

tragic stature of its main characters (a criterion pertaining to the content) and is then seen as a sign of subjectivity. *Subjectivity* is used both with reference to the characters (their speeches) and to the narrator (subjective elements in the narrator-text). The absence of the poet as a person and the neutral, distanced presentation are described in terms of *objectivity*. When feelings/thoughts of characters are represented in the narrator-text they reach us according to Friedmann more *directly*, according to Bassett and Genette more *indirectly* than when they are expressed in a speech. *Omniscience* is brought forward both as a mark of objectivity and of subjectivity.

In sum, although the question of the presentation of the story in the Iliad may at first sight seem a settled matter, because the same qualifications are found time and again, this uniformity is in fact deceptive: the very same terms have different meanings for different scholars and the research on which their application is based is shallow. This circumstance, and the puzzling incompatibility of "Homer being constantly at our elbow" (Booth, Plutarch, scholiasts) vs. "the story seems to tell itself" (the rest) make a renewed, systematic investigation imperative. The next chapter will provide the theoretical foundation for this investigation.

Van De Jone
 Narrative and Fiction
 The Presentation of the Iliad
 in the Iliad
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2. A NARRATOLOGICAL MODEL OF ANALYSIS

"Hostility to theory usually means an opposition to other people's theories and an oblivion of one's own."
 (Terry Eagleton, *Literary Theory: An Introduction*)

In this chapter I set up the theoretical framework within which the systematic analysis of the presentation of the story in the *Iliad* will be undertaken (section 2.2). This framework is a narratological one. Although I will on occasion use concepts from other scholars also, I base myself essentially on the model of the Dutch narratologist Mieke Bal (1977 = 1983, 1985), which incorporates and partly refines that of Gérard Genette (1972 = 1980).¹ I start with a brief section on the concepts of *narrator* and *point of view*, which can be considered the historical antecedents of this model (2.1). The last section (2.3), on narrative situations, forms the transition to the main part of this book, which deals with the narrative situations of the *Iliad*.

2.1 Narrator and point of view

An important step in the analysis of the presentation of the story in a narrative text² was taken when scholars began to distinguish between the historical author and his fictional delegate in the text, the *narrator*. One example may make this distinction clear: the historical author of the famous Sherlock Holmes stories is

Sir Arthur Conan Doyle, the fictional narrator in the text, the "I" of the following passage, Dr. Watson:

- (1) When I glance over my records and notes of the Sherlock Holmes cases between the years '82 and '90, I am faced by so many which present strange and interesting features, that it is no easy matter to know which to choose and which to leave.³

A second important, but highly elusive, concept is that of *point of view*, the position from which or angle of vision under which the narrator presents his story. My example here is the opening of Heliodorus' novel *Aethiopica*:

- (2) Day had begun to smile and the sun was shining upon the hilltops when a band of armed pirates scaled the mountain which extends to the mouth of the Nile called the Hieracleot, where it empties into the sea. They halted for a little to survey the waters which stretched before them. Out at sea, where they first directed their attention, not a sail was stirring to whet the pirates' appetite for plunder; but when they turned to look at the coastline nearby their eyes encountered a strange spectacle. (transl. M. Hadas)

The narrator opens with a panoramic view of the scenery, providing geographical details. Then, having introduced a group of characters (the band of pirates), he continues his story from their point of view, describing what they see and what for them is "strange". In other words, the narrator restricts his knowledge to that of the characters.⁴

Ample scholarly interest in this aspect of the point of view has resulted in a multitude of typologies or classifications of narratives, which use criteria like the following: is the narrative told in 'I'- or 'he'-form; is the narrator a character in his own story or not; if he is a character, does he play an active role or is he merely an observer; if he is not a character, does he narrate from a great distance and with more knowledge than his characters or does he assume the point of view of one of them, restricting his knowledge to what they can possibly know, etc. Critical discussions of these typologies can be found in Romberg (1962: 11-26); Van Rossum-Guyon (1970); Genette (1972: 203-6 = 1980: 185-9) and Lauser (1981: 19-63). The most recent typologies, not discussed in these studies, are Stanzel (1979) and Lintvelt (1984).

It was Genette who pointed out that all typologies of point of view are based on the position of the narrator, whereas according to Genette the aspect of "who speaks" should be separated sharply from "who sees". Unfortunately, his

own typology of point of view, or as he calls it *focalizations* (1972: 206-24 = 1980: 189-224),⁵ which he set up to deal with the aspect of "who sees", falls into this same trap again or, as one critic put it: "the narrator creeps in again through the back door" (Rimmon 1976: 59).⁶ It was to deal more radically with this problem of the distinction between "who speaks" and "who sees" that Bal (1977: 21-58 = 1983: 234-69) devised her model. This model forms the basis for the next section. The first part of the exposition to follow will be of a rather abstract nature, but I trust that gradually, as more examples from narratives are adduced as illustrations, the picture will become more concrete.

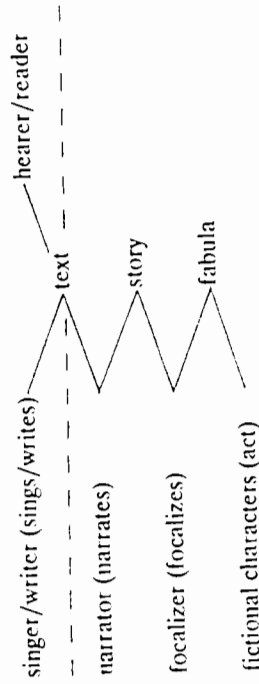
2.2. Presentation: narration and focalization

Bal approaches narrative texts semiotically, that is to say as a form of communication between an author sending a message and a hearer/reader receiving that message. The content of this message is a vision on a series of events caused or experienced by characters. To analyze and describe as precisely as possible the content of the message, "the particular effects which the text has upon its readers" (1985: 6), Bal distinguishes three layers (text, story, fabula). Semiotically speaking, each of these layers signifies the next. Thus, the text is the signifier of the story, which, itself the signified of the text, is in turn the signifier of the fabula.

The three layers: text, story, fabula

That what the hearer/reader hears/reads is a text (first layer). The text, consisting of a finite, structured whole of language signs, is the result of the narrating activity (narration) of a narrator. That which the narrator tells, the object of his⁷ narration, is a story (second layer). The story, consisting of a fabula (see below) looked at from a certain, specific angle, is the result of the focalizing activity (focalization) of a focalizer. Focalization comprises not only "seeing", but ordering, interpreting, in short all mental activities. That which the focalizer focalizes, the object of his focalization, is a fabula (third layer). The *fabula*, consisting of a logically and chronologically related series of events, is the result of all kinds of activities by characters in a fictional world.⁸

The above may be graphically represented as follows:



From this graphic representation of Bal's model two of its aspects become clear: in the first place, what I would like to call, the accordion-nature of this model. For matters of analysis it is useful to 'pull out' (distinguish between) the three layers, but what we have, in fact, is only the text. It is through the text that we approach the story, through text and story, the fabula. Story and fabula are abstractions made on basis of the text. The second aspect concerns the double status of the text. A narrative text *de facto* derives from an author, but for purposes of a narratological analysis it is thought of as the result of a narrator's narrating activity. One could say that the text forms the hinge between the real, historical world of the author 'outside' and the fictional world of narrator and characters 'inside' (hence the broken line in the graphical representation).

I now resume the thread of my argument and return to the question of the analysis of the presentation of the story - whenever I use this expression, 'story' is to be understood as implying the fabula it represents. Presentation can now be described as comprising two activities: narration (by a narrator) and focalization (by a focalizer). Narrator and focalizer should not be thought of as persons: they are the indications of two different functions which have to be fulfilled in order for the fabula to become a story, the story to become a text. Formulated in this way it looks as if the fabula exists, as if it has an ontological status of its own, which, as I stated above, is not the case: both fabula and story are abstractions made by the hearer/reader on basis of the text. Yet, the *suggestion* in almost all narrative texts is that the events have at a certain time taken place (not necessarily as a historical, but as a fictional reality), and that they are now reported to us (cp. the use of ἀπ'ἀγγέλλειν by Plato, Aristotle and the scholiasts).⁹

Every narrative must have a narrator and a focalizer, whether they become "perceptible" in the text or not.¹⁰ We, the hearer/reader, are always confronted with a filtered view, i.e. selection and evaluation, of the events and this filtering

is due to a focalizer. For this vision to become accessible to us, it must be put into words by a narrator. Thus, it is the narrator and the focalizer who together are responsible for what Booth called "the rhetoric of fiction".

Identity of narrator and focalizer

So far I have spoken of narrator and focalizer rather abstractly as functions. I now turn to the question of the *identity* of narrator and focalizer. The function of narrator (N) and focalizer (F) can be fulfilled by one of the characters (C) who plays a role in the story: in those cases I speak of an *internal* narrator (N=C) and *internal* focalizer (F=C). When narrator or focalizer do not coincide with one of the characters (N≠C, F≠C) I call them *external*. The functions of narrator and focalizer can be combined in one identity (N=F), which either coincides with one of the characters (N=F=C: an internal narrator-focalizer) or not (N=F≠C: an external narrator-focalizer).

An example of an internal narrator-focalizer is found in J.D. Salinger's *The Catcher in the Rye*:

- (3) The minute I went in, I was sorry I'd come. He was reading the Atlantic Monthly, and there were pills and medicine all over the place, and everything smelled like Vick's Nose Drops. It was pretty depressing.

The "I" who is narrating and focalizing here is Holden Caulfield, the main character of the narrative. "Pretty depressing" is *his* interpretation of the situation.

As we shall see in section 3.1, the *Iliad* is presented by an external narrator-focalizer, who has to invoke the help of the Muses to bridge the distance in time between himself and his story. However, the *Iliad* - as most narratives - has more than this one presenter. This is due to the fact that both narration and focalization allow embedding (Bal 1981).

Status of narrator and focalizer: embedding

It is in the nature of language that, whenever somebody tells anything he or she will of necessity and often unconsciously at the same time also give an interpretation of the thing told. This means that every narrator is also a focalizer:

NF: I narrate and focalize event/person x.

However, not every focalizer is also a narrator. Somebody may report the interpretation of someone else. A primary narrator-focalizer may embed the focalization of somebody else, a secondary focalizer:

NF₁[F₂]: I narrate and focalize that person x sees event/person y;
 person x focalizes event/person y.¹¹

Or, a primary narrator-focalizer may embed focalization and narration of another,
 a secondary narrator-focalizer:

NF₁[NF₂]: I narrate and focalize that person x speaks;
 person x narrates and focalizes event/person y.¹²

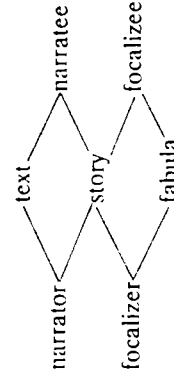
Let me illustrate these embeddings from E.M. Forster's *A Passage to India*:

(4) Except for the Marabar Caves - and they are twenty miles off - the city of Chandrapore presents nothing extraordinary.

(5) she went into the billiard-room, where she was greeted by 'I want to see the real India,' and her appropriate life came back with a rush. This was Adela Quested, the queer, cautious girl whom Ronny had commissioned her to bring from England.

In (4) a primary narrator-focalizer gives a description of Chandrapore as he "sees" it ("nothing extraordinary"), at the same time selecting a detail (the Marabar Caves), which will prove to play an important role in the story to come. In (5) the primary narrator-focalizer first embeds both narration and focalization: the sentence between inverted commas are words spoken by Adela Quested and contain *her* focalization (*in casu*: a desire to see India). The words underlined are an example of the primary narrator-focalizer embedding the focalization of a secondary focalizer: they describe what goes on in the mind of the 'she' (= Mrs. Moore, the mother of Ronny). Though one can never with absolute certainty prove that the qualification of Adela Quested as "the queer, cautious girl" derives from this secondary focalizer and not from the primary narrator-focalizer, who, after all, is responsible for the verbal presentation, it is of heuristic-interpretative value to attribute it to Mrs. Moore. Indeed, this interpretation finds confirmation later on in the story, when Mrs. Moore, after the mysterious incident in the Marabar Caves, shows very little understanding or sympathy for the 'victim' Adela Quested (chapter XXII).¹³

Projecting this possibility of embedding into the three-layer stratification (text, story, fabula) we get the following picture:



Identity (external, internal) and status (primary, secondary) of the narratee (Ne)

TEXT 1 I narrate	STORY 1 and focalize	FABULA 1 person/event x
-	-	person/event x = STORY 2 x focalizes
-	-	person/event x = TEXT 2 x narrates
		FABULA 2 person/event y

The number of embeddings is, in principle, indefinite, although too many embeddings will, for reasons of intelligibility, be avoided. A fairly complex example is *Odyssey* 1.511-12, which contains three embeddings: the primary narrator-focalizer (NF₁) narrates how Odysseus (as NF₂) narrates how the Cyclops (as NF₃) narrates the words of the seer Telemus (F₄).

We see that the presentation of the story is in the hands of at least one (primary) narrator-focalizer, but as a rule also of other (secondary, tertiary) focalizers and (secondary, tertiary) narrator-focalizers. The relation between these presentators is one of *subordination*: the primary narrator-focalizer decides when and for how long to let a secondary focalizer focalize or a secondary narrator-focalizer speak and he can also comment on their (secondary) stories and texts.

Presentation and reception

Narrative texts have been defined as a form of communication and their presentation consequently involves reception. Just as the author addresses a hearer/reader, the narrator addresses a *narratee* and the focalizer addresses a hearer/the indirect object of focalization. The focalizer focalizes the fabula for the focalizee, the result being the story; the narrator tells the story to the narratee, the result being the text:

and focalizee (Fe) are in principle symmetrical to the status and identity of the narrator and focalizer to which they correspond:

- external primary NF: external primary NeFe (NF₁ : NeFe₁)
- internal primary NF: internal primary NeFe (NF₁ = C_x : NeFe₁ = C_y)
- internal secondary F: secondary Fe, internal/external (F₂ = C_x : Fe₂ = C_y/ ≠ C)
- internal secondary NF: internal secondary NeFe (NF₂ = C_x : NeFe₂ = C_y)

I give two examples:

(6) D.H. Lawrence, *Lady Chatterley's Lover*:

Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes ... We've got to live, no matter how many skies have fallen.

(7) *Odyssey* λ 333 = v 1-2:

Thus he (Odysseus) spoke and they (the Phaeacians) were all silent and were held in a spell in the shadowy palace.

In (6) an external primary NF uses "ours" to appeal to the experiences of his external primary NeFe. The ruined world he is referring to is the world after the first World War and this immediately makes clear that the NeFe is not the same as the historical reader of *Lady Chatterley's Lover*, who can be living, e.g., in 1987. In (7) the Phaeacians are the internal secondary NeFe to Odysseus, who, as internal secondary NF, recounts his adventures to them.

The historical hearer/reader can be invited to identify with the narratee(s) and focalizee(s), but just as the narrator-focalizers and focalizers are not the same as and do not necessarily represent the opinion of the author, similarly the hearer/reader need not necessarily share the feelings of the narratee-focalizee(s) and focalizee(s). Analysis of presentation and reception of the story inside the text is the domain of narratology, whereas the historical reception belongs to the domain of reception-aesthetics (see also below ch. 3, p. 44).

2.3. Narrative situations

A convenient starting point for a systematic analysis of the presentation of the

story in a narrative is to make an inventory of types of presentation, or *narrative situations*. Criteria to define a narrative situation are identity and status of the presentators and of their recipients. Since many combinations are possible, the number of narrative situations actually displayed by narratives is considerable and I will here concentrate on the five narrative situations which are found in the narrative under consideration in this investigation, the *Iliad*. These five narrative situations are:

1. simple narrator-text: NF₁ → NeFe₁.

An external narrator-focalizer presents the events/persons. Recipient is an external primary narratee-focalizee.

2. complex narrator-text (embedded focalization):

NF₁]F₂ = C_x → Fe₂ = / ≠ C_y]NeFe₁.

The external narrator-focalizer embeds in his narrator-text the focalization of one of the characters, who, thus, functions as an internal secondary focalizer. Recipients are a secondary focalizee, who is internal or external, and, ultimately, the external primary narratee-focalizee.

3. character-text (speeches): NF₁]NF₂ = C_x → NeFe₂ = C_y]NeFe₁.

The external primary narrator-focalizer embeds in his narrator-text a character-text, presented by a character, who, thus, functions as an internal secondary narrator-focalizer. Recipients are an internal secondary narratee-focalizee and, ultimately, the external primary narratee-focalizee.

4. tertiary focalization:

NF₁]NF₂ = C_x]F₃ = C_p → Fe₃ = C_q]NeFe₂ = C_y]NeFe₁.

The internal secondary narrator-focalizer embeds in his character-text the focalization of another character, who, thus, functions as a tertiary focalizer. Recipients are a tertiary focalizee, the internal secondary narratee-focalizee and, ultimately, the external primary narratee-focalizee.

5. embedded speech:

NF₁]NF₂ = C_x]NF₃ = C_p → NeFe₃ = C_q]NeFe₂ = C_y]NeFe₁.

The internal secondary narrator-focalizer embeds in his character-text the speech of another character, who, thus, functions as a tertiary narrator-focalizer. Recipients are an internal tertiary narratee-focalizee, the internal secondary narratee-focalizee and, ultimately, the external primary narratee-focalizee.

If we now recall Plato's and Aristotle's analyses of narrative texts (above section 1.1), the descriptive refinement offered by the narratological model becomes

clear. The *Iliad*, an epic narrative text, consists of:

PLATO	ARISTOTLE	NARRATOLOGICAL MODEL
<i>diegesis haple</i>	(non-mimetic) poem (mimetic) narrator-text	narrator-text simple complex
<i>mimesis</i>	(mimetic) speeches	character-text tertiary focalization embedded speech

To distinguish between *diegesis haple* and *mimesis* in a narrative text was an easy matter: *mimesis* is all the text between quotation-marks, often preceded or capped by a verb of saying. The remainder of the text is *diegesis haple*. But how do we recognize simple and complex narrator-text, etc.?
Sometimes simple narrator-text is marked as such by the NF₁ referring explicitly to his own activity as narrator (example 8) or focalizer (example 9):

(8) Chariton, *Chaereas and Callirhoe*:

I, Chariton of Aphrodisias, secretary to the advocate Athenagoras, will narrate a love-story, which has taken place in Syracuse.

(9) W. Somerset Maugham, *Vivie*

Unfortunately I cannot very well remember what he looked like ... I forget how long the road was, fifteen or twenty miles, I think, and I forget what purpose it was to serve.

In other cases, the presence of the NF₁ remains implicit, but it will, in practice, not be difficult to recognize the simple narrator-text. Complex narrator-text (embedded focalization) can roughly be divided into three kinds of passages:

- I : those describing the content of perceptions
- II : those describing the content of thoughts (memory), emotions, feelings
- III : indirect speech.¹⁵

Accordingly, the transition from simple narrator-text to complex narrator-text can be marked explicitly by verbs of

- I : seeing, hearing (example 10)
- II : thinking, remembering, feeling (example 11)
- III : speaking (example 12).

Examples:

(10) Th. Hardy, *Tess of the D'Urbervilles*:

... they could see over the stumps the spot on which Clare had followed her when he pressed her to be his wife; to the left the enclosure in which she had been fascinated by his harp and far away ... the mead which had been the scene of their first embrace. The gold of the summer picture was now grey, the colors mean, the rich soil mud, and the river cold.

(11) W. Somerset Maugham, *The vessel of wrath*:

He asked himself what the devil his visitor could want. Evert Gruyer spoke English, Dutch, and Malay with equal facility, but he thought in Dutch. He liked to do this. It seemed to him a pleasantly ribald language.¹⁶

(12) E.M. Forster, *A Passage to India*:

She accepted his escort back to the Club, and said at the gate that she wished she was a member, so that she could have asked him in.

In (10) the embedded focalization, triggered by "see", becomes very clear in the italicized words: the focalizing "they", who are at this moment very unhappy, see their unhappiness as it were reflected in the scenery surrounding them. In (11) the mimetic element "what the devil" in the embedded focalized passage triggered by "asked himself" also clearly points to focalization by the character "he".¹⁷ Such explicit signals or markers as "see", "asked himself" or "said" may also be lacking, as e.g. in example (5) above. In that case I speak of *implicit* embedded focalization, which is the equivalent of what others call "erlebte Rede" or "free indirect discourse" (see McIlhale 1978).

The transition from narrator-text to character-text, too, can be either implicit, as in example (5) above, - but note the helpful inverted commas - or explicit with the help of a verb of saying, e.g.

(13) W. Somerset Maugham, *The vessel of wrath*:

'I don't want your help,' she said coldly.
'You can go to hell,' he answered.

Such statements as "she said coldly" or "he answered" are known in narratology as *attributive discourse* (Prince 1978), a concept to which I will return in section 6.1.

The transitions to tertiary focalization and embedded speech, respectively, are either marked or unmarked, in the same way as the transitions to embedded focalization and character-text, respectively.

Preview

I have come to the end of the introductory part of this book. The historical context of the investigation has been sketched (ch. 1) and the analytical tools have been prepared for use (ch. 2). The next three chapters will deal with the five narrative situations of the *Iliad*:

- Chapter 3: simple narrator-text
 - Chapter 4: complex narrator-text
 - Chapter 5: character-text
- tertiary focalization
embedded speech

I will primarily aim at a systematic description of these narrative situations. Secondly, I will try to show how such a systematic description can be helpful in solving problems of interpretation. The interpretative possibilities offered by the method result from the fact that it reveals the variety and the complexity of the presentation. If simple narrator-text presents one type of rather straightforward presentation, character-text can offer different, more limited or even conflicting presentations, while complex narrator-text, as an intermediate form, blurs the otherwise seemingly unproblematic distinction between narrator-text and character-text. It is precisely that variation of narrative situations and the different effects they have, that raises our awareness of the devices of narrative.

3. SIMPLE NARRATOR-TEXT

With commentary ruled out, hundreds of devices remain for revealing judgment and moulding responses. (Wayne Booth, *The Rhetoric of Fiction*)

In this chapter the narrative situation of simple narrator-text - which takes up about 50% of the *Iliad*¹ - is central. Simple narrator-text involves a primary narrator-focalizer (NF₁) as presenter and a primary narratee-focalizee (NeFe₁) as recipient. These two poles of communication will be introduced in sections 3.1 and 3.2, through a discussion of passages where they are *explicitly* present.

Then, in section 3.3 I turn to cases where interaction between NF₁ and NeFe₁ *implicitly* reveals their presence.

3.1. The primary narrator-focalizer

3.1.1. Introduction

The simple narrator-text of the *Iliad* derives from a primary narrator-focalizer (NF₁) who only rarely refers explicitly to his own activity as narrator (example 1) and focalizer:

- (1) B 493:
 ἄρχοντες ἀδ' νηῶν ἐπέω νῆες τε προπύσσας.
 the leaders of the ships in their turn I will name and the
 total sum of their ships.