

An Application Of Gerard Genette's Categories Of Narrative Methods Of Order, Duration And Frequency To The Study Of Somerset Maugham's Short Story The Pool

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Abstract: *Literary Theories have been used as lenses by critics to review literature. Studying literary theory through arduous application to a work of art would enable learners to improve their proficiency in perception. Gerard Genette, a Structuralist, enumerated three major typologies of narratology like story, narrative and narration. The present paper attempts to read Somerset Maugham's short story The Pool with this narratological perspective. It rigorously applies Genette's narrative elements with close analysis of his categories, namely order, duration and frequency.*

The minute analysis of Somerset Maugham's short story The Pool, applying three among the many categories of Gerard Genette's Narrative Discourse, exposes explicitly the dimension of Maugham's creative genius and elucidates his intricate craftsmanship of the narrative form with technical expertise of a high order. This method of teaching Literary Theory through application to a short story would enable students to master both theory and application and enhance their analytical skills.

Keywords: *diegesis; anachrony; analepsis; prolepsis; ellipses*

I. INTRODUCTION

The term 'narratology', as first coined by Todorov, evolved recently when prose narrative became popular in the 18th century and includes historical and contextual representation. Later, Derrida and Kristeva put forward anachronistic theories of narratology. Then, Gerald Prince in his *Grammar of Stories of 1973*, concentrated on Formalism. Theorists like Culler with his *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature of 1975*, experimented with Structuralist and Formalist classics. Then in 1978 Chatman, with his *Story and Discourse: Narrative Structure in Fiction and Film* tried to reformulate and extend it to cover media and other new methods.

Gerard Genette's first American translation of *Narrative Discourse* was first published in 1980. His second American translation *Figures of Literary Discourse* came out in 1982, at

a time when Gerald Prince published *Narratology: The Form and Functioning of Narrative*.

Gerard Genette's *Narrative Discourse* is a reading method that marks an important milestone in the development of literary theory and discourse analysis. It assimilates all discussions on Narratology that had gone before by Narratologists like Gerald Prince, Barthes and Culler. The merit of Genette's book is that, it is at once precise, concise and comprehensive of different nuances of narrative. According to Genette, all narrative is necessarily "diegesis" (telling). In that, it can attain no more than an "illusion of mimesis" (showing) by making the story real and alive. Thus, every narrative implies a narrator. A narrative is constructed by the reader (narratee) and the narrator; that is, from the words on the page the reader constructs both the story and narration.

II. METHODOLOGY

Applying Genette's categories to study Maugham's *The Pool*, a short story of intricate structure, would belie the general opinion that Maugham is a simple storyteller and vindicate his predilection to technical virtuosity. A detailed analysis based on Genette's categories reveals the specialisation of Maugham, by explicitly portraying his technical choices through his story's verbal representation. When talking about the narrative, Genette distinguishes two types of narratives – one with the narrator absent from the story he tells and the other with the narrator present as a character in the story he tells. The first is called "heterodiegetic" and the second type is called "homodiegetic".

Most of Somerset Maugham's short stories are "homodiegetic" as he mostly recounts the incidents he had witnessed during his travels. As a writer, he travelled in the inter-war years and converted most of the people and incidents he witnessed into characters and plots. He acknowledged, "To know a thing actually happened gives it poignancy, touches a chord, which a piece of acknowledged fiction misses."

III. RESULTS AND DISCUSSION

ORDER

Genette says, "Narrative time is a doubly temporal sequence. There is the time of the thing told and the time of the narrative (the time of the "signified" and the time of the "signifier)". He uses the word 'signified' for the word 'story' or narrative content and 'signifier' for the narrative statement, discourse or narrative text itself. A narrator has the privilege of writing stories by beginning it in the middle (in *medias res*), or with flashbacks and flash forwards. The chronological order is dispensed with, when the narrator wants to stimulate the minds of their readers or when he forgets to tell details or to say more information. The middle can also be used to foreground some information that the narrator considers as very significant. So, the story unfolds before the reader in a way different from the way it happens. So, the temporal 'order' of events in the story and pseudo-temporal order of their arrangement in the narrative are different.

Oksana Vasilievna Sizykh et al in their article *Problems and Literary Characters in the World Prose of the 20-21st Century: I. S. Shmelev, D. Setterfield, Su Tong* have shown how by reproducing folklore sources of the legends like *The Mermaid*, *The Sleeping Beauty* and *The Prince and Beast*, D. Setterfield had developed a regular aesthetic pattern of the evolution of world literature. The novel by Diane Setterfield "The Thirteenth Tale" has symbolic titles for the chapters: *The Rising Action*, *The Development of the Plot*, *The Final*. This structure has succeeded in showing the journey of the human life in the actions and feelings of the character. "From tomorrow I will tell you my story in the right order: the rising action, then the development of the plot, and only at the end – the final. All the finals must be in place. No retreat"³⁷. But this universal plot structure is not seen in Maugham's story *The Pool*, as the plot unfolds before the eyes of the reader in a different order.

In this short story, the author meets Lawson in a hotel at Apia. His few initial encounters with Lawson show that Lawson drinks freely and is sniggered at by the white people at the hotel. He has a wistful look on his face when he speaks of London, Covent Garden and the opera of "Tristan and Isolde".

After a few days, the author meets Lawson's wife, a half-caste, born to a Norwegian and a native. At this point in the narration, the temporal order of the narrative changes, and the reader realises that it is '*medias res*', i.e. in the middle of the story.

This is a narrative 'anachrony' as it proves to be the discordance between the two orderings of story and narrative. The words "He (Lawson) had but lately come out of England...." show that this scene comes "after" in the narrative, but it is supposed to have come "before" in the story. Thus, the first narrative is Lawson's excessive drinking and wistful longing for England; the second is the marriage and discord of Lawson and his wife, which is its immediate cause and thus precedes it.

The first narrative is in an autonomous position, but the second narrative is obviously "retrospective". However, this retrospection is "subjective" as it is adopted by the character (Lawson) himself with the narrative continuing to report his thoughts about his five or six years of marriage. If the first narrative is defined as 'A' and the second narrative as 'B' then 'B' becomes temporally subordinate to 'A': it is defined as retrospective in relation to A.

The reader is again brought to the present with the line "A little while before I came to the island he had had another attack of 'delirium tremens'". As Genette mentions, "This is not a simple return to the present but an anticipation of the present from within the past" and is defined as 'C'. So, according to the order of their appearance in this narrative, the chronological order they occupy in the story are B, A and C.

Genette then discusses about "prolepsis" and "analepsis". "Prolepsis" is a narrative manoeuvre that consists of narrating or evoking in advance an event that will take place later. When the white men in Apia gossiped about Lawson marrying Ethel, Nelson wanted someone to make Lawson see reason that he would be making a fool of himself. However, Miller warns Nelson and asks him to leave it alone, "When a man's made up his mind to make a fool of himself, there is nothing like letting him".

"Analepsis" is any evocation after the fact of an event that took place earlier than the point in the story where the readers are at any given moment. When the author meets Lawson for the first time, drunk but certainly a gentleman, Chaplin evokes Lawson's past story in a few brief lines, "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".

In Chaplin's words, there is another instance of "prolepsis" where he vows,

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

Chaplin's crisp description of Lawson's past life is external analepsis as its "entire extent remains external to the extent of the first narrative". Thus, this "external analepsis" has the only function of filling out the first narrative by

enlightening the readers of the antecedent - Lawson's miserable marriage to Ethel.

"Internal analepsis" deals with a story line different from the content of the first narrative with a character whose "antecedent" the narrator wants to shed light on. In *The Pool*, there are two such analepses – one about Chaplin and the other about Miller. As Genette says, these internal analepses have a traditional function and do not really interfere in the narrative. This internal analepsis called "heterodiegetic" does not disturb in any way the first narrative.

But "internal homodiegetic analepsis" is different as they "deal with the same line of action as the first narrative". Here interference is obvious and unavoidable. Genette here again distinguishes two categories: "completing analepsis" or 'returns' 'ellipsis' and "repeating analepsis" or 'recalls'.

"Completing analepsis" includes the retrospective sections that fill in an earlier gap in the narrative which are "ellipsis". They can break into the "temporal continuity". The readers come to know of Lawson's arrival in Samoa and his disastrous marriage to Ethel by this retrospective allusion or "ellipsis". It extends to the time the author actually meets Ethel in his friend's house.

The second type of "Internal Homodiegetic Analepses" called as 'repeating analepses' or 'recalls' is when the narrative openly retraces its own path. Genette says, "these recalling analepses can very rarely reach a large textual dimensions; rather, they are the narrative's allusions to its own past". These recalls or involuntary reminiscences refer to an earlier time in the narrative and usually suggest a comparison between present and past "a comparison comforting for once, since the moment of reminiscence is always euphoric, even if it revives a past that in itself was painful". Thus, here the accent is on comparing two situations that are similar but different.

After Miller strikes Lawson for manhandling his wife Ethel, Lawson slowly picks his way to the beach where the author is and compares his present feeling for his wife with that of the past. There is a "recall" here, where Lawson painfully acknowledges that when his wife bolted from England he should have let her go. "But I couldn't do that – I was dead stuck on her then". When the author asks him if he was still in love with his wife, he replies, "Not now. Not now. I haven't even got that now. I'm down and out".

This return enables Lawson to realise the meaning of his marriage which he had not earlier realised. Genette says that this is the prime function of this recall, where it modifies the interpretation of past occurrences after the event occurred, by giving it a shade of significance which it did not originally have. It can also refute the earlier interpretation and replace it with a new one.

The narrator himself precisely signals this first modality when he narrates the incidents, and the significance of Lawson's change of mind is made clear by the recall. This case of deferred interpretation is a perfect example of "double narrative". In *The Pool*, Maugham first presents the viewpoint of the story by what he had heard from Chaplin and then presents the viewpoint heard from Lawson himself. Thus, this opportunity of a recall or "replay" of the main episodes of his marriage, which until then had not been analysed, is suddenly made significant after being reassembled. Barthes has

analysed the enigma of postponed significance in his *S/Z*, an analysis of *Sarrasine*, a short story written by Honore de Balzac.

In this short story, there are both external and internal analepses, which help the reader to determine the "reach", i.e. the anachrony which reaches into the past from the present moment. The "extent" of the anachrony can also be studied, as it covers the entire duration of Lawson's marriage. Prolepsis in this story too shows its extent as it grants completeness to anticipations of Lawson's death during the story up to the "denouement", which is internal prolepses.

Thus, the study of Maugham's short story *The Pool* with reference to Genette's concepts of story order and narrative order and their relationship with each other, contributes to our understanding of Maugham's deft handling of this category.

DURATION

Duration is another category of Genette's that deals with narrative discourse. Genette says that the "time of the narrative" runs up against difficulties in literature, as the comparison of the "duration of a narrative to that of the story it tells is a trickier operation, for the simple reason that no one can measure the duration of a narrative", because story time is temporal and narrative time is spatial. As a narrative section reports verbatim either real or fictive conversation, it cannot match the speed of the pronounced words or the possible breaks in the conversation. Thus, dialogues have "conventional equality" between narrative time and story time and cannot refer to real durations.

Therefore, variations in duration occur in the comparison of a temporal and a spatial dimension. Genette says, "The speed of a narrative will be defined by the relationship between a duration (that of the story, measured in seconds, minutes, hours, days, months and years) and a length (that of the text, measured in lines and in pages)". A narrative cannot be without anisochronies, or in other words, "effects of rhythm". If they are not used and only pseudo equality is insisted on, the narrative would become tedious.

A picture of these variations can be drawn for *The Pool*, by considering first the large narrative articulations, and then measure their story time by using the clear and coherent internal chronology.

- ✓ The story begins when the author is introduced to Lawson
- ✓ After a temporal and spatial break the author meets him again. "When I came in towards evening from a ride along the sea shore Lawson was again in the hotel."
- ✓ Then after a spatial break, he again meets Lawson. "I did not see him again for two or three days. I was sitting one evening on the first floor of the hotel on the verandah that overlooked the street when Lawson came up"
- ✓ After a spatial break ("and a few days later I met his wife") Lawson's story unravels for nearly 12 pages.
- ✓ In this analepsis, again the duration of the narration can be ascertained:
 - Lawson's meeting with Ethel and his marriage.
 - his married life at Apia. "For a year Lawson was happy".
 - Lawson's first child, and his decision to get back to Europe.

- his settling down in Aberdeen with his wife and child. "He looked back on the three years he had spent in Apia in exile".
- the span of his married life in Apia," after two years of marriage he loved her more devotedly than ever"
- The months in Aberdeen; "as the fine autumn darkened into winter she complained of cold".
- Then the spatial duration; "one evening late in the spring when the birch trees were bursting into leaf"
- Again a temporal break: "the summer came"
- Ethel bolts from Aberdeen and "after two days of misery he received a letter from her".
- He immediately settles things at Aberdeen and rushes back to Apia and his wife.
- He looks around for a job and "it took him a week to get settled and then he entered the firm of a man called Bain".
- Lawson finds his life in his wife's place unbearable and "every Saturday night he went to the English club and got blind drunk".
- Another temporal duration "and in six months he found himself forced to this final humiliation".
- The analepsis ends with the line "a little while before I came to the island he had another attack of delirium tremens".

In this short story, the chronology is clear and coherent; and the main variations of the speed in narrative work as follows:

- ✓ his acquaintance with Ethel leading upto their marriage -3 pages.
- ✓ his first year of marriage and his first son -1 page.
- ✓ his life in Scotland till Ethel bolts -3 pages.
- ✓ his return to Apia and his degradation -5 pages.

From this list it becomes apparent, that there are many variations in duration, as of the total twelve pages devoted to flashback, his initial stay in Apia and life in Aberdeen with Ethel (roughly around 4 years) take up only around 7 pages; whereas his life, after returning to Apia takes up nearly five pages.

IV. SPEED OF NARRATIVE

Genette illustrates four basic forms of narrative movements: two extremes called ellipsis and descriptive pause and two intermediaries called scene and summary. This type of reading will be well laid out in a novel but not necessarily so in this short story.

These four movements are present in *The Pool*:

ELLIPSIS

From the formal point of view, Genette distinguishes ellipsis as:

- ✓ Explicit Ellipses
- ✓ Implicit Ellipses, and
- ✓ Hypothetical Ellipses

He again distinguishes temporal ellipsis and paralipsis and explains that the first question to know is whether the duration of "the story time elided is indicated (definite ellipsis) or not indicated (indefinite ellipsis)".

The duration of Lawson's courtship with Ethel is not indicated and thus becomes indefinite ellipsis. But when Ethel delivers a son, it can be found that Lawson had been married to her for a year which is definite ellipsis. Now, in this short story there is 'explicit ellipsis', when Lawson moves to Aberdeen and "He looked back on the three years he had spent in Apia as exile....."

Another explicit ellipsis is when he was glad to have Ethel all to himself at Aberdeen, where "After two years of marriage he loved her more devotedly than ever....." From these two explicit ellipses, it can be surmised that in his first three years at Apia, he had married Ethel a year after his arrival at Apia.

Implicit ellipses presence is not pronounced in the text and is inferred by the reader only from certain chronological voids in the narration. This is obvious for the indefinite time passing between the time Lawson comes back to his wife and the meeting of the author and Lawson. This ellipsis is definitely not apparent except the instance "where Lawson had to work for a nigger. And in six months he found himself forced to this final humiliation".

The third form of implicit ellipses is the 'hypothetical ellipsis' which cannot be placed in any spot at all. These are revealed through an analepsis after the event such as in these where there is the expression,

- ✓ "One day (when?) in the midst of an altercation",
- ✓ "for a while (how long?) he idled, and then he had an attack of delirium tremens".
- ✓ "When he got back to the bungalow.....often (how often or when?) Ethel was not in"
- ✓ "Ethel still went in the evenings (how many evenings?) to bathe in the silent pool".
- ✓ "One day (after how many days?) he strolled down there....."
- ✓ "The stone made a jagged wound and for some days (how many?) Lawson went about with a bandaged head".
- ✓ "A little while before I came to the island (exactly when?) he had had another attack of delirium tremens".

PAUSE

In this short story, the descriptive pauses are not many but are connected to many analogous moments and therefore do not slow down the narrative. The descriptions of the pool and Brevald's bungalow with its native people are iterative type and are not very long. On the other hand, these iterative descriptive pauses accelerate the melodramatic tension as Lawson shows his change of feelings for both these places. These descriptions do not bring about a pause in the narrative nor suspend the action of the story as they become contemplative pauses to Lawson himself. Thus these descriptive pieces never elude the progressiveness of the story.

Thus, it can be concluded that in *The Pool*, description becomes absorbed into narration and these descriptive pauses do not create a pause in the narrative.

SCENE

Genette says, “In novelistic narrative, the contrast of tempo between detailed scene and summary always reflects a contrast of content between dramatic and nondramatic”. The intense moments of the story and dramatic actions are highlighted in detail, whereas the unimportant periods are touched only on the surface. Scene always brings out the interpretative intelligence of the reader to the fore.

- ✓ The author’s first meeting with Lawson and their subsequent meetings are summarised, but the meeting where the author understands Lawson’s desperation and predicament is detailed in dialogue. After this scene, the author thinks, “When he left me I remained with a more kindly feeling towards him than I should have expected”.
- ✓ Lawson’s meetings with Ethel at the pool are always summarised but the final encounter at the pool is described in a scene. This scene has much importance as it describes the final rift between the couple, i.e. the place which had brought them together has also become the place where their separation is cemented.
- ✓ At Aberdeen, Lawson finds Ethel gradually withdrawing into herself, but suddenly witnesses an emotional outburst and tries to make her see reason.
- ✓ His life at Apia after his return is all summarised, except his first drunken confrontation with Ethel. This scene has much importance as from that moment onwards she begins to entirely despise him and treat him like a dog.
- ✓ The rest of the story employs dialogue. These dramatic scenes with their action and description lead the readers into the tragedy of Lawson’s suicide.

Not all actions in a narrative are equally important. The narrator has a technique for dealing with the problems. The most significant events are always presented as scene and dialogue – enabling the reader to participate and judge for himself. Summaries always cover not so significant events with the narrator’s comment sometimes as mere guide. Ellipses force the reader to imagine and interpret. Descriptive pauses serve as digressions or integrally and symbolically intensify the situations. Thus, in *The Pool*, there is an alternation of non-dramatic summaries and dramatic scenes, whose role in the short story are decisive.

SUMMARIZATION

There is absence of summary in those parts of *The Pool*, where the author is present but most of Lawson’s flashback involves much summary. In a few paragraphs or a few pages, there is much narration of events which had happened in months or years, devoid of action or speech. As this is a short story, this summary does not give an obvious quantitative inferiority to descriptive and dramatic scenes. Here, the author uses summary as a transition between two scenes or to alternate scene and summary. Especially, in the most retrospective sections of Lawson’s married life there is complete analepsis.

There is acceleration in the summary at Aberdeen – “One sunny day followed another ...”, that it crosses the limits separating summary from ellipsis.

FREQUENCY

“Narrative Frequency”, which is the repetition between the narrative and the diegesis, had not been studied by theoreticians and critics of the novel before Genette. But Genette says it is a very important aspect of “narrative temporality”.

An event can not only happen once but also happen again. Genette says, “identical events or recurrence of the same event is a series of several similar events considered only in terms of their resemblance”.

A relationship is established by these repetitions between the narrated events (of the text). These systems of relationships have been reduced to four virtual types by Genette. As a frequency technique, iteration with variation constitutes the rhythm and builds up climax, which varies from previous iterations.

They are: A narrative may:

- ✓ Tell once what happened once;
- ✓ ‘n’ times what happened ‘n’ times;
- ✓ ‘n’ times what happened once;
- ✓ Once what happened ‘n’ times.

✓ ONCE WHAT HAPPENED ONCE:

This is the most common, where the narrative statement correctly informs the narrated event. Genette calls this “singulative narrative”.

In Maugham’s *The Pool*, this type of frequency is predominant as it is narrated by the author. The opening line is in itself a good example where the author says, “When I was introduced to Lawson by Chaplin, the owner of the Hotel Metropole at Apia, I paid no particular attention to him”. This is singulative, as in subsequent meetings, the author changes his opinion about Lawson and begins to pay more attention to him.

At Aberdeen, Lawson observes that Ethel had gradually become silent and listless. But one evening in spring, she bursts out “Let’s go away from here. Let’s go back to Samoa. If you make stay here I shall die. I want to go home”. After he explained to her the inconveniences he would have to face, she does not repeat her beseeching. This is singulative narrative.

“Then one day, when he came home, he was astonished to find her not in the house”. Thus, all the events during his stay at Aberdeen are singulative.

✓ ‘N’ TIMES WHAT HAPPENED ‘N’ TIMES

Though this type is singulative in type, it corresponds to what Jakobson calls “iconic”. Lawson’s first visit to Samoa is briefed, “He enjoyed the long idle talks in the lounge of the hotel and the gay evenings at the English Club...”

Ethel’s bungalow is described ‘n’ times, both before and after his marriage, where the natives crowd the house, lie about smoking, sleeping, drinking Kava and talking incessantly. Lawson’s taking to drinking after his failed marriage is also narrated ‘n’ times. Ethel’s visit to the swimming pool also comes under this type of frequency.

In a long narrative, this type of frequent restatements (verbatim or otherwise) sustains the narrative as a reminder. It can also be an instrument of comedy, or produce an effect of climax or pathos.

✓ *'N' TIMES WHAT HAPPENED ONCE*

Genette calls this to be purely hypothetical, as certain modern texts use this technique of repetition and Genette names it as repeating narrative. The same event is told several times both with stylistic variations and variations in 'point of view'. Such frequency normally figures in detective stories, as there is scope for different people like plaintiff, defendant and witness to tell a different version of the same event.

In this short story, this type of frequency is not found and no repetition of this sort can be spotted.

✓ *ONCE WHAT HAPPENED 'N' TIMES*

This is a traditional form found as early as the Homeric epic and continuing through the history of the classical and modern novel. Genette calls it "iterative narrative", where a single narrative utterance takes upon itself several occurrences of the same event in terms of their analogy.

Genette comments on two types of iterations as (i) generalising or external iterations, and (ii) internal or synthesising iterations.

Generalising iterations indicate what happens regularly, ritually, every day or every Sunday, Saturday, etc.

- ✓ Lawson's frequent visits to the pool after his encounter with Ethel are iterative. "Now he went every evening to the pool and every evening he saw Ethel". He visited Ethel's bungalow frequently as indicated in the line, "He was always welcome at the Brevald's (Ethel's) house. The old man was ingratiating and Mrs. Brevald smiled without ceasing"
- ✓ After Lawson's marriage "For a year Lawson was happy". And "After two years of marriage he loved her more devotedly than ever", are iterative narratives. Once, Lawson takes the whip and lashes at Ethel and later cringes with remorse. "From that time she entirely despised him". Emphasis is added to bring her continual reactions to a single situation.

The second type internal or synthesizing iteration is one, where the iterative extends not over a wider period of time but over the period of time of the scene itself.

- ✓ When Lawson went to the cinema and the dance with Ethel, "many eyes were fixed on him curiously, and (if he had noticed) he would have seen the glances of the white ladies and noticed how they put their heads together and gossiped".

Genette distinguishes another type of iteration which he calls the pseudo-iterative. In this iteration, scenes are iterative but "their richness and precision of detail ensure that no reader can seriously believe they occur and re-occur in that manner, several times, without any variation". For instance, when Lawson first came to Apia from England, he was entranced by "a pool a mile or two away from Apia to which in the evenings he often went to bathe". The paragraph goes on to give a vivid description of the stream which formed a deep

pool. He started noticing Ethel in the pool and "now he went every evening to the pool and every evening he saw Ethel". This is a pseudo-iterative as their encounter would not have been the same every day.

Thus in classical narrative, the pseudo-iterative affirms literally "this happened everyday" to be understood figuratively as "everyday something of this kind happened, of which this is one realisation among others".

DETERMINATION

Certain series of actions are generally defined by the indication of their beginning and their end. But this determination can be indefinite.

In Maugham's *The Pool*, instances can be found. "When he got back to bungalow..., often Ethel was not in". When her father told him she had gone to spend her evening with her friends, "Once he followed her to the house Brevald had mentioned and found she was not there".

SPECIFICATION

Though it too can be indefinite, it is also definite in an irregular way. In *The Pool* for instance, "...when for want of money he could not go to the English Club he spent the evening playing hearts with Old Brevald and natives". This indicates the law of recurrence when he continued to live with Ethel in her father's bungalow.

EXTENSION

These iterations are to some extent pinpointed and become the subject of an expanded narrative. Genette gives an example of extension thus; "to bed at nine o' clock, an hour of reading, several hours of sleeplessness, sleep in the early morning".

- ✓ There are various examples of such extensions in *The Pool*. "Except when he was drunk, he was cowed and listless".
- ✓ After they moved to Aberdeen, "She did not accustom herself to her surrounding..... she lay half the morning in bed and the rest of the day on a sofa, reading novels sometimes, but more often doing nothing".
- ✓ More instances are readily accessible: After he returned to Apia, "When he got back to the bungalow for the wretched, half native supper, which was his evening meal, often Ethel was not in". And later "He left in the morning after breakfast, and came back only to have supper".

Thus in iteratism, the return of the hours, the days and the seasons remains constant.

ALTERNATION, TRANSITIONS

A narrative can have an alternation of summary or scene like that of a classical novel, or iterative and singulative like many modern novels.

In this short story, both these types of alternation between summary and scene as well as iterative and singulative are found:

- ✓ Lawson's story begins with a summary

- ✓ Lawson's first meeting with Ethel is a scene
- ✓ His continuing meeting with Ethel at the pool is a summary
- ✓ Lawson's first meeting with Ethel's father, Mr. Brevald, is a scene
- ✓ His year of marriage is a summary
- ✓ His moving to Aberdeen is a summary
- ✓ Ethel's first outburst in Aberdeen is a scene
- ✓ Summary continues till he comes back to Samoa after Ethel bolts from Aberdeen
- ✓ A brief conversation between Mr. Brevald and Lawson after he returns to Samoa constitutes the scene
- ✓ Summary is disrupted when Ethel refuses to move out of her father's house
- ✓ Summary continues till Lawson blows his lid off with Chaplin, the owner of Apia's hotel
- ✓ The first violent scene with his wife is a scene, followed by a summary
- ✓ Again when Ethel injures him at the pool is a scene
- ✓ After this, scenes pick up momentum as the story nears its end

In the alternation between summary and scene, there are various iterative and singulative events. Thus, this short story has the four kinds of frequency relations and also highlights of determination, specification and extension.

V. CONCLUSION

The minute analysis of Somerset Maugham's short story *The Pool*, applying three among the many categories of Gerard Genette's Narrative Discourse, may sound diffuse. But, if a reader works out the synthesis of all these exercises for himself, he would realise a significant dimension of Maugham's creative genius. Far from being 'a simple story teller', he is an intricate craftsman of the narrative form with technical expertise of a high order. Through this method of analysis, readers not only are able to dissect a text methodically, but also kindly their interest to know how writers depict foreign cultures.

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