caring how much she would find when she broke the drawer open, and now he couldn't even go to the police for help.

38. And the librarian knew whom she meant by 'he', nor did the librarian marvel, not only that the old Negress would know that she (the librarian) would know whom she meant by the 'he', but that the old Negress would know at once that she had already shown the picture to Jason.

39. Not only that, he didn't dare pursue the girl himself because he might catch her and she would talk, so that his only recourse was a vain dream which kept him tossing and sweating on nights two and three and even four years after the event, when he should have forgotten about it.

All the sentences above are considered as Non-Narrative Comments that are found in Faulkner's Appendix of The Sound and the Fury. In all of

them, the external narrator gives his own comments on the events, he doesn't give the chance to readers to decide and comments by their own. In such case, the commentary of the external narrator exceed the narrating job.

3.2. Focalization

The current section reveals the focalizer and the focalized object in each of the following sentences according to Mieke Bal model of Focalization:

1. 'It's Caddy!' the librarian whispered. 'We must save her!'

In sentence (1), the Focalizer is external and the object of Focalization are the librarian and Jason.

2. 'It's Cad, all right,' Jason said.

In sentence (2) , the Focalizer is external and the object of Focalization are Jason and the librarian.

3. 'Jason!' she cried. 'We must save her! Jason! Jason!'

In sentence (3), the Focalizer is external and the object of Focalization are jason and The librarian.

4. 'That Candace?' he said. 'Don't make me laugh. This bitch aint thirty yet. The other one's fifty now.'

In sentence (4), the Focalizer is external and the object of Focalization are Jason and The Librarian

5. 'It's Frony, isn't it?' the librarian said. 'Dont you remember me--Melissa Meek, from Jefferson--'

In sentence (5), the Focalizer is external and the object of Focalization are Frony and The Librarian

6. 'Yes,' the Negress said. 'Come in. You want to see Mama.'

In sentence (6), The Focalizer is external and the object of Focalization are The Negress and The Librarian

7. 'It's Caddy!' the librarian said. 'It is! Dilsey! Dilsey!'

In sentence (7), the Focalizer is external and the object of Focalization are The Librarian and Dilsey

8. 'What did he say?' the old Negress said.

In sentence (8), The Focalizer is external and the object of Focalization are The old Negress and The Librarian

9. 'Dont you know what he said?' she cried. 'When he realised she was in danger, he said it was her, even if I hadn't even had a picture to show him. But as soon as he realised that somebody, anybody, even just me, wanted to save her, would try to save her, he said it wasn't. But it is! Look at it!'

In sentence (9), The Focalizer is external and the object of Focalization are Dilsey and The Librarian

10. 'Look at my eyes,' the old Negress said. 'How can I see that

picture

Sentence No.	The Focalizer	The Focalized Object	Its type
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In

senten

ce (10), The Focalizer is external and the object of Focalization are The Librarian and Dilsey

11. 'Call Frony!' the librarian cried. 'She will know her!'

In sentence (11), The Focalizer is external and the object of fo Focalization are The Librarian and Dilsey.

12. 'My eyes aint any good anymore,' she said. 'I cant see it.'

In sentence (12), The Focalizer is external and the object of Focalization are Dilsey and The Librarian

13. Yes she thought, crying quietly that was it she didn't want to see it know whether it was Caddy or not because she knows Caddy doesn't want to be saved hasn't anything anymore worth being saved for nothing worth being lost that she can lose.

In sentence (13), The Focalizer is external and the object of Focalization is The Librarian.

14. They endured.

In sentence (14), The Focalizer is Internal who is Dilsey and the object of Focalization are The Compson's Family.

1.	External Focalizer	The Librarian and Jason	Perceptible
2.	External Focalizer	The Librarian and Jason	Perceptible
3.	External Focalizer	The Librarian and Jason	Perceptible
4.	External Focalizer	The Librarian and Jason	Perceptible
5.	External Focalizer	Frony and The Librarian	Perceptible
6.	External Focalizer	The Negress and The librarian	Perceptible
7.	External Focalizer	The Librarian and Dilsey	Perceptible
8.	External Focalizer	The old Negress and The Librarian	Perceptible
9.	External Focalizer	Dilsey and The Librarian	Perceptible
10.	External Focalizer	Dilsey and The Librarian	Perceptible
11.	External Focalizer	Dilsey and The Librarian	Perceptible
12.	External Focalizer	Dilsey and The Librarian	Perceptible
13.	External Focalizer	The Librarian	Perceptible
14.	Internal Focalizer	Compson's Family	Perceptible

Table (2) : Focalizer and The Focalized object in Faulkner's Appendix of
The Sound and the Fury

4. Conclusion

The current study concludes that Faulkner's Appendix has an external focalizer who is not a character in the Appendix, he is an outsider who sees the events and narrates them to the readers. In all the Sentences that are seen in table (2) , except the last sentence which contains internal Focalizer which is (Dilsey) , there is only one external Focalizer but the focalized object involves different characters , for instance , in sentence (13), the focalized object is (The Librarian) whereas in the first three sentences the focalized object are (The librarian and Jason). The object focalized in these Sentences are Perceptible which means that it's like the camera eye that sees only what is in front of it.

The study also concludes that Faulkner's Appendix is full of Non-Narrative Comments. The external narrator keeps commenting on the events to the point that makes the reader think that this external narrator comments better than the characters of the original novel themselves. This leads us to

conclude that Mieke Bal's model of Focalization is applicable to Faulkner's

Appendix of The Sound and the Fury.

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