

An Application Of Gerard Genette's Narrative Methods Of Mood And Voice To Study Somerset Maugham's Short Story The Pool

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Abstract: Application of a Literary Theory to a literary work helps in analyzing the different modalities involved in the creation of a text. A critical approach enables learners to appreciate the textual content and abets their proficiency both in theory and analysis. This exercise throws the literary text into a new light, where different interpretations result in better understanding.

Gerard Genette a Structuralist has given a comprehensive outlook on the three major typologies of narratology like story, narrative and narration. In the present paper, the authors have attempted to read Somerset Maugham's short story *The Pool* by rigorously applying Gerard Genette's categories, namely mood and voice. Under mood, 'distance' and 'perspective' have been analysed in depth. Focalization and polymodality have been expounded to explicitly expose Maugham's genius in handling the narrative form. 'Voice', which denotes, "who tells it, where and when", is analysed under the heads 'Time of the Narrating', 'Narrative levels' 'Person', 'Functions of the Narrator' and 'The Narratee'. This method of applying Literary Theory to a short story enables the reader to become well-versed both in theory and the application of it to a literary text.

Keywords: Extradiegetic-heterodiegetic, Extradiegetic-homodiegetic, Intradiegetic-heterodiegetic, Intradiegetic-homodiegetic, polymodality.

I. INTRODUCTION

Criticism is a response to art as it enables interpretation of not just the message of a text, but also paves way for philosophical ponderings. Concept of Narratology and models are used as empirical tools and help in producing and processing narratives in different contexts and forms. Tzvetan Todorov, Gerald Prince, Jonathan Culler, Claude Bremond and Seymour Chatman made significant contributions to Narratology. But Gerard Genette, a Structuralist, in his book *Narrative Discourse, An Essay in Method*, projected temporal structure and mode of narration "the epistemological and normative constraints of the gathering and communication of information during the narrative process". (*Jan Christoph Meister*). This comprehensive and structurally informed theory of narrative explicated how mood functions as a connection between story and narrative and elaborates on

distance and point of view. He further refined the concept of "focalisation" in *Narrative Discourse Revisited*. His delineations on 'Voice' point out the connection between both narrating and narrative and narrative and story (Jason Lindop Horning)

The present paper proposes to apply Gerard Genette's categories of Mood and Voice in studying Somerset Maugham's short story *The Pool*.

II. MOOD

A narrative tells a story, and reports facts (real or fictive). Its indicative mood exposes both affirmation and the different degrees of affirmation. "Mood is the atmosphere of the narrative created by distance and perspective" (Tyson 220). The Littré Dictionary defines the grammatical meaning of

mood: "name given to the different forms of the verb that are used to affirm more or less the thing in question, and to express.... the different points of view from which the life or the action is looked at". Genette says that narrative mood tells it "according to one point of view or another".

'Distance' and 'perspective' are the two chief modalities of narrative mood.

A. DISTANCE

Genette elaborates on Plato's contrast of two narrative moods, where the poet "himself is the speaker" (pure narrative) or where the poet "delivers a speech as if he were someone else". When the poet speaks as if he is a character, Plato calls it 'imitation' or 'mimesis'.

Aristotle had mentioned pure narrative and direct representation as the two variations of mimesis. But, Genette distinguishes two features of pure narrative as "indirection" and "condensation". For instance in Plato's Republic, in the scene between Chryses and the Achaeans, the narrator mediates in the direct dialogue and condenses it into indirect discourse. Pure narrative is more distant than imitation as it does not say much.

Distance denotes the distance between the story and the narration. The first type is where the more the narrator intrudes, the more the distance between the story and narration. In *The Pool*, the narrator enters the story after Lawson's marriage had miserably failed and narrates everything that had gone before his moment of intrusion. The second type is when the story tells by itself, where there would be more story details, i.e. less distance means less voice. The third type of distance is called 'zero degree', where both the story and the narration are the same. Genette says that this type of distance is quite rare in literature.

Genette says that "no narrative can 'show' or 'imitate' the story it tells". It tells in a detailed, precise 'alive' manner which gives more or less the 'illusion of mimesis'. The language of oral or written narration, implies without imitating. He distinguishes 'narrative of events' and 'narrative of words'.

a. NARRATIVE OF EVENTS

Narrative of events always transcribes the supposed nonverbal into the verbal, and it relies on the relationship between the sender and the receiver. "The same text can be received by one reader as intensely mimetic and by another as only a slightly 'expressive' account.

Genette mentions "Mimesis is defined by a maximum of information and a minimum of informer, and diegesis by the opposite relationship" and he contrasts between mimetic and diegetic by a formula, information + informer = C, where the quantity of information depends on the informer. In a diegetic, the narrator functions not only as a source of information but organises the narrative and is also an analyst, commentator and stylist.

The short story *The Pool* is at the extreme of 'showing' and 'telling'. In some parts, the narrative consists exclusively of scenes (singulative or iterative), which is mimetic and full of information. When Ethel insisted that she wanted to go

back to her family in Apia, Lawson tried to convince her by saying,

"You don't know how much I love you," he said. "I'd give anything in the world to be able to tell you what I've got in my heart."

But in other parts where the narrator is actively involved in the story, his presence is constant and intense. On the last night of his stay at Apia, the narrator met the dejected Lawson on the beach and asked him,

"Is it too late for you to start fresh? Couldn't you make a dash for it and leave the place?"

Norman Friedman calls the best narrative form as a "story told as if by a character in the story, but told in the third person". This is referred to as 'focalized narrative', where the narrator is not a character but adopts the point of view of one. *The Pool* is a good example of focalized narrative, as the 'temporal distance' between the story and the narrating instance involves no modal distance between the story and the narrative. Thus, it does not weaken the mimetic illusion.

b. NARRATIVE OF WORDS

Narrative of words uses language to imitate the world. When Maugham gives us a sentence purportedly spoken by a character, he gives the statement as a transition from oral language to written. The narrator does not narrate the hero's sentence in scene but rather recopies it.

This short story has both "discourse fictively reported" as it supposedly was uttered by the character, where scenes are used. In other parts of the story, there is "narratized discourse". While narrating, the narrator distinguishes between what were words in the original and what were gesture, posture and state of mind. In many of his short stories, and especially in this one, Maugham shows the difference between speech and, feelings or thoughts, while narrating the events.

But he grew conscious that sometimes, when he was away, Ethel cried. In Apia she had been talkative, chatting volubly about all the little details of their common life, the gossip of the place; but now she gradually became silent, and, though he increased his efforts to amuse her, she remained listless.

The first half of Lawson's marriage to Ethel and his journey to Aberdeen and back to Apia are entirely narrated.

When, their long journey over, they were settled in the little Scots town with its granite houses Lawson realised how much it meant to him to live once more among his own people. He looked back on the three years he had spent in Apia as exile, and returned to the life that seemed the only normal one with a sigh of relief.

But the narration also includes dialogues as spoken between the various characters. Genette evinces three states of characters' speech ('inner' or 'uttered')

✓ 'Narratized or narrated speech' is the most distant and is very much limited. In *The Pool*, the narrator comes into Lawson's life a few years after his marriage. We find that he primarily uses summary to recount past events, interspersed with brief dialogues. Nowhere is narratized speech found, either as a narrative of thoughts or narratized inner speech.

✓ 'Transposed Speech', which is indirect style, is "a little more mimetic than narrated speech". But it never allows the reader to trust the words uttered. The narrator would be present by the very formation of the sentence. In this speech, the narrator not only transposes the words but leaves an indelible mark of originality by presenting them with his unique style. This style of transposed speech is obvious in a few instances in this short story - the narrator uses transposed dialogue while narrating.

(1) the first encounter between Lawson and the half-caste Ethel;

"You're having a late swim."

(2) Lawson's first meeting with Ethel's father Brevald;

"Why don't you come along to my place one time?" said Brevald, in his wheezy voice. "It's not very grand, but you'll be welcome. You know Ethel."

(3) When Miller, Chaplain and Nelson discuss Lawson's grievous mistake in deciding to marry her;

Nelson burst out with:

"Say, they say Lawson's going to marry that girl."

"He's a damned fool then," said Miller.

"He don't know what he's up against," said Nelson.

"Someone ought to put him wise."

(4) Ethel's anguish in Aberdeen and her longing to be with her family at Apia;

"Let's go away from here. Let's go back to Samoa. If you make me stay here I shall die. I want to go home."

(5) after returning to Apia, Ethel's refusal to move out of her father's house;

"If you don't like it," she said, "go and live at the hotel."

He (Lawson) grew suddenly pale.

"Ethel, how can you suggest that!"

She shrugged her shoulders.

"What's the good of having a house of our own when we can live here."

(6) his first violent fight with his wife;

"You're making yourself very smart," he said.

"Where are you going?"

"I'm going to the Crossleys."

"I'll come with you."

"Why?" she asked coolly.

"I don't want you to gad about by yourself all the time."

"You're not asked."

"I don't care a damn about that. You're not going without me."

(7) the final scene at the pool which separates them forever;

"Hulloa, Ethel," he cried joyfully.

"Go away," she said. "Go away."

He laughed.

"Don't be selfish. There's plenty of room for both of us."

"Why can't you leave me alone? I want to be by myself."

"Hang it all, I want to bathe," he answered, good-humouredly.

"Go down to the bridge. I don't want you here."

✓ 'Reported Speech' is the mimetic form, where the narrator is not perceptible and just reports the words of his character. Plato rejected this form but it has been used commonly since Homer. It is otherwise called as "interior monologue" or "immediate speech" as the narrator is substituted by the character. This reported speech is also called as Balzacian Model. This type of speech is absent in *The Pool*, as Lawson is not the narrator.

B. PERSPECTIVE

Genette draws attention to 'focus of narration' under a four term typology as proposed by Cleanth Brooks and Robert Penn Warren in 1943:

- ✓ Main character tells his story
- ✓ Minor character tells main character's story
- ✓ Author tells story as observer
- ✓ Analytic or omniscient author tells the story.

One and two relate to 'point of view' (inner or outer), while three and four to 'voice' (the identity of the narrator). Maugham's short story, *The Pool* belongs to the third category, where the author tells the story as an observer. Here, he is the focal character narrating the story. The narrator begins to tell Lawson's life at Apia with the following narration,

He (Lawson) had but lately come out from England to manage the local branch of an English bank, and, reaching Samoa at the beginning of the dry season, he had taken a room at the hotel. He quickly made the acquaintance of all and sundry. The life of the island is pleasant and easy. He enjoyed the long idle talks in the lounge of the hotel and the gay evenings at the English Club when a group of fellows would play pool. He liked Apia straggling along the edge of the lagoon, with its stores and bungalows, and its native village. Then there were week-ends when he would ride over to the house of one planter or another and spend a couple of nights on the hills.

Genette also highlights Wayne Booth's "Distance and Point of View", where Booth distinguished between implied author and narrator. In this short story, the author is 'undramatised' and 'reliable'.

Todorov had evinced the following formula:

- ✓ Narrator > character (where narrator knows more than character)
- ✓ Narrator = character (narrator says only what a given character knows)
- ✓ Narrator < character (narrator says less than the character knows)

Maugham's story belongs to the second category, as the narrator says only what the other characters tell about Lawson's first few years of marriage and then continues to just report the events he witnesses after the narrator arrives at Apia. Nowhere does he give a hint as to the tragic finale of Lawson's death.

C. FOCALISATION

The first type is popular in the classical narrative and Genette calls it as 'nonfocalised narrative' or 'zero

focalisation'. The second type is 'internal focalisation', which has three types: 1) fixed – in this type everything is said from one character's point of view; 2) variable – in this type, there would be more than one focal character; and 3) multiple – in this type, the same event would be presented by different characters with different points of view. The third type is 'external focalisation', where the narrator weaves a sense of mystery and "does not tell us immediately all that he knows".

In *The Pool*, it is primarily 'fixed focalisation' as most of the narration passes through the narrator. The first few years of Lawson's marriage are narrated by the narrator. And the rest of the tragic story, after the narrator enters, is also narrated by him.

Sometimes focalisation is not fixed over the entire narrative and exhibits variations in internal focalisation. Various such instances can be drawn from the story, where in the beginning there is first Chaplin, the owner of the Hotel Metropole, talking about Lawson's disastrous marriage and his drunkenness.

"Good chap," said Chaplin flatly, as Lawson went out of the door into the sunshine". One of the best. Pity he drinks."

Then, Miller, who tells how badly Lawson treats his wife and that Lawson should never have married her.

"Too bad the way he treats her. Knocks her about. Gets my dander up when I hear of a man hitting a woman."

"He was a darned fool to marry her. I said so at the time. If he hadn't, he'd have had the whip hand over her. He's yaller, that's what he is, yaller."

And then, there is Lawson himself opening his heart and revealing that he had been a fool in trying to make his marriage work.

"She's not a bad lot, you know, not really. It's just rotten luck. We might have been as happy as lords. When she bolted I suppose I ought to have let her go, but I couldn't do that--I was dead stuck on her then; and there was the kid."

D. POLYMODALITY

Maugham's literary works are mostly autobiographical and deal with a real or a fictive story, and he usually speaks in his own voice than as a narrator of a 'third-person' narrative. Therefore, as an autobiographical narrator, the only focalisation that Maugham is obliged to use is defined in connection with his present information as a narrator and not in connection with his past information as hero.

Maugham does not choose focalisation through the hero. He delineates the information that Lawson had when an event happened and does not give the readers inkling to Lawson's fatal end, which he had witnessed. In the latter half of *The Pool*, Maugham to a great extent restricts himself and allows the narrative mood to develop through internal focalisation through Lawson. In this short story, the internal focalisation also serves a psychological function. By adopting the point of view of the protagonist (Lawson), Maugham leaves the feelings of Ethel almost completely in shadow and rather moulds her as a mysterious person, who does not gratefully bask in the love of her husband. Maugham adds 'definitive

opaqueness' when he wonders what in Ethel could have excited Lawson to such a "devastating passion".

I could not help looking at her with curiosity. I tried to see what there was in her to have excited in Lawson such a devastating passion ... It suggested itself to me that in her elusiveness, like a thought that presents itself to consciousness and vanishes before it can be captured by words, lay her peculiar charm; but perhaps that was merely fancy, and if I had known nothing about her I should have seen in her only a pretty little half-caste like another.

Maugham exhibits Genette's 'indices of focalisation', as with a deep psychological perspective Maugham portrays the inner turmoil of Lawson. One such indices is where after beating Ethel for the first time, Lawson cringes with remorse and breaks down into tears.

"Oh, Ethel, forgive me. I'm so awfully ashamed of myself. I didn't know what I was doing."

He fell on his knees before her and timidly stroked the skirt of her dress.

Another instance is where Ethel shows her native streak,

"An expression of utter contempt came over her face. She had the native woman's disdain of a man who abased himself before a woman".

This short story also contains the symbolic scenes, where Lawson unexpectedly comes home once earlier than usual and finds Ethel dressed smartly to go out. Since Lawson only suspects that Ethel might have a lover, the narrative does not reveal if Ethel really did have a lover. Thus, here there is 'internal focalisation' when Lawson, in spite of his persistence, finds it difficult to expose Ethel's secret.

Genette also elaborates on 'advance notices', which indicates that the narrator is aware of some secrets which the hero is ignorant of. *The Pool* begins in 'medias res' and Maugham shows us things only when he wants to and withholds other significant details to build up the dramatic denouement.

It is conclusive that the intricate question of narrative technique centres around who tells the story; because there is no royal road to truth, every information is only from a particular perspective. The teller's understanding determines what he conveys. So, the reader has the significant role to play in interpreting the various points of view to get a near approximation to the level of truth, that the narrator wants him to get. In the absence of understanding the 'point of view' or Genette's concept of focalization, the reader will miss the world view of the narrator. Thus, Maugham's narrative has three modes of focalisation at once, where the consciousness of both the hero and the narrator are apparent and it also brings to the fore those of the most diverse characters like Chaplin, Miller, etc. Chaplin succinctly summarises Lawson's marriage:

"Ethel's his wife. Married a half-caste. Old Brevald's daughter. Took her away from here. Only thing to do. But she couldn't stand it, and now they're back again. He'll hang himself one of these days, if he don't drink himself to death before. Good chap. Nasty when he's drunk."

When people discuss Lawson's foolish decision to marry Ethel, Miller advises them to let Lawson write his own fate and comments:

"If you'll take my advice you won't interfere in what don't concern you," said Miller. "When a man's made up his mind to make a fool of himself, there's nothing like letting him."

This 'triple narrative mode' disregards the realistic illusion of the classical novel.

III. VOICE

The 'Narrating Instance' can be interpreted by the person who utters it and the situation in which he utters it. There are variations in these implications denoting, "who tells it, where and when". Sometimes, there is the presence of the narrator in the story; at other times, the narrator captures the reader's attention by allowing a character to talk; sometimes he gives less attention to the unfolding of the story he tells than to the reaction of the listener – here the narrative is on two levels. This kind of effect is called as 'voice', where it is not only the actions of a character, but also the reporting of it by the character or all the other people who partake passively in the action. This is called as the 'point of view' – it ascertains the narrating instance with the story written, the narrator as the author, and the receiver of the narrative as the reader of the text. A narrative situation encompasses analysis, description, its protagonists, its spatio-temporal determinations, and its link to the other events in the story. So Genette attaches "these elements to categories of 'time of the narrating', 'narrating level', and 'person', (that is, relations between the narrator-plus, should the occasion arise, his or their narratee(s) – and the story he tells".

A. TIME OF THE NARRATING

Genette says, that every story would be located in a particular time as the story employs the present, past or future tense. "This is perhaps why the temporal determinations of the narrating instance are manifestly more important than its spatial determinations".

It is very important to know how much time elapses between the first scene and the moment it is recounted. In *The Pool*, it is evident that some years have elapsed as there are certain hints,

"For a year (after marriage) Lawson was happy".

"He looked back on the three years he had spent in Apia as exile".

"After two years of marriage he loved her more devotedly than ever".

"As fine autumn darkened into winter",

"The summer came",

"And in six months he found himself...."

So, we can surmise that Lawson's catastrophic marriage lasted roughly four years. This temporal interval and the other events in between significantly enliven the story in *The Pool*. Thus, it is apparent that the narrating is generally subsequent to what it tells.

From the 'point of view' of temporal position, Genette differentiates four types of narrating:

- ✓ Subsequent – this is the most frequent and is employed as classical past tense narrative
- ✓ Prior – a narrative, which predicts an act generally in the future tense and is also conjugated in the present.
- ✓ Simultaneous – narrative is concurrent with the action.
- ✓ Interpolated – occurs in between the incidents of the action.

Genette identifies that the first type 'subsequent narrating' extends over the entire genre of narratives produced till now in literature. In *The Pool*, the narrative subsequent is predominant with the use of the past tense but the elapse of time between the time of narration and the moment of the story, is not indicated clearly.

'Prior narrating' has been the least favourite and it predicts more fully the immediate narrating instance and not the climax. *The Pool* has a few instances of such narrating, one in the prediction by Nelson and the other by Chaplin, where both of them feel that Lawson was making a grave mistake in his decision to marry Ethel.

Chaplin: "He'll hang himself one of these days, if he don't drink himself to death before."

Nelson: "He don't know what he's up against," said Nelson. "Someone ought to put him wise."

The third type – 'simultaneous narrating' - is in principle the simplest, and in *The Pool* this type takes over the narrative after the narrator meets Lawson's wife and it continues to the violent finale in which the hero ends his life by diving into the pool with a great stone tied up in his coat and bound to his feet. This 'rigorous simultaneousness' does not suffer interference and the emphasis is put more on the narrative discourse than on the story.

No instance of 'interpolation' is seen in this short story.

B. NARRATIVE LEVELS

The temporal (and spatial) interval that separates the reported action from the narrating act becomes gradually smaller until it is finally reduced to zero: "the narrative reaches the 'here' and the 'now' and the story overtakes the narrating. This is very obvious in *The Pool* where the narration gradually tapers off and the story takes up on Christmas Eve, a few days before the narrator's departure from Apia. The distance between the episodes 'lies neither in time nor in space'.

The year was drawing to its end and the time approached when I was to leave Samoa. My boat was scheduled to sail for Sydney on the fourth of January. Christmas Day had been celebrated at the hotel with suitable ceremonies, but it was looked upon as no more than a rehearsal for New Year, and the men who were accustomed to foregather in the lounge determined on New Year's Eve to make a night of it.

C. PERSON

'First person' or 'third person narrative' stresses variations in the narrative situation. The former constitutes the presence (explicit or implicit) of the 'person' of the

narrator, where it always is only in the 'first person'. The presence of first person verbs in a narrative text can refer to two very different situations: "it bears the narrator's own designation of himself as such... or else the identity of the person between the narrator and one of the characters in the story". It is the former in *The Pool*, where Maugham uses his own designation and always uses the first person perspective.

To the question whether a narrator can use the first person to designate 'one of his characters', Genette distinguishes two types of narrative: one with the narrator absent from the story he tells, the other with the narrator present as a character in the story he tells. He calls the first type as 'heterodiegetic' and the second type 'homodiegetic'. *The Pool* and most other short stories of Maugham are homodiegetic as he is mostly present as a character (narrator) in the story he tells.

In homodiegetic, Genette distinguishes two varieties: "one where the narrator is the hero of his narrative and one where he plays only a secondary role". In this role, the narrator would merely function as an observer or a witness to the action. Again *The Pool* comes under the second variety, where the narrator plays only a secondary role as an observer.

Genette states that the narrator's status depends on either the extra or intra-diegetic level or the hetero or homodiegetic story. The four basic types of narrator's status are as follows:

- ✓ Extradiegetic-heterodiegetic – a narrator in the first degree tells a story he is absent from;
- ✓ Extradiegetic-homodiegetic – a narrator in the first degree who tells his own story;
- ✓ Intradiegetic-heterodiegetic – a narrator in the second degree who tells stories he is on the whole absent from;
- ✓ Intradiegetic-homodiegetic – a narrator in the second degree who tells his own story.

The Pool fits into the 4th paradigm, as the narrator tells the experience he had had at Apia with Lawson, but does not have an active role as a character. He is a mute observer and just narrates the sad story of Lawson's failed inter-cultural marriage.

D. FUNCTIONS OF THE NARRATOR

Genette says that a narrator has a role different from just telling a story. The first of these roles is the 'narrative function', which is the story. The second aspect is the narrative text, with its plot and dialogue, which Georges Blin called 'directing indications'. Genette labels this as 'directing function'. The 'narrating situation' itself is the third aspect, where the narrator and the narratee are the two protagonists. Since the narrator assumes a 'moral or intellectual' relationship with his story, the fourth aspect is called the 'testimonial function' or 'function of attestation'. The fifth aspect is the 'ideological function', since the narrator directly or indirectly intervenes into the story and gives an authentic representation of the action. These five functions are certainly not to be put into watertight compartments, for Genette says that none of the categories is completely unadulterated and free of complicity with others.

The Pool can be surmised to fit into the fifth function, where the narrator reports Lawson's life at Apia as an authentic observer, but is never directly or indirectly involved as a character.

E. THE NARRATEE

Genette clarifies that the narratee is not passive in receiving the information given to him by "a work that was completed far from him and without him". A narratee's function in the narrative is very variable. Like the narrator who does not merge with the author, the narratee is also not necessarily located at the same diegetic level and does not merge with the reader. An intradiegetic narrator resembles an intradiegetic narratee; the extradiegetic narrator, on the other hand, can resemble an extradiegetic narratee. Genette reiterates that "a narrative, like every discourse, is necessarily addressed to someone and always contains below the surface an appeal to the receiver". Every literary work depends on the reader, who is not only expected to guess what is going to be said but also to interpret and place the moment correctly. Genette concludes by saying, "In reality, every reader is, while he is reading, a reader of his own self. The real author of the narrative is not only he who tells it, but also, and at times even more, he who hears it".

IV. CONCLUSION

The proposed study is an application of Gerard Genette's paradigm of mood and voice on Somerset Maugham's short story *The Pool*. Mood, according to Genette, is representative of distance and perspective. Distance is the spatial and the temporal distance of the story and the narrative. He differentiates narrative of events and narrative of words. It defines the quantity of information by the informer and also the spatio-temporal distance of every event. In the story *The Pool*, there is excessive information through 'focalised narrative' and the temporal distance accomplishes mimetic illusion. In narrative of words, the narrator restates the words of the character by transposing them in his own words.

Of Genette's three states of character's speech – Narratised, Transposed and Reported Speech – this short story uses transposed speech as the narrator becomes part of the story by narrating all the incidents without being a character. Genette draws attention to focus of narration, where in *The Pool*, the author tells the story only as an observer; hence, it is 'internal focalisation'. The story's incidents are told by Chaplin, Miller and also by Lawson, the hero. He applies the 'indices of focalisation' to study psychological perspectives to bring out the inner turmoil of Lawson. The reader can easily interpret the various points of view and capture the concept, since Maugham portrays every incident through proper use of narrative mode, which synchronises with Genette's concept of focalisation.

Genette also distinguishes the temporal distance and the spatial distance. Genette identifies temporal distance as subsequent, prior, simultaneous and interpolated, where *The Pool* falls under the third category 'simultaneous narrating'. Here the emphasis is placed on the narrative discourse rather than on the story. Genette defines the narrator's status in four basic types and *The Pool* takes the third type of 'Intradiegetic', as the narrator is only an observer. Not only is the narrator's involvement in the story important to expose the implication

but also the role of the narratee to interpret the story promptly and correctly to bring out the elegance of the story.

The Pool adheres to Genette's view on mood and voice and indicates the greatness of Maugham's unique style of handling his stories and it greatly appeals to the readers.

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