Rethinking the Text World Theory Approach to Focalisation

Wesam Mohamed Abdel-Khalek Ibrahim
wesam.ibrahim@edu.tanta.edu.eg
Department of English Language
Faculty of Education, El-Bahr Street, Tanta, Gharbiya, Egypt.

Abstract: This paper investigates the Text World Theory (henceforth TWT) approach to focalisation. I have selected Annette Curtis Klause's (1997) *Blood and Chocolate* for analysis in this paper because of the challenges it poses in terms of text-world construction. The story, which is heterodiegetic with fixed internal focalisation (Gennette 1980) and belongs to category B narrative in the reflector mode (B(R)), is told from the perspective of a werewolf, Vivian. The presentation of this particular perspective sometimes leads to the introduction of odd world builders, animal metaphors, and so on. Furthermore, Vivian's point of view is not always reliable since she might be confused, mistaken, or misled in some cases. Hence, this story provides an interesting example for studying the implications of point of view, and particularly a non-human point of view, for the construction of text worlds. In this paper, I will particularly focus on the reliability of Vivian's point of view and its implications on the construction of text worlds.

Keywords: Text World Theory, Focalisation, *Blood and Chocolate*

INTRODUCTION

Gennette (1980) uses the term "focalisation" to refer to who perceives the narrated events. Although there is a diversity of terminology throughout the literature, all refer to the same broad phenomenon referred to by focalisation as, for example, point of view, perspective, filter, and slant. In focalised narratives, according to Gerald Prince (2001,

p. 45), situations and events in the narrative are "filtered through" the perception of an entity, which is referred to as the focaliser. The focaliser can be seen as a camera operator in a film who uses the camera to convey to others each action, event, setting, character, and so on, from a certain perspective (Graesser et al., 2002, p. 238). Gennette (1980) distinguishes between internal and external focalisation and further subdivides internal focalisation into fixed (i.e. the narrated events are perceived from the point of view or perspective of a single focaliser), variable (i.e. there are different focalisers, each responsible for the perception of a different segment in the narrative), and multiple (i.e. there are different focalisers, but each provides his own account of the same segment in the narrative). James Phelan (2001, p. 54) argues that Gennette's typology of focalisation does not only answer the question of who perceives or through whose perception the events are narrated, but also addresses the issue of whether or not narrators have access to the inner-workings of the minds of characters. Phelan (2001, p. 54) distinguishes between "zero focalisation" where the omniscient narrator knows more than any character; "internal focalisation" where the narrator knows and perceives what the focaliser knows and perceives; and "external focalisation" where the narrator knows less than the protagonist, where access to the minds of characters is limited or totally prevented.

In the following sections, I will investigate Text World Theory Approach to focalisation.

THE TEXT WORLD THEORY APPROACH TO FOCALISATION

Gavins (2005, p. 87) notes that Simpson (1993) highlights the significant role played by modalised propositions in the construction of focalisation in narrative. Gavins (2001, 2005, 2007) notes that Werth does not dedicate proper attention to the importance of the stylistic device of focalisation in fiction. Hence, she argues that

> Nowhere in Werth's (1999) explication of the text-world approach to discourse does he account for the technique of focalization in literary texts. I would argue, however, that the fixing of a particular narrative with the point of view of a participating character has the potential to affect the conceptual structure of the narrative considerably. In such cases, the only world-building and function-advancing information made available to the reader is that which is filtered through the mind of a participating character. Focalized narratives represent only what one character believes to be the case and, as such, can be seen to constitute an epistemic modal world which, furthermore, is only character-accessible in nature. (Gavins, 2005, p. 89)

Gavins (2001, 2007) argues that when a narrative is focalised through the perception of a particular character, readers will not be able to assess the information which is filtered through the focaliser's consciousness for truth and reliability. However, readers will be compelled to use such information in order to build the text world. She notes that, in fixed focalisation narratives, the information available to readers for building the text world is filtered through the perception of a particular entity in the fictional world (2005, p. 89, 2007, p. 127-41). Readers cannot assess the reliability of such information since it is a construct of the mind of the focaliser. However, the only way readers can construct a text world would be to rely on the content of that information whose reliability cannot be determined. Readers will end up building a focalised epistemic modal world which belongs in Werth's (1999) original model to the category of subworlds. The text world layer, in this case, will be "redundant" or "empty" (Gavins, 2005, p. 89, 2007, p. 133-4, 137, 144-5). Gavins (2007, p. 133) notes that the redundancy or relegation of the text world level is a common phenomenon in literary fictional discourse. In her analysis of Paul Auster's (2004) *Oracle Night*, Gavins (2007, p. 133) argues that

> [R]eaders of *Oracle Night* have no information about the spatio-temporal location of their narrator and no world-building or function-advancing information, explicit or inferred, with which to construct this world beyond the

presence of narrator-enactor himself. For this reason, the first world encountered in the novel, the time and place of narration, falls quickly into the background of this discourse process. The reader must make a double leap from the discourse-world: firstly beyond the text-world level, then again beyond the world of the act of narration and into the enactor-accessible world-switch which describes the narrator's earlier illness. The redundancy of the text-world level of the discourse in the novel as a whole is indicated […] through the grey-shading of this first focalised world. The relegation of the text-world level of the discourse in this way is a common phenomenon in literary fictional discourse. The resulting worlds, which are normally text-initial but ultimately immaterial, are known as empty text-worlds in Text World Theory terms. (Gavins, 2007, p. 133)

In the remaining of the paper, I will apply the Text World Theory approach to focalisation to *Blood and Chocolate*.

A SUMMARY OF *BLOOD AND CHOCOLATE*

Some suspicious humans in West Virginia set fire to the houses of a pack of werewolves after a number of young werewolves, the Five, were involved in human murders. The leader of the pack dies and his daughter, Vivian (the protagonist), and her mother, Esmé, travel to Maryland with the rest of the pack. A year later in Maryland, Vivian goes to high school. She feels lonely because she does not have any friends at school. Eventually, she becomes interested in a human boy, Aiden, and she starts going out with him. In order to choose a new leader of the pack, all male werewolves attack each other in a ritual called "the Ordeal". After declaring the winner of the Ordeal, another ritual, "the Bitches Dance", starts whereby female werewolves attach each other and the winner becomes a queen and a mate to the new leader. Gabriel, a young male werewolf, is declared winner of the Ordeal and leader of the pack. Astrid, a female werewolf, without warning, attacks Vivian's mother, Esmé, fiercely. Vivian, seeing her mother on the verge of death, attacks Astrid and plucks one of her eyes, setting Esmé free.

Vivian suddenly realises that in doing so she has declared herself Queen Bitch and Gabriel's mate.

After the ordeal, Vivian decides to divulge her secret of being a werewolf to Aiden. However, contrary to her expectations, Aiden is terrified. He cuts off his relationship with her. Strange things keep happening to Vivian. She wakes up one morning and finds herself drenched in human blood, and another morning finds a severed human hand in her bedroom. The news says that a number of murders have been committed by some sort of animal. Being sure that the murderer is one of them, the pack gathers to discuss the murders. Vivian thinks that she is the murderer and decides to kill herself to save the pack. She gets a note from Aiden, through one of his friends, saying that he wants to meet her at night in a deserted place. She knows that Aiden wants to kill her under the suspicion that she is the murderer and decides not to meet him. Then, she goes away after leaving a note to her mother saying that she is the killer and she is going to kill herself. She is saved before setting fire to herself by Gabriel and three of the Five, Willem, Ulf, and Gregory. They tell her that she is not the killer, and that she has been set up by Astrid, Ulf's mother, and Rafe, the leader of the Five, who has become Astrid's new lover after the Ordeal. Knowing that Astrid and Rafe have killed Aiden's friend and plan to go to the place where Aiden will be waiting for her, Vivian agrees with Gabriel that she is to run to save Aiden from Astrid and Rafe while he and the boys run to get the rest of the pack.

Vivian meets Aiden who points a gun at her intending to kill her with silver bullets. Aiden is not aware that there are other werewolves and is terrified to see Astrid and Rafe in their half-forms. Vivian urges Aiden to shoot at Rafe while she attacks Astrid. Rafe dies by Aiden's bullet and the pack arrives while Vivian is fighting Astrid. Gabriel kills Astrid and all the pack howls for the justice of the punishment. Aiden feels terrified to see such a large number of werewolves and he shoots a bullet at Gabriel who is offering him his hand. Vivian puts herself in front of Gabriel and takes the bullet. The pack healer urges Vivian to transform to her wolf-form because it

will make the healing easier but Vivian is caught in a middle form, not being able to transform either to a human-form or a wolf-form. Vivian survives but she cannot transform to either form. Gabriel visits her in her bedroom and tells her that she is suffering from a psychological problem which is the reason behind her inability to transform. He tells her that, when werewolves love, they want to be with their mates in both forms. That is why a werewolf can never be with a human because the human will never appreciate the beauty of the wolf. Gabriel kisses Vivian passionately and she is able to transform at will. She accepts Gabriel as her mate and they go out together to enjoy the beauty of the night.

FOCALISATION, RELIABILITY AND THE CONSTRUCTION OF TEXT WORLDS

The approach to accessibility, introduced by Werth's (1999) and adopted by Gavins (2007) distinguishes between participant-accessible and character-accessible subworlds. Readers are not able to access the worlds created by characters in the sense of assessing their truth or reliability, since these worlds exist at a different level, separate from the immediate situation of communication. However, in the case of fixed focalisation, the only access readers have to world-building elements and function-advancing propositions is filtered through a character, so that readers have to rely on this information if they are to build a text world. Thus, according to Gavins (2007), readers end up constructing a focalised epistemic modal world, while the text world will be empty or redundant. Gavins' claim that the text worlds evoked by narratives with fixed focalisation tend to be empty is problematic. The text world corresponds to each reader's mental representation of the text at hand. Even in the case of unreliable narration, the text world is unlikely to be empty, as readers will in any case make inferences and hypotheses about what is "really" happening in the world of the story.

Reading Blood and Chocolate, readers may be aware that some of the information is provided by the third-person narrator. Given the privileged status of third-person

narrators, the information that appears to be provided by the narrator will be incremented directly into the text world. The information filtered through Vivian's perspective, on the other hand, despite constituting most of the book, cannot be ascribed the same degree of reliability readers tend to ascribe to the information provided by the narrator. This is what is captured by the notion that readers include this information within a focalised epistemic modal world. I would, however, add that the contents of these focalised epistemic modal worlds can be ascribed different degrees of reliability, and can therefore also be imported to the text world depending on the extent to which readers may trust Vivian. This will of course vary, at least to some extent, from reader to reader.

In order to support my argument against the notion of "empty text worlds", I will consider three groups of extracts from Blood and Chocolate. In these three groups, the reliability of Vivian's point of view arguably ranges along a cline, from high to medium to low. The first, the fire scene, gives readers no reason to distrust Vivian. The second, which describes the Bitches' Dance (part of the ritual for choosing a leader whereby female werewolves attack each other to choose the leader's mate), shows Vivian's confusion and inability to understand the situation around her. Some readers may be able to comprehend the situation before Vivian herself does. The third, which is a group of extracts showing Vivian's suspicion that she has committed two murders as well as the resolution of the suspense as to the identity of the murderer, is likely to require those readers who did not have doubts about the reliability of Vivian's point of view to make a world repair.

The fire

This extract, which comes at the opening of the book, describes a fire that is deliberately set at night to the houses of a group of unidentified people.

> Flames shot high, turning the night lurid with carnival light (1). Sparks took the place of stars (2). The century-

old inn was a silhouette fronting hell, as everything Vivian knew was consumed in fire (3).

Two figures broke from the smashed front door and ran toward the woods where she stood, their night-clothes smeared with soot, their faces white with terror (4). The person who pushed them out disappeared once more inside (5). Another window exploded (6).

Three of the cottages were in flames, too, and the barn (7). Horses screamed in terror as they were chased from the stables by a handful of teenage boys (8).

In the West Virginia hills, miles from the nearest town, they didn't expect a fire engine to arrive (9).

Somewhere behind her a woman wailed and wailed (10). 'They did it on purpose (11). They burned us out (12).'

'Get her into one of the trucks,' a male voice yelled (13). 'I'm bringing the other car around (14).'

'Watch out for snipers,' a female voice called back (15). 'They might be waiting to pick us off as we leave (16).' (Blood and Chocolate, 3-4)

In the terms used by Gavins (2007), the information available to readers for building a text world for the extract above is filtered through Vivian's perspective. Readers cannot assess the reliability of such information since it is a construct of the mind of the focaliser, Vivian (Gavins, 2007, p. 127-41). However, the only way readers can construct a text world is to rely on the content of that information, whose reliability cannot at this stage be determined. Hence, in Gavins' terms, readers will build a focalised epistemic modal world, while the text world remains "redundant" or "empty" (Gavins 2007, p. 133-4, 137, 144-5).

In the focalised epistemic modal world, a fire takes place in the houses of some unidentified group of people. The world-building elements for this world include: location (West Virginia hills), time (at night), characters (Vivian, some identified and unidentified people), and objects ("door", "window", "cottages", "fire engine", "trucks", "car"). The world-building elements are provided gradually so that readers are not informed as to the reason why the fire was set, and do not initially know the identity of "they" who set fire to the buildings and then kill the survivors with rifles. The

introduction is therefore likely to evoke feelings of suspense and curiosity1 in the readers as to the reason behind this arson, and the identities of the arsonists and the victims.

The focalised epistemic modal world contains a number of embedded subworlds: three epistemic modal worlds (EPS) and five world switches (WS). The epistemic modal worlds include an instance of negation (NEG) ("they didn't expect" (9)) and a cognitive modal world ("Vivian knew" (3)). World switches, on the other hand, include two deictic shifts/spatial alternation (SA) ("Where she stood" (4), "Somewhere behind her" (10)), in addition to three instances of direct speech (DS) that are marked by quotes (in sentences 11, 12; 13, 14; and 15, 16). The last instance of direct speech involves a further level of embedding: there is an epistemic hypothetical modal world (HYP), triggered by "might", in which the arsonists are waiting to kill their victims while they are trying to escape. These subworlds can be seen as function-advancing in the sense that they describe the scene or take the plot further.

There are four metaphorical expressions (MPH) in this extract, namely, "Flames *shot* high" (1), "*turning* the night lurid with *carnival* light" (1), "Sparks *took* the *place* of stars" (2), and "The century-old inn was a *silhouette fronting hell*" (3) (my italics indicate the expressions that are used metaphorically). These metaphors do not qualify as megametaphors under Werth's (1994) criteria since they do not extend through the entire text nor shed light on a theme of some wider cultural significance (1994, p. 97). Hence, they can be seen as sentence-level micrometaphors used simply as a question of "poetic choice" to make the description of the scene more striking and involving (Werth 1999, p. 318).

Some of the information in the fire extract is described through Vivian's perspective, and some seems to be provided directly by the narrator. The narrator describes a fire set to an old inn and a number of other buildings as well as the position and surroundings of Vivian. Readers are likely to regard this information as reliable and directly import it into the text world. On the other hand, some events, particularly related to the behaviours of other characters during the fire, are very clearly described from Vivian's perspective. I would

suggest that a focalised epistemic modal world is constructed for these events which include:

- Two people are pushed through the smashed door of the inn.
- They run towards the woods.
- Their night-clothes are smeared with soot and their faces are white with terror.
- The person who pushed them disappears once more inside.
- Horses scream. A group of teenage boys chase the horses.
- A woman wails and says that the fire is set on purpose.
- A man instructs others to get the woman into a car and says that he will bring the other car.
- Another woman warns him to watch for the snipers who might be targeting them.

While it is clear that Vivian does not know or recognise the people involved in the scene, readers are unlikely to have reason to disbelieve the information provided through her perspective or doubt the reliability of her point of view. Hence, they are likely to ascribe a high degree of reliability to this information and import it into the text world. In other words, the main text world constructed for this extract is likely to include the fire as well as the behaviours of characters trying to escape from this fire.

However, as the plot progresses, it is not always the case that readers can trust Vivian's point of view, since Vivian herself becomes confused and uncertain in her perception of some events. The following extract provides an example of these cases in which Vivian is confused.

The Ordeal

The pack lives in the suburbs without a leader for almost a year. The need for a leader becomes urgent. The members of the pack agree to resort to one of their old rituals, the ordeal, to decide who will lead them. In this ritual, adult males

attack each other and the strongest male becomes the leader. After the winner is declared, the female werewolves attack each other, in a part of the ritual called the Bitches' Dance, and the winner becomes a queen and mate for the leader. The events leading to the following extract2 include Gabriel being declared a leader after winning the ordeal, Astrid attacking Vivian's mother and Vivian's prompt response to defend her mother.

> *I have done something terrible,* she decided (1). *I have ruined the Ordeal* (2). Her heart constricted with fear (3). How did they punish that (4)? But she raised her head and defied them with her eyes (5). *I defended my own when you would not,* she thought (6) [...] *Perhaps I deserve whatever they mete out as justice* (7). She stamped her front paws (8). *Do your worst,* she thought (9). [...]
>
> Aunt Persia crouched on the ground, her ears laid flat (10). She rolled on her back and presented her belly (11). *What is she doing?* Vivian thought in shock (12). Then one by one the other females followed Persia's example, presenting their bellies, exposing their throats, paying tribute (13).
>
> *Oh, no* (14). *Oh, no* (15). Vivian looked around in frantic confusion (16). Was this some nightmare (17)? *It's not me,* she wanted to scream (18). *I am no queen* (19). (*Blood and Chocolate*, 157)

In terms of TWT, this extract involves the following world-builders: location (a park), time (at night during full moon), and characters (Vivian, members of the pack (males and females), Aunt Persia). The function-advancers, on the other hand, include the following information provided by the narrator:

- she decided (1).
- Her heart constricted with fear (3).
- But she raised her head and defied them with her eyes (5).
- she thought (6)
- She stamped her front paws (8).
- she thought (9).

- Vivian thought in shock (12).
- Vivian looked around in frantic confusion (16).
- she wanted to scream (18).

Most of the events, however, are described from Vivian's perspective. In Gavins' terms, readers construct a focalised epistemic modal world containing these events:

- The female werewolves surround Vivian.
- The oldest female, Aunt Persia, crouches on the ground, her ears laid flat.
- She rolls on her back and presents her belly.
- One by one of the other females follow Persia's example.
- They present their bellies, expose their throats, and pay tribute.

Vivian's uncertainty and confusion about what is going on around her is conveyed via expressions that result in the construction of a series of embedded epistemic modal worlds: direct thought (DT) in (1, 2, 6, 7, 9 and 12) (instances of direct thought are marked in the text by being italicised) and free indirect thought (FIT) in (4) and (17). The instances of direct thought in (6) and (9) contain an embedded negative modal world ("when you would not") and a deontic modal world ("Do your worst") respectively. Vivian's confusion is also conveyed through the use of modality in (7), "Perhaps", and of expressions like "in shock" (12) and "in frantic confusion" (16). The propositions describing the females' behaviour (10, 11 and 13) do not include any modality. This lack of modality is likely to give an impression that the events are described accurately from Vivian's point of view although she cannot interpret what is going on. The realisation that Vivian has not ruined the ordeal and that what the females were doing was part of the Bitches' Dance ritual comes at the end of the extract. Vivian's shock and denial are expressed through the use of a series of instances of direct thought that contain negation (14, 15, 18 and 19) and free indirect thought (17).

Because the events are narrated from Vivian's point of view, the behaviours of the other characters are described in a way that is, strictly speaking, accurate but that does not, initially, reveal their significance. Some readers may, however, be able to infer the significance of these behaviours before Vivian does, while other readers may only understand what is actually happening when it is explained explicitly. This may correlate in part with different age groups as well as readers' levels of experience, sophistication and attention.

The way in which the events are narrated, as well as the contents of the direct thoughts, suggests the point of view of someone who is confused, due to a lack of knowledge. However, there are enough clues for the reader to understand that these females are performing some sort of ritual. These clues include the females' repetitive performance of the same behaviours, namely, rolling their backs, presenting their bellies, and paying tribute. Vivian's confusion is likely to have an impact on readers' assessment of the reliability of her perspective. Although readers are likely to infer that Vivian does not understand what is going on around her, some readers may not doubt the information provided from her perspective or the claims she makes in her thoughts. These readers are likely to ascribe a high enough degree of reliability to this information to import it into the text world. Other, probably more sophisticated, readers4 may additionally import to the text world the crucial inference that what is going on is the Bitches' Dance and that Vivian will be declared Gabriel's mate. This is suggested particularly by the fact that the females' behaviours are repetitive, not hostile and involve "paying tribute". Again, readers' inferences and background knowledge, particularly of the genre involved, will play a major role in deciding what information is incremented into the text world.

It should be noted here that within Gavins' (2007) model the contents of Vivian's focalised epistemic modal world in this example are to be treated in the same way as their counterpart in the fire example, regardless of Vivian's greater confusion and uncertainty in the latter scene. It should also be noted that Gavins' (2007) approach to point of view does

not explicitly cater for the possibility that some readers may be able to comprehend the situation and infer that these events are part of the Bitches' Dance. In other words, Gavins' approach does not explicitly account for the differences between naive readers as opposed to more sophisticated readers, which may, in the case of crossover fiction, correspond respectively to younger and older readers.

In the first and second extracts discussed above, I have shown that readers may ascribe higher or lower degrees of reliability to the contents of focalised epistemic modal worlds. The third example examines parts of a large portion of text in which Vivian thinks that she is a murderer. The degree of reliability ascribed to the information provided through Vivian's perspective will differ according to readers' degree of sophistication, but may well be lower than in the case of the previous two extracts.

THE REVELATION OF VIVIAN'S INNOCENCE

After Vivian wins the Bitches' Dance, she refuses to take her position as queen and Gabriel's mate. A number of murders are committed and Vivian believes that she is the murderer, since she wakes up twice to find herself drenched in human blood and discovers a severed human hand in her room. In terms of TWT, an extended focalised epistemic modal world is constructed for a large portion of text in which Vivian thinks that she has committed two murders and decides to commit suicide.

When it is announced that the murders are committed by what is thought to be a fierce animal, Vivian thinks that she is the murderer, although she does not remember anything about these murders. The two extracts below describe how Vivian in two occasions wakes up unable to remember the events of the previous night. She finds herself drenched in human blood in one morning and finds a severed human hand in the other.

> *I must have bitten my lip in the jump,* she thought (1).
> *That's it* (2). *Or maybe I caught a rabbit* (3). *Yes* (4). And

> underneath, in the back of her mind, another voice cried,
> *Let it not be human* (5). [...]
>
> She could smell the blood clearly now amid the sweat,
> puke, and tears (6). It was unmistakable (7). It *was* human
> (8). (*Blood and Chocolate*, 179-180)
>
> Vivian woke with a start (9). She didn't remember
> coming to bed (10). She groped for some memory of brushing
> her teeth or undressing, but nothing came (11). (*Blood and
> Chocolate*, 224)

Vivian's subjective perspective is clearly signalled in
these extracts (e.g. "could smell", "clearly", "unmistakable",
"didn't remember"). In Gavins' terms, this results in the
construction of a focalised epistemic modal world. This
focalised epistemic modal world includes a series of embedded
world switches, namely, instances of direct thought (1, 2, 3
and 4), in which Vivian tries to explain to herself why she is
covered with blood. Her uncertainty as to the source of this
blood is reflected in the use of modality in (1) "must have",
and (3) "may be". The short affirmatives in (2) and (4) reflect
a futile attempt by Vivian to assure and comfort herself by
denying the main suspicion that it is human blood. This
suspicion is further maintained in her wish in (5), which is a
DT instance embedding two modal worlds: a boulomaic and
a negative ("*Let it not be human*"). Two instances of FDT,
(7) and (8), convey her realisation that it is human blood.
The fact that Vivian does not remember any of the events
of the nights of both murders is foregrounded through the
use of negative modal worlds in (10), "didn't remember", and
(11) "nothing came", as well as the effort expressed via the
function advancer in (11), "She groped for some memory".

At this point, the character's belief-modal world, which
is presented to readers, is uncertain. This will potentially
have an impact on the readers' assessment of the reliability
of the information to be imported from the focalised modal
world into the text world. In some cases, where there may be
a clear indication that some of the information provided in
the focalised modal world is doubtful, readers may hesitate
to import them into the text world. To some extent this could
potentially lead to a distinction between adult and younger

readers but certainly more or less naive readers. In the above extracts, and throughout a large portion of text, some readers are likely to believe that Vivian is guilty and thus import into their version of the text world the conclusion that she has somehow committed the murders. Other readers, due to their background knowledge of the fantasy genre5 which involves recurrent happy endings, are likely to anticipate that Vivian is innocent and may try to consider alternative possibilities. Within this group, more sophisticated readers may even anticipate the identity of the real culprit(s). These readers are likely to detect some clues in Vivian's defence including the fact that she does not remember the events of each murder (p. 179-180, 224), that she appears to be under the effect of a large dose of drug or alcohol (p. 218), that she sees Rafe (one of the Five – a group of male werewolves of Vivian's age) and he gives her a drink on the night of one of the murders (p. 216-8), and that Rafe is Astrid's lover (p. 207, 244). These clues may evoke in the minds of those readers the frame of a set-up which is quite common in the detective genre. Hence, those readers will anticipate a twist in the tale, a revelation and an explanation of the details of that set-up and may indulge in contemplating some of the possibilities including Astrid as a mastermind.

With the revelation of Vivian's innocence near the end of the story, it becomes clear that readers have been deliberately misled by the author to build a mental representation in which Vivian is the murderer. Some readers are likely to take the bait and follow the path drawn by the author while others will not be misled. Thus, different readers will build different mental representations. Consequently, the readers who have been misled into incrementing into their text world the belief that Vivian is a murderer will need to do a world repair. Other readers6 may not find the revelation of Astrid's plan a surprise. These readers would not need a world repair. Both cases, when it comes to reading, may be experienced as pleasurable. Actually, this can be part of the crossover appeal of the book. The surprise and the subsequent world repair may be part of the pleasure for those readers who equated the focalised modal world with the text world and were not

aware of the clues scattered in the text to prove otherwise. Confirmation of suspicion and guesswork, on the other hand, may be a source of pleasure for some readers and of boredom for others.

It should be noted that a number of other limitations in TWT can be detected in the above examples. TWT does not take into consideration the notion of readers' anticipation, the use of lies and deception on the characters' part, and the possibility of having modal worlds that extend over a large portion of text. The TWT account of readers' involvement does not take into consideration the notion of readers' anticipation, focusing mainly on readers' self-implication, or in other words, transport into the text world. The notion of readers' anticipation can be seen as an aspect of readers' involvement since it reflects a reality of reading. While reading a text, readers tend to seek explanations and attempt to integrate current information with relevant prior information. They also have an urge to know what is going to happen next. As Toolan (2008, p. 107) puts it:

> But what is going to happen now or next – and later, and finally – are the sorts of questions that readers continually ask themselves in the course of reading any text. The read text prompts us to formulate expectations. Thereafter, those expectations inform a multitude of reactions and are hence crucial to the reading experience.

Readers' anticipation is guided by textual and extratextual clues. The textual clues include the new information that tends to be intriguing when readers attempt to relate it to prior text. An example can be detected in *Blood and Chocolate* (p. 82-3), when Aiden tells Vivian that he can use guns and can even make his own bullets. Readers, while integrating this piece of information into their current text world, are likely to ask themselves why a high-school boy would have such skill. Then, some readers might be reminded of some prior information whereby Vivian was telling the Five that werewolves are not immortal and that they are vulnerable to silver bullets. Since silver bullets are not a common commodity in the market, even in this fictional world where most humans are not aware of the existence of werewolves,

some readers may anticipate that Aiden is going to make a silver bullet. Extratextual clues, on the other hand, include the characteristics of genre to which the story belongs and background knowledge about the author's other works.

In addition, TWT does not take into account the possibility that fictional characters may indulge in lying to and deceiving each other, nor does it account explicitly for the incremental construction of aspects of the characters' mental lives. Consider, for example, the following extract which describes Vivian's final confrontation with Astrid.

> 'Why did you *really* set me up, Astrid (1)?'
>   'Because I hate you,' Astrid spat (2). 'And I think I'll kill you, too (3). Oh, dear,' she continued in a singsong voice (4). 'We came upon her slaughtering the boy and had to stop her (5). She must have been the rogue (6).' (*Blood and Chocolate*, 257)

This extract evokes a text world in which Vivian demands to know Astrid's reason for incriminating her. The world-builders for this text world include: Vivian and Astrid, whereas the function-advancers involve Vivian asking a question and Astrid answering. Then, in Gavins' (2007) terms, this text world contains four embedded world switches, direct speech worlds: one by Vivian (1), and three by Astrid (2; 3; 4, 5, 6). The speech world (3) includes an intention world ("I'll kill you"). The speech world in (5, 6) also involves a further embedding since Astrid outlines a future situation in which she explains her reason for killing Vivian. However, this speech world conveys insincere allegations by Astrid. Characters do not only host sincere beliefs and desires, or genuine obligations. It should be noted that TWT does not account for deception, pretence, and insincerity within the contents of characters' worlds. I suggest adding another type of modal worlds, that is, pretended modal worlds, in order to be able to distinguish between sincere and insincere worlds. It should also be noted that Vivian's knowledge/epistemic world about the murders, which has extended over a long portion of the text, has been developing with more information added to it. TWT should take into consideration the developmental nature of knowledge worlds.

To conclude, it can be argued that Gavins' (2007) claim about "empty" text worlds disregards one essential aspect about the reality of reading. I have suggested that, other things being equal, readers are likely to make inferences about the text world even when the narrative is focalised through a character, and to import anything they have no reason to disbelieve into the text world. In terms of TWT, readers would have to do the following (although not necessarily sequentially): construct a focalised modal world where certain things happen; assess the reliability of the information included in the focalised modal world; construct a text world and increment into it any information they have no reason to disbelieve; and sometimes increment into the text world elements not included in the focalised epistemic modal world, based on their inferences. This can happen even in the case of unreliable narration. An example can be found in Semino (2002, p. 99-102) where she analyses mind style in a segment based on the point of view of minor character, a shepherd called Alekos, from Louis de Bernieres's (1994, p. 334-5) *Captain Corelli's Mandolin*. Semino (2002, p. 101) argues that readers understand what is happening in what Ryan (1991) calls "the text actual world" even though Alekos' point of view is unreliable. In TWT terms, the contents of the epistemic modal world, which is based on Alekos' point of view, are totally different from those in the text world, which is constructed on the basis of readers' inferences.

I have also suggested that Gavins' (2007) approach to point of view does not distinguish between the different degrees of reliability which can be ascribed to the information provided through a focaliser's perspective. As such, Gavins' approach does not cater for the possibility of having various degrees of reliability, or examine the potential relationship between the text world and the focalised epistemic modal world.

TWT needs to account for the relationship between the text world and focalised modal worlds as well as differences between readers. Readers are likely to differ as to the degree they would trust the focaliser depending on their background

knowledge of the real world, of the genre to which the text belongs, and so on. Hence, different readers would increment into the text world different things and to different degrees. Readers with more sophisticated background knowledge are likely to be more careful in incrementing information into the text world. Other readers may mistakenly import into the text world some information that later turns out to be incorrect. These readers may, at some point, experience a world repair and even, in some cases, a world replacement. The question which arises here is on what basis readers would increment information from the focalised modal world into the text world. To answer this question, TWT needs to be equipped with a device via which the relationship between the text world and the focalised modal world, or more generally, all modal worlds, can be examined. Other theories, such as possible-worlds theory can provide a useful methodology for the examination of this sort of relationship such as, for example, Doležel's notion of authentication.

A REFINED APPROACH TO TEXT WORLDS AND POINT OF VIEW: DOLEŽEL'S NOTION OF AUTHENTICATION

Gavins (2007) points out that, in case of fixed focalisation, the only access readers have to world-building elements and function-advancing propositions is filtered through the character/focaliser. She argues that readers have to rely on this information if they are to build a text world, and, thus, they end up constructing a focalised epistemic modal world while the text world becomes empty or redundant. As I have mentioned before, the claim that under these circumstances the text world is left empty is problematic even in the case of unreliable narration. Readers are likely to import anything they have no reason to disbelieve into the text world and, sometimes, even import their inferences about what is happening in the story into their version of the text world. In addition to the inconsistency related to the issue of the empty text worlds, Gavins' (2007) approach to point of view does not

account for the possibility that different readers may ascribe various degrees of reliability to the contents of the focalised epistemic modal world.

According to Werth's (1999, p. 210-15) notion of accessibility, whoever creates a world would have access to it since they have enough information to assess this world for truth and falsity. Hence, readers would be able to access the text world but not the subworlds, since these subworlds exist at a different level that is separate from the immediate situation and there is no way of assessing their truth or reliability. However, in practice, readers are unlikely to stop at the level of the text world; rather they may well also assess the reliability of characters' subworlds. Readers rely on multiple sources of evidence such as the narrator, contributions of other characters, their own inferences, etc. in their judgement of the reliability of a certain character.

I suggest here refining Werth's notion of accessibility by incorporating into it Doležel's (1998) notion of authentication. The degrees of reliability of characters' subworlds can be accounted for using Doležel's (1998) notion of authentication. Here, in order to illustrate how Doležel's authentication can be used to account for the reliability of subworlds, I will use focalised epistemic modal worlds as an example because this will also lead to a refinement of TWT approach to point of view. Since, according to Doležel (1998, p. 146-7), the speaker's authority is a condition of the world-constructing performative, readers will be able to assign different degrees of authentication to textual information depending on the source of this information. This can be expressed in terms of a scale of authentication. On one end of the scale, information provided by a reliable omniscient narrator will be granted maximum authentication and is directly imported into the text world since the narrator has a privileged status. On the other end of the scale, a very low degree of authentication is assigned to unreliable narrators or focalisers and, in this case, readers might construct the epistemic modal world but not feel fully confident to import a great deal to the text world. However, since that narrator or focaliser provides the only version of the story that readers have, they may well make inferences and import them into the text world

as hypotheses. Then, if there is evidence by reading into the text against these hypotheses, readers may experience a world repair or replacement.

Along this scale, various degrees of authentication can be assigned, depending on the degree of confidence in the reliability of the narrator or focaliser. In other words, readers who are given direct access to an epistemic modal world cannot be entirely certain that everything in that epistemic modal world should be incremented into the text world. If the character/focaliser or the first-person narrator seems reliable, then readers would assume (unless they are given evidence to the contrary) that the information provided via the character in question should be included in the text world. Sometimes, readers are able to see through a character's misunderstanding or confusion and import something different into the text world. Then, readers may have to do some world repair if they realise that they have been mistaken or that the character or the narrator is mistaken or has intentionally misled them.

CONCLUSION

One of the advantages of this refined approach to point of view is that it deals with the fact that, under TWT, a piece of information will either be in the text world or not regardless of the reliability of its source. According to my suggested refinement, on the other hand, readers' beliefs, hypotheses and inferences will be taken into consideration and the potential contents of the text world will be differentiated according to their degree of authentication. This way of dealing with point of view and reliability takes TWT a little bit further. It shows that TWT can account for point of view in a way that is theoretically sound and also takes into consideration the realities of reading. It is quite possible for readers to construct a text world in parallel with the focalised epistemic modal world. The relationship between the text world and the focalised epistemic modal world would depend partly on the text (how many indications readers are getting that the character is reliable or unreliable) and partly on

the reader, because the more naive the reader the more he/ she will not even conceive of the focalised epistemic modal world as a subworld and would just import everything into the text world. This can be related to Gavins' (2007) notion of world repair since the extent to which readers may need a world repair would depend on how far they have assumed an identity between the focalised modal world and the text world. More generally, the incorporation of authentication makes the notion of accessibility in Werth's sense more flexible and sophisticated. With this refinement, Werth's notion of accessibility is more likely to reflect the reality of reading and provide a broader approach to the establishment of truth and falsity.

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