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Focalization and Narrator in James Joyce's *Counterparts*

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Abstract

This paper analyses James Joyce's short story *Counterparts* from the perspective of the narrator and the concept of focalization. The paper begins by giving a brief theoretical exposition of the two terms 'narrator' and 'focalization' and proceeds to examine the text in its natural narrative sequence. Joyce's skilful manipulation of focalization as a narrative tool takes the reader on a journey through the protagonist's private thoughts and feelings as the events in the story unfold. The focalization keeps on shifting as the action advances in its temporal and spatial parameters. The reader gets a glimpse into the consciousness of the main character as encapsulated in the narrative leading to multiple cognitive interpretations.

Keywords: Narrator, Narrative, Diegesis, Focalization, Joyce, *Counterparts*

Introduction

Narratology has always been a fascinating area of research in both literary and linguistic inquiry (Propp 1928, Greimas 1966, Genette 1972, Labov, 1972, Barthes 1975, Toolan 2001, Rimmon-Kenan 2005, Bal 2009). Within applied linguistics, the narrative technique distinguishes between the actual action of the tale and its discourse aspects.

Focalization is an important aspect within the discourse of a narrative. Within narrative theory, it is a tool to determine ‘who sees’ and ‘who speaks’ (Genette, 1980:186). The mental processes of the character/s, the narrator, and the author lend a varied perspective to the narrative. It provides ‘...crucial insights into the representation of consciousness in fiction’ (Horstkotte & Pedri, 2011:330).

Joyce’s *Counterparts* is an interesting tale that narrates one day’s events in the protagonist’s life. He is badly treated by his boss and in end he is juxtaposed against his own treatment towards his little son. This study is an attempt to examine the pattern of focalization in the tale to establish the manner in which Joyce represents the protagonist’s consciousness.

The paper begins by establishing the theoretical constructs of narrative, narrator, and focalization. The analysis of the tale follows in the light of the discussion.

Narrative and Narrator

We define narrative as one method of recapitulating past experiences by matching a verbal sequence of clauses to the sequence of events which (it is inferred) actually occurred. (Labov, 1972:360)

Narrative has been variously defined as ‘...verbal productions recounting one or more events...’, ‘...any kind of representations of events...’, ‘...Some maintain that they must involve causality, that they must be populated with individual beings and things, that they must be anchored in human experience, that they must constitute a whole’ (Prince, 2008:19).

Rimmon-Kenan (2005:3) defines narrative as ‘...a succession of fictional events’; its basic aspects are described as ‘the events’ [story]; their ‘verbal representation’ [text] and the act of telling or writing [narration]. The text undertakes the telling of events, not necessarily in a chronological order and ‘...all the items of the narrative content are filtered through some prism or perspective (focalizer)’. The text as a written or a spoken discourse ‘...implies someone who speaks or writes it...Within the text, communication involves a fictional narrator transmitting a narrator to a narrate’ (2005:2-3). The figure who tells the story may be fictional or factual, may speak in their own voice or may assume a character’s voice; may interfere and interrupt the narrative or may stay implicit; may have the knowledge and control of everything or may be a naive character. The creator of a narrative can choose from a range of such narrators. ‘The narrative level to which the narrator belongs, the extent of his participation in the story, the degree of perceptibility of his role

and finally his reliability are crucial factors in the reader's understanding of and attitude to the story' (Rimmon-Kenan, 2005:97).

The narrator who stays above the level of a story is 'extra diegetic' and the ones at lower level are called 'intradiegetic', 'hypodiegetic' and 'hypo-hypodiegetic' (Rimmon-Kenan, 2005:97). A narrator's participation in the story determines if they are heterodiegetic or homodiegetic. The degree of perceptibility '...ranges from the maximum of covertness... to the maximum of overtness' (Rimmon-Kenan, 2005:99). Rimmon-Kenan (2005:99-101) refers to Chatman (1978:220-252) for a list of perceptibility signs. The narrator is liable to indicate their presence in 'description of setting', 'identification of character' in a 'temporal summary', 'definition of character', 'reports of what characters did not think or say' and in 'commentary' which may include judgments and generalizations. A narrator's knowledge, involvement, and colouring of the events determine their reliability in the eyes of a reader.

According to Mieke Bal a narrator is '...the (linguistic, visual, cinematic) subject ...which expresses itself in the language that constitutes the text' (2009:15). Bal makes a clear distinction between the agent who speaks and the agent who 'sees'. This leads us to the concept of focalization (p.145).

Focalization

'Scholars of narrative have long proposed a split between the narrative functions of seeing, via focalizer, and telling, via a narrator. Whereas the narrator in traditional fiction most often functions as seer of the action as well as teller, focalization separates the narrative operations of telling and seeing'(Held, 2013: 34-35). Focalization is the 'the relation between the vision and that which is 'seen', perceived' (Bal,2009:145). "Perception depends on so many factors...To mention only a few factors: one position with respect to the perceived object, the fall of the light, the distance, previous knowledge, psychological attitude towards the object; all this and more affects the picture one forms and passes to others'(2009:145-5).

Bal considers focalization as a 'technical term' that covers already existing terms 'vision', 'narrative perspective' and 'point of view' (2009:145-146). The term bears an element of technicality owing to its origin in photography and film. This in itself is an advantage. But at the same time it has other advantages over the previously used terms. It distinguishes between the narrating agent and the seeing agent and a subject and a verb can be derived: the verb 'to focalize' and the term 'focalizer' (2009:147)

Bal puts focalizers into two main categories. External focalizer or EF is ‘...an anonymous agent situated outside the fabula’. An internal focalizer could be one of the characters of the fabula situated inside the story and is labelled CF i.e. Character Focalizer (2009:151-152). ‘...there exists a focalization axis in linguistic and literary representation of consciousness. This axis...covers the spectrum from internal to external focalization...’ (Bundgaard, 2010:67).

The object of focalization also plays an important role in the narrative: How, who and what focalised object determine a reader’s interpretation of the text. As Bal states:

...the image we receive of the object is determined by the focalizer. Conversely, the image a focalizer presents of an object says something about the focalized itself. (Bal, 2009:153)

Focalization can take place at different levels and the focalized may or may not be perceptible. Embedded focalization entails the vision of a CF ‘...within the all-encompassing vision of the EF,’ who always keeps the vision but ‘...delegates focalization to an internal focalizer’ (Bal, 2009:161-162).

Rimmon-Kenan (2005:79-84) mentions three facets of focalization: the perceptual, the psychological and the ideological. The first two cover the spatio-temporal, emotional and cognitive orientation of the focalizer, whereas the ideological facet refers to ideologies, norms and the standards presented by the narrator for the evaluative purposes. ‘Whereas the perceptual facet has to do with the focalizer’s sensory range, the psychological facet concerns his mind and emotions...’ (p.81). Another, self-explanatory distinction that she makes in this regard is that ‘An external focalizer may perceive an object either from without or from within’ (p.78).

Toolan has used the term ‘orientation’ for focalization suggesting that it is ‘...usefully wider and less visual...’ and that it could help us remember ‘...that cognitive, emotive and ideological perspectives...’ may also be chosen by the focalizer (2001:60).

Toolan’s contributions towards identification of focalizing agents is the presence of discourse features such as deixis, tense choices and adverbs which according to him:

...means that the discourse is consequently interpreted as grounded or anchored, coming from a particular speaker at a particular place, at a particular time (Toolan, 2001:59)

Focalization, then, remains a powerful tool in the hands of the storyteller that they use to control the stance that the reader might adopt from the perspective of the action and the character.

Narrator and Focalization in Joyce's *Counterparts*

Life at Work

The narrator of *Counterparts* is both extradiegetic and hetrodiegetic, who according to (Genette, 1972:255–6) quoted in Rimmon-Kenan (2005:98) is a narrator who is above the level of 'diegesis' or story and who does not participate in the events. The narrator appears to be a covert narrating agent who faithfully reports what happened in a day in the life of a Dubliner. Of Chatman's perceptibility criteria in Rimmon-Kenan (2005:89) only two are minimally met. Both the description of the setting and identification of the characters are accomplished as if subservient to the events which seem more prominent. The reader meets a series of past tense verbs, preceded by a subject phrase, creating a chain of events almost throughout the text. This smooth pattern is disturbed either by a dramatic discourse situation or by inclusion of a 'narrated monologue'. As Mr. Alleyne finishes his tirade the narrative follows its usual pattern: 'Mr. Alleyne bent his head...', 'The man stared...', 'A spasm of rage gripped...', 'The man recognized...felt...'. With this associative trigger, the narrative slips into the imagination of the man and his reader meets a new pattern: 'The middle of the month...and if he could...Mr. Alleyne might...'. The narrator resumes as the next event calls back his attention only to report actions imperceptibly and unauthoritively. The narrator's next phrase 'as if he had been unaware...' signals that the narrator is not an 'all knowing omniscient' one. From the very beginning the reader is prepared not to expect a lot of information from the narrator who does not formally introduce any of the characters or situation. The answers to questions like 'who, when, where' have to be inferred from the discourse context for the sake of reader orientation.

The speaking agent speaks about the events whereas a seeing agent presents a perspective. In *Counterparts* the voice and the 'vision' do not seem to correspond all the time. The reader faces an ambiguity right at the beginning. The opening line of the text relates three expressions to human perception, or to the sense of hearing to be more precise. They cannot possibly belong to an extra diegetic speaking agent. Perhaps it is the people in the office who perceive the sound of the bell, the voice of Mr. Alleyne and his 'North of Ireland accent' to be 'furious' and 'piercing'. 'The bell rang furiously and when Miss Parker...' denotes not only a perceptual but also a cognitive orientation of characters as focalizers. The marking of a perceiving agent here serves the narrator's purpose. The reader can infer

easily that there is an unfriendly, unpleasant atmosphere in the office and the workers have a rather unsympathetic attitude towards Mr. Alleyne. He is introduced as a 'furious voice' before the reader knows his name. The other character, '...a man who was writing at his desk...' is next focalized by the EF. 'When he stood up, he was tall...' presents a photographic image of the man as he appears before the lens. His description is what Rimmon-Kenan calls a 'verbal communication' (2005:85) of a nonverbal focalization. The voice and the vision coincide here and the reader sees what the narrator and EF see, and accepts the account as reliable and objective.

The next event in the story is Farrington's visit to Mr. Alleyne's room in compliance with his orders. The narrator and EF keep a close proximity with the character and while his movements are being described in phrases like '...with a heavy step...', '...he went heavily upstairs...', '...puffing with labour and vexation...' and 'The shrill voice cried...'; the expressions are at the same time expressive of Farrington's emotive orientation towards his boss. Focalization lies with EF with the above mentioned embedding of CF viewpoint. It is then transferred to Farrington as he enters Mr. Alleyne's office and stands before his desk. The reader's view is now limited to Farrington's view which is quite restricted due to his spatial position. The reader comes across phrases which refer to his head only. In Bal's words: 'A (narrator) sees what B [Farrington] sees what C [Alleyne] is doing' (2009:149). Farrington's cognitive orientation is reflected in his limited vocabulary. The repetition of certain phrases like 'furious', 'egg shaped', 'shot up' are evidence of this orientation rather than of a lack of vocabulary on the part of the narrator. The reader hears Mr. Alleyne's shrill voice as Farrington would have heard it. There is hardly any contribution by Farrington in the conversation between the two. The speech here is presented in free direct mode. There is a reporting clause in the beginning but the rest of the dialogue flows freely. Mr. Alleyne's words are reported verbatim. The narrator withdraws to let the reader listen to the authority as it speaks. A report of this speech would not have been so effective as perhaps the narrator would have to intervene and be brief. The authority is breaking the maxims of quantity and manner. This implies that the speaker is in a higher position and is using his powers to insult a subordinate. The narrator's external focalization of this part has a foregrounded effect which enhances its sharpness. On both sides of the free direct speech Farrington's consciousness is focalized which reflects his helplessness. The 'labour and vexation' and the 'heavy step' indicate an anticipation of some unpleasant event. And when the speech is almost over, the reader sees a contrasting figure, lost in thought, feeling a 'sharp sensation of thirst' and thinking of ways to quench it. This shift of focalization between external and internal, not only enhances the effect of speech but presents a sharp contrast between the boss and the bullied.

The reader is also free to infer from the situation that ‘the man’ is an inefficient man of slow responses, or that he is an unhappy man. The internal external contrast may also be interpreted as a neutralizing strategy. The reader gets the flavour of Mr. Alleyne’s sharp words as they are uttered and that of Farrington’s unspoken thoughts, which cannot be externally manifested.

Referring to Bal (2009:162) we have ‘attributive signs’ in the text which indicate that both subject and object of focalization is an internal agent or the character. Typically, these are ‘verbs that communicate perception’ (2009:162). Some such occurrences in the *Counterparts* are ‘...stared fixedly’, ‘...heard Mr. Alleyne cry...’, ‘...continued to stare stupidly...’. Rimmon-Kenan identifies verbs like ‘he felt’, ‘he recognized’, ‘he thought’ as markers of focalization from within (2005:83) Reporting clauses like ‘The man recognized...’, and ‘he felt that...’ indicate the man’s state of consciousness. Toolan’s criterion of deixis is also being met in the phrases ‘...in a few minutes...’ ‘Then he could write...’, which are anchored in the character. Even the association of a drink with a falling evening and of thirst with humiliation belong to the character’s psychological world.

This narrative stretch presents internal external contrast. The shift of focalization and the narrator’s withdrawal and non-intervention in speech and thought process creates an effect of conflicting forces within the author’s represented world.

The narrative continues as the speaking agent reports events and the focalizing agent ‘watches along’ the character. The EF does not take the privilege to present a bird’s eye view of the situation in the office or to describe the weather outside, or to show the reader what is happening at the pub or at Farrington’s house simultaneously. The reader experiences everything along with the character. ‘Darkness, accompanied by a thick fog was...’ coincides with Farrington’s coming out of the pub. The reader shares the experience of darkness, fog and dusk with Farrington. The language belongs to the narrator and the view to the external focalizer who ‘keeps’ the encompassing vision with him now. Farrington’s furtive attitude is objectively reported.

‘Pat, give us a g.p, like good fellow’ is one of the few direct utterances by Farrington. Its plainness and colloquial style sharpens the effect of the narrator’s language on both sides of this utterance. From such indicators as ‘...filling up the little window with his inflamed face, the colour of dark wine or dark meat’, ‘...to grope for it in the gloom...’, ‘retreatedfurtively’ the reader can see the difference between the two. However, because of the close proximity between EF and CF the character’s point of view is occasionally embedded in the narrative without breaking its flow. ‘He was now safe...’ seems to be grounded in

Farrington, marked by 'now'. Similarly, '...a moist pungent odour of perfumes...' and 'evidently' are likely to be character oriented relating to his 'realm of experience' and perception. The narrator has control and the thought is presented indirectly although 'This' of the coordinated subject phrase of the verb 'confused' in 'This address in the presence ...so confused the man...' indicates a distance from the narrator.

In the scene enacted in Mr. Alleyne's office, vision can be attributed to EF if we go by the 'verbs of action'. There is no verb of perception to signal a CF but according to Bal, a change takes place implicitly (2009). The narrating agent is perceptible in setting the scene, 'She was sitting...had swiveled his chair...', and by referring to Farrington as 'the man'. On the other hand adverbs 'jauntily' and 'respectfully' reflect the man's attitude and his interpretation. 'The moist pungent perfume' is already anchored in him and the narrator's '...was said to be sweet on her...', '...came often...stayed a long time'; the scene appears to be based on opinion not of the speaking agent; '...as if to say...' appears to be the man's inference of the gesture, and even more 'now' can be interpreted as Farrington's now who is the only beholder of the scene. On the basis of this evidence, it can be claimed that spatio-temporal and psychological orientation lies in the character implicitly yielded to him with no verbs of perception to mark. The effect on a reader is likely to be biased by such presentation of events and scenes through a medium. Why has Farrington been given this privilege to focalize Mr. Alleyne for readers? The answer becomes obvious in the end but it is worthwhile to quote Bal here:

If the focalizer coincides with the character, that character will have a technical advantage over the other characters. The reader watches with the character's eyes and will in principle be inclined to accept the vision presented by the character. (Bal, 2009:149-150)

Mr. Alleyne's caricatured image in the reader's mind had been formed via Farrington's 'angle of vision'. An underlying hint of jealousy has also been portrayed thus very effectively.

His return to the lower office and his intention to set to work is reported next. There are indicators here that the focalization is being yielded again. 'He stared intently...', '...thought how strange...', and '...listened to the clicking...' mark this shift. The encompassing vision of EF is focalizing CF from within by describing his state of mind. 'His head was not clear and his mind wandered away...' is a narrative report. But the next line 'It was a night for hot punches...', without a reporting clause, seems not to belong to the narrating agent. The next sentence is a narrative report of an action followed by 'Blast it! He couldn't finish in time'. This has all the

likeliness of a free indirect thought (FIT). The sign of exclamation, the directness of expression and the pronoun 'he' indicate that this is an embedded thought. The following sentence report a thought act and a resulting act. The next few lines describe Farrington's state of mind again: 'he felt...', 'His body ached...', '...All the indignities of life enraged him', and with this indignity and fury comes the associative desire to drink. The narrator here withdraws and leaves the characters with the reader, 'Could he ask...', and 'No, the cashier... no damn...' is free indirect thought. There is no thinking clause and the original flavour of the thought is preserved here. The self-questioning and answering is typical of this mode. Leech and Short say about Free Indirect Thought that it has the effect of '...apparently putting us directly inside the character's mind' (1981:344).

The mode of the narrative changes and slips over this stretch, but the object of focalization remains the man's consciousness. A concentration in his interior monologue of *angry* lexical items like 'Blast it! 'enraged (2 times), execrate aloud', 'violently', 'rush out in violence', 'emotional nature', 'spell of riot' reflect his agitated state of mind as a contrast to the envying scene in Mr. Alleyne's room.

The use of FIT saves the external focalizer the responsibility of presenting another person's thoughts. At the same time it also maintains neutrality on the part of the narrator. The extradiegetic narrator and an external focalizer, in principle have access to every character's thoughts. Yet the focalizing agent in *Counterparts* reveals only one character's mind to us. The reader may ask why this is so. Leech and Short have provided part of the answer:

If a writer decides to let us know the thoughts of a character at all, even by the mere use of thought act reporting, he is inviting us to see things from that character's point of view. (Leech, 1981:338)

The external agent resumes control on focalization from this point in the narrative to the end of Part One. This part of the text is apparently focalized by a detached, higher degree agent. The narrator is more explicit and overt here. He describes the scene, summarizes, and reduces the conversation to a narrative report of speech acts. Farrington's thought is reported indirectly and the representative parts of the speech come directly (both norms according to Leech & Short (1981:344). Mr. Alleyne's words are reported verbatim to preserve their strong illocutionary force.

Mrs. Delacour's description as 'an amiable stout person' differs from her previous description as 'a middle aged woman of Jewish appearance' which the reader can retrospectively attach to an internal agent, or to Farrington, justified perhaps, by

his jealousy. In this neutral narrative account *colouring* is still anchored in the character. Phrases like ‘little egg shaped head...’, ‘...his mouth twitched with a dwarf’s expression...’ and ‘...seemed to vibrate like the knob of...’ betray Farrington’s emotive attitude. The narrator, thus, distances himself as much as possible and avoids any direct evaluative techniques. The responsibility of presenting things lies not with an external figure alone.

Farrington’s day in the office ends with an ‘abject apology’, another humiliating event of the day.

Life in Pubs

The beginning of the second part of Farrington’s day is spatially and psychologically oriented in him. “Watching to see...” is a perceptual and his position opposite the office is spatial clue to his restricted vision. ‘He felt...’ soon comes as a psychological clue to his still restricted consciousness. In the following ‘sustained inner view’ his knowledge of the world, his opinion, his past experience, memory, attitudes and biases not only affect his monologue but also reflect a narrow, self-centered angle of vision. By setting this angle within the man, the speaking agent maintains distance and creates an ironic situation and the narrative assumes a FIT mode. Retention of question form and question mark ‘Could he not keep his tongue in his cheek?’; deictic ‘this time’, performative adverb ‘of course’, repetitive phrases and colloquialism ‘could he touch Pat...he could not touch...more than a bob...and a bob was...’ and associative changes of topic are all evidence of this. ‘That was the dart! Why didn’t he think of it sooner?’ are further instances of FIT embedded in Indirect Thought. This part of the narrative presents an interior portrayal of Farrington’s emotional condition.

Density of ‘furious lexicon’: ‘thirst, revengeful, annoyed, savage, hounded’; and his individual perception of events ‘...what a hornets nest...’, ‘...his life would be a hell to him...’, ‘yet he must get money somewhere...’; make this part of the narrative solely his. It an echo of his previous mental ‘aside’, but now he is preoccupied with the money problem. His inner repressed anger creates a counterpart effect of Mr. Alleyne’s externally manifested fury , and comes as natural reaction ‘...to his abject apology’.

With the idea of pawning his watch Farrington’s spirit’s seem to rise. It goes on like this until his ‘...funds run low’ and so do his spirits. His life until then appears to be more eventful than before. In this part of the narrative, the external focalizer keeps a close watch on him assuming familiarity with people, places, streets and pubs. The narrator refers to Farrington as ‘he’ in this section. The narrative mode

is mainly restricted to a report form; reporting of events, speech acts and thought contents. Free direct thought and direct speech occurs at dramatic moments. The responsibility of reporting has been neutralized by preserving speech features of characters. The use of special pub register, which is appropriate to the characters and situation, use of colloquial expressions and the use of direct speech are all the narrator's distancing techniques in this part of the text.

Focalization is not attached to a single agent. The narrative here is action packed. There is more of listening, speaking, smelling, drinking, and watching in this section. This requires second degree focalizers, characters situated in the story. Farrington is focalized by EF from 'without' in a detached and reliable way. He gradually exposes this man to the reader. Farrington's rehearsed speech, his pleased with himself version and his response to a joke are some examples of EF within action packed events.

The external vision merges with character vision as Farrington's attention is focused on the young lady. 'Farrington's eyes wandered...' signal transition of focalization. The reader sees what Farrington sees and experiences. The woman's charms and attraction can be seen only from his eyes. 'The way in which an object is presented gives information about that object itself and about the focalizer' (Bal, 2009:156).

He finds the woman's appearance 'striking' and her 'oblique staring expression' fascinating. 'He watched her leave the room in hope ...' prompts an associative mechanism and the reader gets access to his inner self; a rejected, frustrated and angry self. This internal experience of deprivation is followed by an external humiliating event.

This is final event of his evening outside, focalized objectively from outside. The speaking and seeing agents withdraw and leave the stage to people whose 'national honour' is at stake. They become focalizers here as the use of passive voice indicates; Farrington '...looked very serious and determined...' to the audience.

A defeated, ridiculed, broke, rejected, shunned, and lost man returns home. The privilege of focalization has been withdrawn from him and the character has been distanced thus from the reader and the focalizer.

Life at Home

The focalizing agent presents a new person to the reader. It develops later in the text that the man is in fact a very different man at home. The narrator's reference to him as 'A very sullen faced man' and 'His tram let him down...' denotes a

distance between the two. Farrington is focalized as a defeated man in his own eyes. The external agent allows the reader to have a look at this man as he feels at the end of a humiliating day. The narrative report of his thought summarizes everything from his point of view. When he thinks of the woman, his 'fury nearly choked him'. His desire to go back to the 'hot reeking public house' and his hatred for home and family creates an ironic effect on the reader, who knows the reality.

The narrative report seems to be slightly coloured as he settles in his house and eventually beats little Tom: '...sat heavily...', '...jumped up furiously...', '...striking at him viciously...', '...banged his fist...', 'shouted', 'seized', 'whimpering', wildly', '...a squeal of pain...', '...shook with fright...' are expressions anchored in the reporter and external focalizer. These words do not equal the viciousness, cruelty, and brutality of the action. Perhaps because Joyce's evaluative technique seems to be the evaluative action technique in which a narrator '...is to tell what people did rather than what they said' (Labov 1972:380). Farrington's actions at home speak for themselves. The perspective in this section belongs to an all-encompassing, non-perceptible higher degree focalizer whose vision is reliable and who is capable of interpreting character's thoughts and be objective. Farrington's angry words come directly and remind the reader of Mr. Alleyne's words. The child's helpless offer to say a prayer for his father's sins reminds the reader of his father's helplessness under financial and social pressures.

The narrator's distance and nonintervention leave the reader to infer and think. The effect is deep down sadness. The reader is left to 'grope in the gloom'.

Conclusion

There are many different ways to tell the same story, to make very different points or to make no point at all. (Labov, 1972:366)

Counterparts makes its point in the title. It is a complete abstract and summarizes everything. There are several factors that contribute to make this point; focalization is just one of them though a vital tool for probing into the consciousness of the narrative, narrator and the characters in fictional narratives.

It has been observed in the text that an external agent presents a character to the reader focalized from both outside and inside. This character is granted vision by the EF to view his inner self and to view his boss Mr. Alleyne. The reader knows Mr. Alleyne only through his direct speech and through the image passed on by Farrington. At the end of the day when Farrington hits little Tom viciously, he is exposed to the reader as a counterpart of Mr. Alleyne whom he himself has always

viewed with disgust. The external agent does not have to interfere, evaluate, or pass judgments. Farrington fits his own self-represented nasty image. Ironically, he becomes a victim of his own focalization.

The possibility of a design behind such manipulation of point of view is indicated by Rimmon-Kenan:

In principle, the external focalizer (or narrator focalizer) knows everything about the represented world, and when he restricts his knowledge he does so out of rhetorical considerations. (Rimmon-Kenan, 2005:81)

Another point that appears as significant is the fact that Farrington is focalized from 'within and without'. In him the author has created for us a character true to life. It is up to the reader who knows him through, to hate him, detest him, and sympathize with him or to identify with him, or find a counterpart in oneself.

The reader is so frequently encountered with Farrington's consciousness that they are likely to develop an understanding with him. The FIT and free indirect focalization privilege is withdrawn from him gradually as the story develops but the original impressions and a kind of empathy, if not sympathy, is retained. His thoughts reveal his ordinariness, his stupidity, his selfishness, and limited interests. His speech exposes him as a very plain person. His actions are rather disgusting, but the internal and external focalization neutralizes the effects. He can be identified as an everyman and the reader ends up not hating him but thinking about him.

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