



**THE STUDY OF THE STORY ASPECTS
ACCORDING TO THE NARRATOLOGY THEORY
IN JOHN FOWLES'S *The FRENCH
LIEUTENANT'S WOMAN* AND IAN MCEWAN'S
*ATONEMENT***

**2023
MASTER THESIS
DEPARTMENT OF ENGLISH LANGUAGE AND
LITERATURE**

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TABLE OF CONTENTS

TABLE OF CONTENTS	1
THESIS APPROVAL PAGE.....	3
DECLARATION	4
FOREWARD.....	5
ABSTRACT.....	6
ÖZ.....	7
ARCHIVE RECORD INFORMATION	8
ARŞİV KAYIT BİLGİLERİ.....	9
SUBJECT OF THE RESEARCH	10
PURPOSE AND IMPORTANCE OF THE RESEARCH	10
METHOD OF THE RESEARCH	10
HYPOTHESIS OF THE RESEARCH	10
SCOPE AND LIMITATION/ DIFFICULTIES.....	10
1. INTRODUCTION	12
1.1. The Concept of Narratology Theory	12
1.2. Classical and Post-classical Narratology	19
1.3. The Space of Interpretation of Texts	23
1.4. Emotions and Narratology	24
1.5. Narratology Aspects	26
1.5.1. The Preliminary Remarks Aspect	27
1.5.2. The Temporality Aspect	28
1.5.3. The Space Aspect	29
1.5.4. The Sequential Ordering.....	30
1.5.5. The Narrative Rhythm Aspect.....	32
1.5.6. The Characters Aspect	33
2. THE STORY ASPECTS IN JOHN FOWLES'S <i>THE FRENCH</i> <i>LIEUTENANT'S WOMAN</i> AND IAN MCEWAN'S <i>ATONEMENT</i>	35

2.1. The Preliminary Remarks Aspect.....	35
2.2. The Temporality Aspect.....	40
2.3. The Space Aspect	43
3. THE STORY ASPECTS IN JOHN FOWLES'S <i>THE FRENCH LIEUTENANT'S WOMAN</i> AND IAN MCEWAN'S <i>ATONEMENT</i>	48
3.1. The Sequential Ordering Aspect	48
3.2. Rhythm Aspect.....	52
3.3. The Characters' Aspect.....	55
CONCLUSION	59
REFERENCES.....	65
CURRICULUM VITAE.....	68



THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Tareq Zeyad Tareq ALBOBADRI titled “THE STUDY OF THE STORY ASPECTS ACCORDING TO THE NARRATOLOGY THEORY IN JOHN FOWLES’S *THE FRENCH LIEUTENANT’S WOMAN* AND IAN MCEWAN’S *ATONEMENT* ” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

Assoc. Prof. Dr. Harith Ismail TURKI

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Arts thesis. January 31, 2023

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Müslüm KUZU

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Tareq Zeyad Tareq ALBOBADRI

Signature :

FOREWARD

First of all, I would like to thank the superior Almighty God, indeed the one who has consistently guided me to work on the right path in life.

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ABSTRACT

Narratologist scholars usually discuss story aspects according to the narratology theory regarding their impact on the narrative and the readers because narratology focuses on the story features form. The current thesis studies the story aspects according to the narratology theory in John Fowles's *The French Lieutenant's Woman* and Ian McEwan's *Atonement*. The study concentrates on the application methods of the story aspects to investigate the narrative impact on readers in both novels. Firstly, the study presents a theoretical framework of the narratology theory and the evolution phases of the theory throughout this study. In addition, the introduction chapter included the concept of the texts' interpretation and the relation between the emotions and narratology of the readers towards the texts and its impact through the interpretation process. Likewise, the introduction explains the concept and purpose of the story aspects and application methods in novels. The following chapters attempt to present an application vision and study of these aspects according to the theoretical framework in both novels in order to demonstrate their impact on the narrative. Besides, the significant effect of the texts' interpretation on understanding the story. This study intends to understand and discuss the purpose of the story aspects techniques in the story narrative and their impact on the narrative quality and readers. These two novels are best of a kind for understanding these aspects and the authors' ability to hire these aspects for readers' interest.

Key Words: Narratology Theory, Story Aspects, Readers, Narrative, Fowles, *The French Lieutenant's Woman*, McEwan, *Atonement*.

ÖZ

Anlatı Bilimini akademisyenler, anlatıyı ve okuyucular üzerindeki etkilerini genellikle anlatıbilim teorisine göre tartışmayı hedef edinirler. Bu nedenle metinlerin ikaye özelliklerine odaklanır. Mevcut tez, John Fowles'ın *The French Lieutenant's Woman* ve Ian McEwan's *Atonement* adlı eserlerindeki anlatıbilim teorisine göre anlatı biçimlerini incelemektedir. Çalışma, her iki romanda da anlatının okuyucular üzerindeki etkisini araştırmak için öykü yönlerinin uygulama yöntemlerine göre ele almaktadır. İlk olarak, çalışma anlatıbilim disiplininin teorik bir çerçevesini ve teorisinin gelişim aşamalarını inceler. Ayrıca giriş bölümünde metinlerin yorumlanması kavramına ve okuyucuların metinlere yönelik duygu ve anlatımları arasındaki ilişkiye ve bunun yorumlama sürecindeki etkisine yer verilmiştir. Aynı şekilde giriş bölümünde, romanlarda hikâye unsurlarının kavramı ve amacı ile uygulama yöntemleri açıklanmaktadır. Sonraki bölümler, anlatı üzerindeki etkilerini göstermek için uygulamalı olarak tartışır ve her iki romandaki teorik çerçeveye göre bu yönleri incelemeye çalışır. Bunun yanı sıra metinlerin yorumlanmasının hikâyenin anlaşılmasında önemli etkisi ortaya koyar. Bu çalışma, öykü anlatımındaki öykü yönleri tekniklerinin amacını ve bunların anlatı kalitesi üzerindeki etkilerinin yanı sıra okuyucular üzerindeki etkilerini anlamayı ve tartışmayı amaçlamaktadır. Bu iki roman, anlatı yönleri anlamak ve yazarların bu yönleri okuyucuların ilgisi için kullanma becerisini anlamak için seçilmiş iki romandan oluşmaktadır.

Anahtar Kelimeler: Anlatıbilim Kuramı, Hikaye Yönleri, Okuyucular, Anlatı, Fowles, *The French Lieutenant's Woman*, McEwan, *Atonement*.

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ARŞİV KAYIT BİLGİLERİ

Tezin Adı	John Fowles'ın <i>The French Lieutenant's Woman</i> And Ian Mcewan's <i>Atonement</i> Adlı Eserinde Öykü Yönlerinin Anlatıbilim Kuramına Göre İncelenmesi
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SUBJECT OF THE RESEARCH

According to the narratology theory in John Fowles's *The French Lieutenant's Woman* and Ian McEwan's *Atonement*, this thesis explores the story aspects. In order to discover how these aspects benefit the stories form.

PURPOSE AND IMPORTANCE OF THE RESEARCH

This thesis aims to investigate and understand the story aspects and narratology thoughts in *The French Lieutenant's Woman* and *Atonement* novels have been included and their effects on readers. Additionally, explore the narratology definitions and how the story aspects must be included in stories, and provide examples and quotations to support this study.

METHOD OF THE RESEARCH

The story aspects are brightly demonstrated in both Fowles's *The French Lieutenant's Woman* and McEwan's *Atonement* novels. These elements are considered with the story form and structure. This study attempts to study and clarify the use of these aspects to the readers and their significant role in stories.

HYPOTHESIS OF THE RESEARCH

These aspects are dominant in most novels. Perhaps the readers can notice them in Fowles and McEwan's novels. This thesis endeavours to sensitise the readers to these aspects to make them aware and interested in novels, including those two novelists, for the first time in one study to support the theory.

SCOPE AND LIMITATION/ DIFFICULTIES

The presented thesis is limited to studying the story aspects techniques as the basic to understand Fowles's *The French Lieutenant's Woman* and McEwan's *Atonement* novels. This thesis is more concerned with story aspects according to the narratology theory than the themes. In addition, this thesis is limited to illustrating the

application methods of these aspects in Fowles's *The French Lieutenant's Woman* and McEwan's *Atonement* novels



1. INTRODUCTION

1.1. The Concept of Narratology Theory

The narratology field is an extended study of the narrative texts, writers, images and events in the cultural scope that a story could narrate in a story structure. As a systematic theory, Narratology aspects are studies of the story, which through this story, the reader could understand the writer's aim beyond texts. Every text in the stories is the experience of life, or perhaps it means whether it was the writer's imagination. According to the study scope, life meaning and its aim should be analysed and discussed within a study form in this thesis. Also, the characters' behaviours are essential to discuss through this thesis because they are parts of any story, and sometimes they are the story itself. So, narratology theory comprises a combination of generalised terms to focus on a particular aspect of reality. The reality segments, formed as corpus, which endeavour throughout narratology theory to provide the aspects of narrative texts through insight, have different purposes for serving the various functions.

As this thesis goes so far, the reader must understand narratology that Tzevan Todorov (1969) explored the narratology term during his academic study of narrative. He works to define this term to formulate it as a narrative structure theory. Academics and writers have described the term narratology in numerous ways and somehow in a similar way. However, the general idea that could discuss is that narratology studies the narrative features of the form. The classical narratology models seek to adopt the structuralism field to develop this further field support from the ideas of Barthes, Bremond, Greimas, and Genette. Since 1980, the narratology term has been used interchangeably with non-specific and general narrative terms in the research process through narrative studies even though the narrative theory (Schmid, 2010, p.2).

On a related level, the narratology field has numerous definitions. To recognise this field more, the researcher must consider that narratology is multiple studies of the functioning and story form. There is no doubt that the narratology term seems new in the narrative approach, but its discipline is not. Herman (2005) reported that while narratology has been created, it is considered a subdomain belonging to structuralist

inquiry. Barthes, Claude Bremond, Gerard Genette, A. J. Greimas and Todorov are consistent with Saussure's variation between '*la langue*' (which refers to the language as a semiotic system) and '*la parole*' (which refers to the individual statements gathered and explained on that basis). These researchers explained some stories as narrative letters from people based on a shared semiotic system. Saussureans' linguistics are distinguished and interested in '*La langue*' more than '*la parole*', pivoting on the combinatory rules that belong to the language's semiotic framework principles and the structural elements; the narratologists are interested in the narrative as a general more than the individual narratives. Their most interest was in transtextual semiotic elements, in which the structural rules units, such as characters, events, states, etc., are gathered and permuted to transfer them to specific narrative texts (pp.19-20). The narrative study, which Fludernik submits (2006), states that it is a narrative theory. Narrative theory or narratology is a narrative study as a genre. It aims to make a description for the constants as well as for the variables and primarily for the typical narrative combinations. So, the purpose of this description is to show how the connection process of these narrative features of texts belong to the theoretical system of models, in other words, called typologies (M, Amerian and L. Jofi, 2015, p.183).

These days narrative is the tongue of speakers, which readers relate to narrative types such as poems, novels, novellas, and short stories. Moreover, Schmid (2010) goes through this theory to clarify that the origin of the 'narrative' word belongs to the verb 'narrator' so that lights heads to everything have a connection with the narrative and make the readers touch it all around them. Overall, the association of narrative with the act of narration has many shapes, wherever someone tells a story, a schoolteacher, a newsagent, a writer in a newspaper or a novelist that wrote the preferred bedtime stories for enjoyment. In addition, the nation of narrative and narrating function is overwhelmingly prevalent and often unconsciously shaped as a sort of daily spoken language and activities (teaching, journalism), which includes many types of narrative texts and, therefore, can be a story. Furthermore, the first thoughts sometimes can be a prototypical narrative type, estimated to be an art form because that narrative is a kind of art. Human culture shows the significance of narrative by seeking myths belonging to the written fact of the origins of culture for future generations. The process of exploratory historians begins to inscribe the achievements and forefather and their nations in the same form, rather like the

individual autobiography narratives. So that brought to light the sort of narrative and how the readers can understand and interpret it through their discussion (p.1).

The reason behind narratology's foundation in literature due that it has roots in fictional narrative theory. Hence, it cannot transfer the sophisticated models and terminologies that Contribute to the development of analyses of novels, poetry, plays and films; it is hard to move it from analyses to storytelling that is non-fictional without some series modification (Heinen& Sommer, 2007, p. 2). Schmid (2010), in his book *Narratology An Introduction*, explained the original name of the narratology field. He mentioned that narrative has a specific concept that the literature study can identify. The concept was determined by the classical narrative theory, particularly through the German critics' works, before realising the term narratology to describe it for a long time. In this way, these texts are considered a narrative with particular communication features. Nearby that narrative was not accessible because of the authority of mediating, for the narrator, through the events which belong to the drama that presented direct presentation of events that seems contrasted. The Purpose of mediator existence was an attribute feature of narratively between the author and narrator world in classical narrative theory. The reveal of narrative nature is included in the reality of narrated refraction through the narrator's point of view or in the narrator's prism (p.1).

Scholars in various disciplines pay attention to the observation that is interested in the process, outcomes, and functions of storytelling, which is interpreted and welcomed lots of times by the theorist of narrative as an interdisciplinarity part. They consider it a move. For the narratology discourse, it can be noticed that sometimes in the exact correlation of characterisation, a specific image in the various characterisation mods, such as the direction of definitions, a presentation that presents indirectly and the process of reinforcement by the hand of analogy. In other words, narratology is interesting in concentrating on what counts as a direct definition. Regarding stylistics, the service of structural functions to narratology highlighted the uses of specific words used to describe the character. Those convey words' effects on the contrary of potential choices. To recognise the indirect presentation, Rimmon-Kenan distinguished the structural distinction between (various categories) that correlate with actions, sometimes speech, even surface and finally, environment. Stylistics form is usually considered brilliant, such as narrated action, the appearance,

environment, and proceeds process to query for words the author has chosen to release ‘fictional facts’ through it. Stylistics is similar to narratology in the development process permanently and became interested in content and mainly to the reader, despite its interest in these developments. However, it focuses on linguistics more than critical theory (Shen, D, 2005, p.139).

Until the recent past, many theories kept describing the characteristics that belong to the narrative nature through mediation. To clarify the theory and make it easy to consider it. Franz Stanzel, as an example throughout his theory of narrative, begins the theory by summarising his earlier works with the new theoretical horizons and their background by paying attention to mediacy (Mittelbarkeit) because it’s a characteristic definition of narrative texts. Therefore, he tries to reshape the style status that he had recourse to previously as an indispensable narration-defining feature, which he included through his introduction of *Narrative Situations in the Novel* (Stanzel 1955; tr. 1971), cited in (Schmid, 2010) book *Narratology An Introduction*. For the structuralist narrative study, the second concept of narrative has been developed according to the structuralist theory, so as mentioned earlier, Tzvetan Todorov (1969) has coined the term narratology. In structuralism study, the narrative defining the characteristics is not considered for s discourse style or a communication method as much as the features narrated into text forms. Bal (2017) explained the defining narrative feature along those lines and showed the specific form of narratology throughout her book *Narratology Introduction to the Theory of Narrative*. She thinks it’s inaccurate to consider the sentence ensure a narrative text as a ‘narrative’ (p.23) for the definitions presented in this book. Sometimes it is worthwhile analysing the alternation between narration and non-narrative comments. Often, it is such comments that make ideological statements. This is not the means to say that the rest of the narrative is:

‘Innocent’ of ideology– on the contrary. The reason for examining these alternations is precisely to measure the difference between the text’s overt ideology, as stated in such comments, and its more hidden or naturalised ideology, as embodied in the narrative representations (Bal, 2017, P.23).

The description of texts as a narrative form contrast with words in the structuralist sense, compared with the texts that are considered descriptive that is

shaped as a temporal structure and has a hand that shows and presents states which they are changeable in narrative form (Schmid, 2010, pp.1-2).

Narrative texts' characteristics are defined as the departure point of the next phase. The characteristics are a description of the constructed text that shaped in various forms of narrative style. So that makes the *narrative system* very clear and understandable. According to the clear idea of this description, when the narrative system takes shape as a narrative text, it allows to measure the variations and examine them through texts when possible. Assuming this is the last form that attempts to understand the infinite narrative texts drawn up to describe by using the immeasurable concept formation styles included within the narrative system. This thesis assists the researchers in understanding and then describing it, presenting an instrument, and interpreting these narrative texts with it. The description of an instrument does not mean that the theory is some machine that takes the texts through one side and rolls them out on the other side with an expectation of adequate description. The devices of the instrument are presented and indicated to show the purpose of narrative text interpretation. The objective of these devices indicated here is helpful for formulating, which gives the ability to their users to make an interpretive description in a touchable way to themselves and others. Otherwise, the abstract narrative system is a helpful and facelifted way that serves to discover the characteristics of a text through insight into the system itself. Nevertheless, these concepts motivate the readers to articulate what they understand and their thoughts about what they read or otherwise process a narrative artefact by increasing their minds from imagination to comprehension (Bal, 2017, pp.3-4).

The paradigm of Käte Friedemann (1910) mentioned supporting his argument background of him, so he considered that:

'Real' in the dramatic sense is an action that is occurring now, which we witness and in the development of which into the future we participate. [However], 'Real' in the epic sense is not primarily the narrated action but the narration itself. (P.25).

Oskar Walzel's student is also the founder of the narrative theory of classical German. When she touches upon comparing the reality of immediate presentation in drama with the mediation that is part of the narrative, the reality is mentioned above

through Friedemann's quotation. With these ideas of Friedemann, she openly moved away from Friedrich Spielhagen's thoughts and points of view. Her disagreement points were because of the quest for objectivity. Friedrich Spielhagen thinks that the authors of epic works should not use or, on the other hand, renounce the uses of authority in subjective narrating: so, the leads to mean, however. Käte Friedemann (1910, P.26) supposes that he does not generally demand in the narrative; it was only about the dramatic illusion. She thinks that "The symbolism of the narrator refers to the familiar epistemological invention for the readers since Kant said that it's hard to realise the world's essence in itself, but rather the medium of an observing mind that gave the authority to pass" that cited in (Schmid, 2010, p.1).

Meanwhile, the critical process is rooted in recognising a state change, which that almost familiar and often heavily dependent on the interpretation. Hence, it might be because there is no equivalent between the initial and final states of explicit properties and thus needs the suppositions that support comparable or because of the difference of the state, which cannot be unambiguous. Due to the interpretation process, Schmid's assumption is noticeable when he discusses it in his book *Narratology An Introduction*. He said that "the second objection considers the features of Schmid which involve the interpretation, in addition thus have no place in narratology, such as the study of the metric which interests in the objective description more than the interpretation" (Schmid, 2010. P. 14). In the same book has been mentioned a story by Chekhov, "The Lady with the Dog", as an example. Thus, this way has divided the critics about changing process, whether it was an inner situation diagnosed might both by the narrator and hero that refers to the (hero's conversation which transferred from a cynic into a friendly character) which means that ever takes place permanently and indeed. However, Schmid attempted to support the narratology, so he mentioned the idea of criticism to warn the writers that narratology should not be analytic because this leads to presenting accurate descriptions. Hence narratology still needs to free space for interpretation (P.14). That way, Patrick Colm Hogan (2011) considered this idea. He states that the applicability of the narrative theory in interpretation does not raise it up or fall it down, thereby affecting its worth. However, the story structure analysis includes the emotional systems, especially the isolation of cross-cultural patterns in the narrative. This method is considered consequential for the interpretation (P.20).

The narrative field has many formations of narrative. Hence the reader can notice this in any piece of narrative art, so it's not restricted to one art without others. The narrative concept covers the works that are affected by the authority of narrating or mediator authority, furthermore, including the content of descriptive sketches and travel guides, while the dramatic texts exclude song lyrics and cinematic texts. According to the concept of structuralism, it supports the ability to apply it to a representation in a general medium state. In other words, this application excludes these representations whose referents do not have a calendar for the structure temporality.

And consequently, this does not include any state changes. Hence, this drama and the works of poetry lyrics are considered a narrative, as far as these state changes seem portrayed in them for the readers might seem that there is a choice through one concept or the other. Still, the texts that go through the practical experience made this process straightforward and understandable. In fact, they are neither considered unacceptable nor satisfactory, which leads to the idea that the two concepts either do not work with the counterintuitive or are sometimes insufficiently differentiated. The Narratology must not be closed with some concepts that attempt to provide tools to support the analysis that assist in supplying the idea of description objectives, which are unlimited or free from presuppositions and independent that relate to the interpretation. To clarify the purpose or entity of the narrator, at least one example shows that when do not submit it in an explicitly anthropomorphic figure, but in a semantically way, this totally depends on the texts that show the symptoms; also, the heavy dependence seems in the interpretation process. Backwards for the basics of this field, it can notice the controversy which took place in indirect discourse and surrounded it during the 1910s, also at that time manifested the abundance of presuppositions which related to the usage of description models that were employed throughout texts (Schmid, 2010, p.2,14).

Narratology in the Age of Cross-Disciplinary Narrative Researcher book by Sandra Heinen and Roy Sommer offers the reasonable expectations of mutual ignorance between the research field, which is 'unintegrated' this idea is introduced in this book through an article for Heinen in the present volume. Heinen refers with her points that the narratologists have seemed traditionally in their interest of narratively in widespread, apparently in the ears of narratological almost showed as tautological.

One has to, especially the readers, and they must reconsider researchers in other fields that the researchers pay attention to the narrative for a wide range of reasons- except narratively. Therefore, what must pay attention to the narrative epistemological form that makes a variation among disciplines? Whereas what must be considered a way of life stories analyses wants to consider what it means to achieve an end in the narrative psychology field, such as the traditional way of 'classical' narratology, which interests and highlights the narrative's general nature. Narratology endeavours to determine the ways that make regularities and show the narrative texts that share the same recurrent features in common. (Sommer, R& Heinen, S, 2007, P.2).

As mentioned earlier and presented as a consequence, most questions of research work are centred on the narratological debate, according to the scholars' theory, which is considered this idea. Heinen& Sommer (2007) mentioned the scholars in their book *Narratology in the Age of Cross-Disciplinary Narrative Research*. To support the storytelling style because they think it is a good marketing tool or occasionally use narrative interviews to have the data as an active and effective method. Nonetheless, 'post-classical' narratologists are happy. They have a thrilling obsession with what they are thinking about the diversified formation identity of real-life stories or corporate narratives because of their importance to the underlying manifold. The reader has to satisfy and agree with the idea of transcending, such as Limits overtake not merely institutional or disciplinary that must take into consecration but, from another point of view, it can overtake the interests and competencies of sociologists with `narrative` research. Therefore, despite the creative works of the narratologists such as David Herman, Monika Fludernik and others, the narratology approach is still new and needs to be linguistic and cognitive in the narratology and narrative field. So, this science needs more studies to recognise the 'integrating' process of narrative research by putting the interest in the right parts with the sense of coordinating core. In addition, the works of research questions and findings need more concerted efforts to pass 'Babelization' with the studies of narrative (p.2).

1.2. Classical and Post-classical Narratology

Throughout the narratology study, the narratologists paid attention to phases related to narratology, which are classical and post-classical. One of these

narratologists was Prince (2008). He mentioned the narratology phases, and these phases explicitly appeared to be discussed for the first time in an article for David Herman (1997) entitled *Scripts, Sequences, and Stories: Elements of a Post-classical Narratology*. Then after two years, 'Narratology: New Perspectives in Narrative Analysis' was the introduction of articles collections that Herman added his touch to them. Herman made an underlined distinction which he outlined within the articles that he had edited, and from another side, he also emphasised the texts' nature during the post-classical, during which he had worked on gathering them. That shows not only Herman, who discussed this idea, but Monika Fludernik (2005) embraced this too while modulating her book, *Histories of Narrative Theory (II): From Structuralism to the present*. Therefore, Monika has contributed by sketching one or two evolution histories that support the narratological studies; hence, she has briefly characterised some recent tendencies associated with narratology. Thus, that shows the distinct idea of Herman was entirely enough to take place in the mainstream, in other words, 'historical' status for ten years no more (p.115).

According to Prince (2008), he refers to what included phases through classical narratology. This study might be presented as a motivation for science and inspiration for the structuralist narrative theory, which assists in examining the familiar narratives and understanding the differences in the narratives from one to another. So that highlights the linguistics of Saussurean interest in the *langue* in the narrative more than *paroles*, which can support the narrative to express and mean more than being a narrative means tool. These thoughts succeeded during the 1960s and 1970s because they included the most famous French representatives and Francophonic founding fathers, such as (Roland Barthes and the Veritable manifesto, constituted by his "*Introduction à l'analyse structurale des récits*"). There is no doubt that classical narratology is considered a formalist throughout the study. The conceptual terms, classical narratology, had distinguished by Gehalt and Gestalt in terms of matter and manner, in another way about how to use the terminology of Hjelmslevian, which refers to substance and form. Also, it attempts to locate narrative specificity other than the form in non-narrative (not the substance), the visual content and the expression of narrated. That leads to an argument about the form account differences for distinct differences in narrative among narrative texts. In addition, that argument can content the reasonable narratives as a range for it because it is treated as "synchronically" in

place of "diachronically", and in the front, it focuses on the absence of technical interrogations and the "poiesis" as opposed to the authorial aims, reactions of the beneficiary or disciplined context condition and purposes. Apart from that, it is considered a formalist according to its point of view. The infinite types of narrative styles are affected by several combinations that belong to a finite set shaped from the unchangeable elements, moreover the loyalty of preparation for a "formal system" that supports to explain these elements (p.115).

For the post-classical narratology, in which it seems the French accent is absent, Herman began to put a sign during the 1980s to show a profile very different and relative. Simultaneously that presented a suggestion with its name Herman attempts to prove it by himself, which does not show a refusal or any face of denial for the classical narratology. Still, it embodies an amplification, an improvement to it, a prolongation. In the post-classical narratology phase, the involvement of classical narratology was because it is the basic and one of the decisive phases. It is then considered a component of the post-classical, so that contributes through rethinks; hence, do a "recontextualises" for it. To detect the phase restrictions but on the opposed, it uses possibilities exploitatively, keeps on the principles save, makes a scope reorganises, and contributes with shapes a new "version" of the venture which was modern once upon a time (2008, P. 116).

On the other hand, post-classical narratology interrogates other questions that Prince (2008) considered in his article, such as: what is the connection between the semiotic style and the narrative "structure", also about the comprehension of reality and their "interaction". To be understandable post-classical narratology seeks to get the aim of the function and not just the narrative functioning. Therefore, try to get especially the narrative meaning not about how all and only meanings of narrative, about the production or narrative as a process, not as a product simply, about narrative history background against the system that works on them, and so on more questions. In addition, hence that will be more impassion for some, there is no doubt that texts, or in their various contexts of the narrative, are a stranger thing (alien) for post-classical narratology. Indeed, in the introduction to *Narratologies*, Herman discussed that when he writes, and Gerald Prince cited that in his article, he mentioned, "Note that I am using the term narratology quite broadly, in a way that makes it more or less interchangeable with narrative studies. This broad usage reflects the evolution of

narratology itself—an evolution that the present volume aims to document” (2008, P. 116).

The answers to the questions mentioned above relate to post-classical and classical narratology. The quiet answer is that post-classical and classical narratology included the usage of different new implements and frequent considerably. It does not use "structural" linguistics further. On the opposed, it will use "computational" linguistics. In the same way, including the analyses of conversation, sociolinguistics to realise the narratives discussed the community issues. Psycholinguistics contributes to analysing the reactions of the characters who faced the issues with considering it, which is not just on the linguistics level. On the contrary, it includes all the available resources that were provided by the textual and the disciplines of cognitive. The explanation mentioned throughout the previous paragraph shows the references to the numerous and various "corpus" such as the traditional works, which are considered the "great works" indeed. However, also it seems needs to the canonical form because it is less here, with more disruptive texts. Also, it can be noticed that the narratives are non-fictional and non-literary stories; it is real, and all the narratives are kinds of oral or drama. In addition to the various numbers of narrative materials that seem not so much narrative, such as economics, medicine, and physics books (Prince, 2008, p.117).

That seems post-classical narratology does not support the formalist. Indeed, the interest showed up in form, also in the influence of definitional, its systematic analysis, and increasingly than its classical counterpart which considered narrative as a reluctant to narratives—its purpose presented more in the precise of formal descriptions aspects of the texts that mentioned as specific texts and devoted greater attention to the (possible) hermeneutic importance of such a description. But it quickly gives a recognition that the work's form does not present any necessary needs to make an interpretation and evaluation for work. At the same time, it submits at least some of the non-formal narrative texts aspects, which might be a part of the specificity of the narrative texts. It shows that formalist achievements usually depend on familiarity with historical context. So, it's not imperialist, exclusivist or autonomist. Besides, despite characterising aspiring narrativity, narratives and abundance of regularity as much as possible, the reader recognises that the grammatical is not its dream as much as form and style (Prince, 2008, pp.117-118).

Mike Bal discussed the idea of the importance of form and style in her book *Narratology: Introduction to the Theory of Narrative*. She mentioned, "The narrative form sets up a confrontation between the limits of a sense of humanity confined to the individual and the recognition by others that defines it"(2017, P.14). Another sense shows that post-classical narratology focuses on being less formalist and open much more than classical narratology. That openness in post-classical narratology encourages it to explore and be interdisciplinary through the ability to explore without limits that might be affected by the form (Prince, 2008, pp.117-118).

1.3. The Space of Interpretation of Texts

This topic is considered by Labi (2016), who states that contemporary readers live in a verbalised world. For this reason, the characteristics of the worldview find their marks in the text, with the semiotic system kinds as one of them. That is why the development process of linguistics during recent times featured great interest despite the literary text study issues as an accessible research object. The interpretation problems established in the text's topics have been the interest field of the philosophical shown up since ancient times. Hermeneutics is the science that classical science deals with the comprehension of the text and gives it its name. To make "hermeneutics" means the interpretation theory, which leads to considering the achieving text recognises, utterances and so on. The term Hermeneutics coined from the Greek term ἐρμηνεύω (hermeneuō), which means (translate or interpreter). The original foundation of this word comes from the mythological Greek who was the god messenger. Also, he was a mediator between gods and humans. His role was leading souls to the underworld at death. Hermes claims he was the language inventor, speaker, interpreter, and liar. These various roles were the essential tools that made Hermes a typical character hermeneutics. Hermes's absence highlighted the need of the modern age for hermeneutics. More specifically, hermeneutics pay attention to speech and writing; hence, the methodology has been raised for text interpretation (Para.4).

It is crucial to consider the issues of the hermeneutic when shown up for the first time through 'exegesis' limits, which are included much within the framework's accuracy, which is supported to understand it. The beginning of that understanding was

raised with its intention, trying to attempt what to say. Thereby, if the 'exegeses caused the hermeneutic issues, that means it's an interpretation issue because the variety of text reading ways takes place within a community. In addition, these issues can occur in the communities' traditions or the free current ideas. These things present assumptions and contingencies, regardless of the close connection of reading with the written texts (Labi, 2016, para.4). According to Schmid (2010) presented his beliefs about the interpretation of the narratology theory. He states that:

Narratology must not confine itself to [providing] analytical tools [that] can supply objective descriptions that are free from presuppositions and independent of interpretation; we have little to gain by making that our aim. To give just one example, the narrator entity is heavily dependent on interpretation when it is not explicitly presented as an anthropomorphic figure but semantically dependent on symptoms in the text (p.14).

The interpretation embodied numerous influential rules in texts comprehension thoughts without depending on the narrator's presence.

1.4. Emotions and Narratology

Regardless of who included the connection between emotions and Narratology, many narratologists believe there is a connection between story structure and emotions. The structure theory appeared in the literary world through Aristotle's poetics in the West for the first time. The poems of Aristotle changed the emotions in literature after the death of Plato because Plato believed that literature shows you pay attention to moral lessons and politics rather than emotions. After all, these emotions did not introduce any benefit the society. On the other side, Aristotle says that human emotions are important to be presented in the literature but polite words. During Plato's time, people were affected by the repression of feelings instead Aristotle's time, which was like a therapy for people of stress.

Hogan (2011) sees he is not the first person who included this connection in his works. He sees that Aristotles' poetics are concerned about the emotional forces through the recognition and reversal of these emotions with the frequent story elements. For Aristotles' ideas, the structure of the story is directed by the generation

and unleashes what is inside, particularly fear and pity emotions. In the other traditions, similar concerns may also be involved. Thus early 'Sanskrit theorists' like Bharatamuni and Dhananjaya emphasised the emotional process of literature and the stories' consideration by focusing on (emotionally driven and emotionally consequential), which means 'goal seeking' (p.21).

Recently, psychological studies did not observe any attention to the narrative readers' responses to the feeling and emotion's role, regardless of the comprehensive emotional study by scholars in the cognition and neuropsychology fields that have been pursued in the last decade or more. Through this article on emotions and narrative, Miall (2011) included a timely development, presenting new 'perspectives' about a few meaningful problems, in 'certain cases', long-standing in the narrative theory. Indeed, the aim of the contribution presented through his article goes deep to explore the functions of the narrative conducted by the reader's emotions. This contribution involved a few aspects. He pays attention to the process that builds the shapes of the narrative understanding or suffered by emotions, not about the feelings that happen due to episodes or narrative endings. In addition, the attention to the experience of readers' emotions while they are reading, not on emotions, is an elaborating strategy for the new interpretations of literary texts. Thereby, literary narrative emotions experienced while reading is also included to make the significance of the response as a literary distinctively, not on the emotions' phenomena that commonly come with the narrative discourse (pp.323-324).

Related to the psychological studies and their significance in the narrative texts, Dostoevsky presented significant works that included psychological emotions in his works. One of these works is *Notes from underground* (2006) he went through this novel to clarify human suffering against his well in a society that tells him what he should do. In this situation, the repression of emotions will cause stress in the community and leads to repression because of the ignorance of emotions. As Aristotle claims, catharsis is a great way to get out of repression. That way, he paid attention to the significance of emotions. Dostoevsky opens his novel by describing his feelings as a result of the repression and his weariness in the face of the bad social norms; he says:

I am a sick man. I am a spiteful man. I am an unattractive man. I believe my liver is diseased. However, I know nothing at all about my disease and do not know for

certain what ails me. I don't consult a doctor for it and never have. (Dostoevsky, 2005, p.8).

1.5. Narratology Aspects

These aspects are necessary to discuss because they contribute to the story structure image by including its fundamental pillars. Recognising these aspects makes the reader more familiar with the judgment of stories. This judgment will reflect positively on the story's production because the readers realise these story aspects. As Herman (2018) sees, these aspects help explore the story from different parts. Besides that, he aimed to recognise narrative scholars' ideas about development by considering the questions related to the relationship between the human-animal and nature through his book. In addition, he attempts to present the significance of the aspects on different sides that contribute to the story forms. (p.2).

Bal distinguishes the narratology aspects in her book *Narratology Introduction to the Theory of Narrative, Fourth Edition*, also in the other editions to present the purpose of these aspects as a 'thumb' understandable rule for considering her ideas in this field. As she thinks these aspects are story tools to structure the 'story form' and the text, for the other part, the fabula (Bal, 2017, p.65).

Punday (2003) explain the overview of Bal's authoritative and influential study of narratology 'aspects' and 'elements', unlike Booth's book, which caused the fragmentation of narratology in different directions. This book contributed to American criticism and has been directed to a somehow of rhetorical analysis of the single text through holding the Continuity of producing enjoyable and beneficial readings. The purpose of those 'aspects' refers to showing the manipulated text through telling the story, such as the previous order that supports the imputed events and the focusing of narration on specific characters. The narrative features indicate the process of how makes up a story by including particular features that contribute to these actions, which are 'actual' events, the role of actors and places. (pp.2-3).

1.5.1. The Preliminary Remarks Aspect

Preliminary Remarks are the first aspect of the story and the understanding of this aspect by the readers that will support them to recognise the rest. This aspect studies the story and its text as an 'imagination product' as stated by Bal, which she named 'fabula', a medium that does that product as she sees. Hence, the story can be accounted as a flashed-out, directed, and brief set-up outcome in a subjectivised form. Therefore the 'textual analysis' purpose is not submitted to rate the writing process but with the conditions that have a connection with the reception process.

In addition, Bal kept asking about the 'fabula' and the role of the medium within it. Lastly, she remarked that "the fabula has been manipulated" (Bal, 2017, p.65). To understand what occurs to manipulate the fabula, it must refer to the concept of manipulation. According to the idea of manipulation, manipulation usually has a connection with negatives, and it is described as bad as a result of social norms (VAN DIJK, T. A, 2006, p.360).

Originally manipulation refers to the meaning of 'handling' or treatment process that occurs in the stories and fabula. Traditionally manipulation means 'perspective' or a point of view that includes a series of events supporting the creation of a story (Bal, 2017, pp.65-66). For the fabula, it is defined by Bordwell (1985) when he states that it "embodies the action as a chronological cause-and-effect chain of events occurring within a given duration and spatial field"(pp.49-50). The preliminary Remarks aspect of the story includes manipulation because many forms of the story contribute to building a story through an implicit series of events. As a figure perfectly, the fabula was presented in many forms, and the oral synopsis was the embodied method of the fabula. This embodiment was generally or depending on the requirements of the circumstances. Regardless, the fabula is considered imaginary but is not an unconventional or suspicious form. The fabula has been divided into three schema basics considered as form principles of the fabula. The first one is the prototype (which represents a group of specific persons, actions, spaces, etc.), the second schema is the template (that comes through the canonic tale), the third schema is the procedural (that works on investigating about the relevant motivations and the connection causality of time and space). The significance of manipulation shows with the skilful manipulation of the readers' minds by including some emotional sentences,

such as referring to a specific place or period, focusing on fleshed-out characters within a film or storytelling to keep his interest. So, this aspect is key to understanding the other aspects. The narratologists assume that fabula it's a pattern that depends on assumptions and deductions. Besides, it's the result that has been developed to support the narrative cues to be picked up, including the scheme for applying it, framing, and finally making these assumptions under testing (Bordwell, 1985, p.49).

1.5.2. The Temporality Aspect

The presentation of temporality throughout the stories to show the time of literature in that time refers to the authors' ideas and period of narrative production, for instance, the medieval literature period, literature during the Victorian age and contemporary literature narratives. It's the way to understand the culture of narrative time. Temporality's purpose in stories is to present the daily events of the characters and what is followed by them. The indication of time in the narrative texts within character behaviour highlights the characters' emotions and conflicts by including looking at the clock and referencing the schedule to explain how the character is stressed. On the positive level, it's included as a motivation for those who are reading by presenting a new experience of learning something new, like another language or discovering a new skill that improves the character. All these motives are indicated to show that nothing is impossible; however, one needs to be patient with time and not waste it (Bal, 2017, pp.66-67).

Temporality in the stories illustrates the various art style as well. This importance of time is presented in many novels and short stories; for instance, the 1984 novel by George Orwell clarifies the accuracy of time when he begins the novel with " It was a bright cold day in April, and the clocks were striking thirteen" (p.3). Besides, that shows the psychological reactions towards time and the stress feeling of the character also, the attention to not waste time on things which do not lead to significant skills such as new language, new ideas and discoveries of the world. The temporality in the stories illustrates as well as the various art style. Furthermore, the studies of narratology and temporality have a philosophical connection, and this connection aims to improve the significance of the future sense. Currie (2007) claims that the theory of narrative has shown interest in memory, retrospect and making the

previous events in the archive. Meanwhile, it has traditional methods for the present and future questions. The purpose of these two characteristics of temporality, 'anticipation' and 'prolepsis', differ, but they refer to the company between the present and the actual future. Furthermore, the narrative considered the philosophy a guide or path to go through. The attention of the narrative theory is not to the narratives only as an archive function but likewise to the narrative questions because it represents a being mode (p.51).

1.5.3. The Space Aspect

The space aspect and other aspects belong to the narrative theory but remain poorly understood. Space concept is sandwiched with what is focalised in the story, representing a special space situation and what the place belongs to a fabula elements part. Thereby it is indispensable in written and visuality narratives. Space can embody and be recognisable in several positions and rarely succeed because the reader is interested in what is real. Besides, anticipated or otherwise, it can refer to the personal characters' imagination, not a historical and cultural place. Also, space can be made by the travelling gaze of an exterior focalisation through involving spatial descriptions. That is obvious in the visuality works, which discuss a fantasy story more than the written narratives. There are evident perception points intimately participating in the places. The place's existence and its relationship with the narrative support the space of the story's perception and understanding of it. Sometimes the character possible can be a perception point the reader can realise the story. Which embodiment means established in space, then this point observes the pace and reacts to it. The domination of anonymous perception points controls for presenting determined places. Generally, there is a purpose in the different perception points, which have roots in every presentation and aim in the stories (Bal, 2017. pp.124-125).

The different places within open space are allegories of various social life and human nature differences. The usage of these places is for telling a different story of these people, including the hardship of life, the years of experience and the weary for a decent life for those who they kept away from their home. All these stories are included in narratives to illustrate the house's nostalgia and the family after the hard times. Then these people are eager to tell their stories about other places and what

happened there in detail to become a historical story. The love of home and the personal place is very common in narratives because it is healing after the bad times and a real story that interests the reader and recognises what he is reading. The narratives usually discuss these difficulties because of what the places forced on people. In addition, these places in narratives represent past time people's memory and their affiliation with home. That is why space and place are preliminary aspects of narratives (Kellman, 1998. p.3).

The presentation of the space is not rooted in and stable structure. On the contrary, it is a path to follow despite the various form from one story to another. Someone on a train does not see insular trees, but the traveller sees them as a linked line. Perhaps according to Proust, some masterful travellers could notice and recognise all the details and the quick changes that happen throughout the trip. Thereby how is the space being embodied to have all these details to fit all passengers? The result for these reasons is that space significance has been discussed and indicated to illustrate its role in the stories. The space in the narratives embodied the readers' trip throughout the story to explore it and live with these details. Thus, the characters are considered the story's allegory, and the reader explores it through them (Bal, 2017. p.127).

1.5.4. The Sequential Ordering

Bal (2017) illustrated the sequential ordering aspect, which explains the addressing purpose to find the enduring relations limit that relates to the order of events in the story and their fabula sequence as a chronological. The fabula chronological is considered a theoretical structure in which the concepts of everyday logic contribute to developing it through the control of the combined reality—conforming to that concept which shows the inability to go somewhere without planning to do that in the daily life of people routine, while in the story that is possible (pp.67-68). Pier (2015) has a sight towards sequential ordering. He states it as a manner of significance, and this concept was formulated by the Russian formalists, despite Aristotle's precedents. The sequence ordering aspect has a place in the narrative for being a pivotal role, but on the other hand, it's elusive through the development process related to the modern theory of narrative. A vast majority of researchers have considered the sequence of events or, in other words, 'chronological-

causal' as a primary feature within the narrative because it represents the central pillar of it, while others claim those narrative qualities are important (p.20).

Sequential ordering is submitted as a group of techniques contributing to formatting it. One of these techniques is the suspense presented to the literature world by Vorderer (1996) as a phenomenon that refers to three notions: the text, the reader, and the reader's emotional reaction. The text refers to a suggestion to establish that the readers will experience more advanced suspense through reading physical action texts instead of texts presenting the emotional characters and their ideas. The notion assumes that the suspense process of the readers depends on their cultural background and their readings of the text; in addition, it's based on their age, gender, and mood. The last notion points out the emotional experience of the readers' effects on the suspense process, which means a reader will visualise a result that they like for a character of a story that they recognise it. Hence if it shows that the estimated result is hard to achieve here, the reader's suspense will be presented (para.3).

In this aspect, the events are presented in an anachronic form to make a transition process among tenses to improve the allusion of the reader to anticipate the story outcomes. Anticipation is the technique of recognising the possibilities throughout the story texts. Hence, that illustrates the types of anticipation in addition to its purpose. The anticipation has been classified as an 'actual', 'potential' being and a fatalism. The aim of this aspect within the stories for ask questions about 'how the story will end. Also, the anticipations aspect includes the suspense through the stories to make the readers are in contact with it to ask questions about the characters or events 'and how they could end. And how's that happened?' Many literary works are included messages on the societal level, and the writer wants to make the readers discuss them with their questions, such as 'how could that happen in this society? How it could be allowable?' and so on. Cheong, Y. G., & Young, R. M. (2006) believe that the significance of the suspense lies in the readers' contribution of narrative gratification. Suspense can be defined as the excitement or anxious anticipation toward specific events that the reader feels while anticipating something he is waiting for, something he does not make sure about its result (para.1).

Also, the sequential ordering aspect discusses the flashback, which supports the story from various aspects to increase the story's effect on readers. The technique's

purpose is to present a clear perspective of the characters' reactions and feelings through their various emotions, such as (upset, sadness, depression, happiness, and relaxation) because these characters are humans' reflections through real life. One of these characters is the protagonist Santiago in *The Old Man and the Sea* (1955) novella by Ernest Hemingway that the flashback was presented to readers when the author put him in the sea alone for long days trying to fish the Marlin. This technique offers a hopeful spirit that could help him recover from his young days and his strength to stay optimistic. Thereby, the author Petea (2012) thinks that the flashback technique is considered a productive aspect used to make a transition over time. The transition came up in the form that there is a transition of the present to the past and then forward to the future related to the movements of the narrative. These transitions occur through either 'analeptic' strategies or 'proleptic' techniques, such as obsessions, visions or even memories that could be happy or sad (p.30).

1.5.5. The Narrative Rhythm Aspect

Narrative rhythm means the sequence of events is modelled on the individual's life-story time. The stories throughout refer to a character's life from childhood to death and accompanying their social activities, adolescence and first love. The function of the narrative rhythm is to create a magnificent tone in the story to make the reader interested and understand what they are reading. Furthermore, the rhythm term was present in English for the first time during the 1550s as a rhythmic movement to establish a magnificence of coordinated rhythm in the literature. The readers, poets and critics are considered the concept of rhythm as a new concept in literature. There appears to be a time gap before recognising the rhythm in all literature nations. Thereby, those interested in literature become looking for the rhythm in the first place. The beginning use of rhythm was in poetry, and because of the dynamics, verse with its 'prosodic' provided the opportunity to appreciate it. Rhythm cannot ignore that it is presented in poetry only; on the contrary, it's also presented in prose, music, and in narratives. Rhythm in poetry has its place rather than in prose because of its association with the 'versification' principles (Dayan, P., & Evans, D. 2010, p.147).

The rhythm in literature generally has several techniques that support the work, whether it is a media work such as movies and TV series or a written work such as

novels, stories, and poetry. So, techniques are used in literary works to support the readers' anticipation of what will happen after that and suspense to keep the person watching or reading the story without feeling bored. The technique is an ellipsis of events and transition processes, simultaneously with a time lag between the past and present. Mcshane (2005) explain the ellipsis as Syntactic in his book that studies the ellipsis as a theory. He states that the ellipsis ignores a mandatory type of syntactic which can recuperate it again by referring to its referent through the discourse or the syntactic basics. The indication of the introductory sentence syntactically because it relates to the verb or the 'predicate word'. It could also refer to its contentions and some segments related to minor speech parts, such as conjunctions. Mcshane attempts to support the idea by suggesting some examples to make it obvious. He gave an example: the boy is running; he says it is a faultless sentence. The verb 'run' only needs one controversy; it is the agent. The readers can imagine other things. They can add numerous adjuncts that support the additional information, such as the boy running like the wind along the beach in his bare feet, despite not being syntactically obligatory. Still, it is not regulated to syntactic ellipsis (p.15), despite the rhythm concerned by the grammar, poetry, and music. The narrative recently became more attractive to this technique throughout the stories.

1.5.6. The Characters Aspect

The narrative thrives with many wealthy literary works that affect readers' emotions through the story's characters. The characters' presence in stories is because they are an incarnation of humans in real-life. Stories are not merely stories to tell. It's more than that and comes with the characters' incarnation. The incarnation sometimes argues the social issues or public problems of the mentioned society in stories throughout these characters because these characters are not realistic persons, but they are problems the author uses to express his ideas. García (2015) explains the role of characters, and he states that the character was the story basic according to Ortega (1925) when he identified the character as having a unique, unparalleled role in literature. The reader must be aware not to blend the story's characters among the characters presented as performers or by the author's thoughts. That blend could lead to an unthoughtful definition of the characters. The necessity to imagine that characters

are not entirely the writer's intention or thoughts for an issue but perhaps represent a specific aim or behaviour (p.189).

Commonly in the readers' minds, there is a question hovering when they are reading a story and enjoying its characters, why do these characters resemble the people? The answer is in the opinion of Bal (2017) who suggested that "the establishing of the literature was because of the people; also, it founded by and about them" (p.105). That resembles comes as an emotional impression outcome towards the character because it centred on the memory, imagination, and imitation of the people in real-life. Although these characters are not real individuals, the author supports the story and the characters to make the readers think they are real individuals with all the psychological behaviours (p.105). In this respect, recognising and judging the character for the first time in a story is unjustifiable because the reader does not realise what this character will do throughout the story. The character needs to appear several times to recognise the whole image of it. This process is called 'repetition', which helps construct the character's content in the story. Toolan (2016) defined repetition as classical eloquence's significance and basic pattern. In the meantime, the narrative became interested in repetition because it represents the story's cornerstone (p.26). Bal (2017) suggests that the relations among the characters and their contrasting characteristics also can create the character image in the story (p.114).

The contrasting characters involved in every story were given meaning in various ways. Punday (2003) states that differences must be bound among the characters because these differences are important to the narrative work. These differences depend on one story's psychological, ethical, or social level. For example, the difference between men and women, father, and mother, rich and poor, has a different roles and meaning in the story. This qualification of the character contrast through the story represents the successful substance of the story work (p.55). In addition, that contrast will generate predictability, and the reader will keep asking, then what next? Forester (1955) illustrates that predictability supports the reader's suspense and keeps reading to know what will happen next. The author uses this technique to examine the reader's mind and add a magnificent value to the story (p.48). The social image classifies these characters classifications to each character, like the father, who must be strong and tough because of the responsibility at his disposal and the mother, who is kind towards the family.

2. THE STORY ASPECTS IN JOHN FOWLES'S *THE FRENCH LIEUTENANT'S WOMAN* AND IAN MCEWAN'S *ATONEMENT*

2.1. The Preliminary Remarks Aspect

In *The French Lieutenant's Woman* novel for John Fowles and *The Atonement* novel for Ian McEwan, pay attention to the story aspects from the beginning to the end. They employed these aspects to formulate the events in a magical, influential, and adorable way to keep the readers interested and notably deliver his messages. Fowles uses these aspects throughout the novel as a narrative simulation of the events in texts. This meaningful simulation of the events helps the reader imagine what he is reading because the story's essence is an idea the author discusses with the readers through his texts. The first aspect that Fowles and McEwan hired in their novels is the preliminary remarks by discussing the bad social norms during the Victorian age among the community classes. Charles Smithson and his fiancée Ernestina Freeman belong to the upper class, and Sarah Woodruff belongs to the low class. These social differences included by Fowles illustrate the upper-class's obedience norm even on the ideas level. In *Atonement* novel, the protagonist of the novel were the two sisters Briony Tallis, thirteen years old and her older sister Cecilia Tallis, who live in the English countryside with their family. This aspect depends on the social perspective towards something or events that can build a story. Consequently, this aspect could be found in everyday events to help readers judge what they read.

The preliminary remarks aspect is considered a pillar for the other aspects because it concerns the story form. The preliminary remarks focus on the issues that compose as result of people's perspective or their points of view towards a specific social matter. So, the writer's technique in the story could refer to a social problem with brief sentences, and the reader can make a story depending on these sentences. Therefore, this aspect estimates the readers' imagination of texts and how they remain interested in making their own stories and judgments. According to this aspect, Fowles touched on this concept by indicating the Victorian age as a time perspective to the readers with all the norms of that age. That consideration gives them the opportunity to

make events and stories depending on a sentence or a social norm. The purpose of this historical period, the social class theme, and the gender theme indicated in the novel are to involve the readers to recognise his messages fluently. Fowles' arguments about classes theme in the novels involved characters such as Charles Smithson and Ernestina, who belong to the upper class and Sarah, the lieutenant women who belong to the labourers' class.

In respect of making a story depending on a brief sentence presented by Mike Bal, it is noticeable in Fowl's novels when he describes Charles's father his quiet life, but at the end, he says,

[H]is had been a life with only one tragedy —the simultaneous death of his young wife and the stillborn child who would have been a sister to the one-year-old Charles. But he swallowed his grief (Fowles, 1970, p.13).

In this sense, the author gives readers the authority to make their stories unleash, diving into their imagination and flashback to their tragedies. Hence these tragedies contribute to readers' stories because the original story might be similar to the readers' life. Because the author builds his literature story based on real people's tragedies, thus helping them to complete their own stories. In addition, the literature wrote about and for people as a kind of matter.

Social class and the gender themes arguments in the novel were according to the family structure at that age. During the Victorian era, men aspired to become gentlemen to provide protection and home needs. Besides the paterfamilias being a gentleman, he must provide a good education and stabilise the children's economy. In comparison, the women were called during that age 'home-angels'. This epithet was because of their responsibility towards their husbands insofar as for the children. Men role Fowles evidently discussed that within Charles's character and his scientific ambitions in the novel.

Though Charles liked to think of himself as a scientific young man and would probably not have been too surprised had news reached him out of the future of the airplane, the jet engine, television, radar: what would have astounded him was the changed attitude to time itself. The supposed great misery of our century is the lack of time; our sense of that, not a disinterested love of science, and certainly not wisdom, is why we devote such a huge proportion of the ingenuity and income of our societies to

finding faster ways of doing things—as if the final aim of mankind was to grow closer not to a perfect humanity, but to a perfect lightning flash. But for Charles, and for almost all his contemporaries and social peers, the time signature over existence was firmly adagio (Fowles, 1970, p.12).

The premature speech of Charles as a young man during the Victorian age emphasises the author's ideas by involving the reader in the story to make their stories. In addition, it shows that men at that time seek to respond to their family's needs. Throughout the struggle to be gentlemen, they provided an excellent economy to support the family's education. The novel included all these thoughts to help readers imagine the Victorian age norms and form their stories. According to Bal (2017), this method depends more on the reader's acceptance of the texts than the writing method. Thus, this method engenders the opportunity for the readers' imagination to make their stories. That comes from the manipulation in story form, which means the reader's role in handling the story events. Besides, the reader makes his own story by involving a series of events that are gathered and refined to be a story. This aspect refers to some story aspects that heed logic because the story is shaped consequently depending on logic. So, this logic pays attention to what story belongs to a classical, modernist, postmodernist, realist, or perhaps experimental. All these aspects should be considered to keep readers interested in the story (pp.65-66).

In the *Atonement* novel, Ian McEwan is also concerned with this aspect through the feeling of Briony Tallis towards her first story. McEwan mentioned, "Briony was har[d] to know it then, but this was the project's highest point of fulfilment. Nothing came near it for satisfaction; all else was dreams and frustration." (McEwan, 2001, p.5). This description presents the free imagination to make the reader manipulate the text to form his story that shares the same feelings as Briony.

By considering this aspect persuasively and useful, the space of text interpretation takes place in every story and for all readers without any exceptions. This text's interpretation is due to each reader's cultural background in interpreting the texts. The reader's cultural background constitutes a significant role in the interpreting process. Therefore, the reader's background will influence the understanding of texts and the stories' creation. While that creation also will be affected by the various readers' cultures. A reader who belongs to a political culture's interpretation will be

different from a reader who belongs to a religious culture. Thus, even the interpreting process will be restricted according to readers' convictions. Besides, the norms he follows are imperatives to him in several roles that limit the creation process. Hither author's responsibility to release a story that satisfies the readers' culture. There is no doubt that Fowles succeeded by presenting a story that discusses various ideas through different characters. These characters are a reflection of realistic people with their norms.

To illustrate this idea, for instance, Fowles's (1970) sentence, "his had been a life with only one tragedy" (p.13). The readers who live in Africa will make their own stories depending on the need for food and health situation. Others who live in the Western will make their own story depending on their financial situation. Middle eastern readers will narrate their own stories depending on the dystopia after the postcolonial, and so on. Here, the geographical spot role obviously affects the text's interpretation process. In addition, psychological disorders also affect the interpretation and let the reader complete the sentence according to his suffering. In this regard, Bal (2017) mentioned this idea; she argues that the author has been changed to a 'marketable' product by the neoliberal, aiming to involve the readers in the narrative more. This change causes a trap for the new readers who are looking to interpret their familiar experience into an arguable intersubjective story more than the readers who only read and obey without any questions and discussions. Therefore, the 'commodified author' is a fantasy character like others in the narratives; objectively, it should be analytical criticism of the author as a character. That analytical criticism is due to not considering the reader initially as an interpreter directed to a specific bias (p.61). That resilience demonstrates the readers' role by interpreting the texts without bias according to their personal experiences and discussions with the author.

The political level represents a large part of the classical narrative stories. Ball (2004) explains that this is a challenge in how the new generation, including their background, can read and interpret these texts as if they were written last year, for example. That belongs to the authors and their ingenuity in considering the events and using them to suit new readers (p.19). These thoughts confirm the reader's political background effect; the word 'tragedy' will be interpreted according to their suffering after the colonial, and it affects social life and causes psychological disorders.

Talens & Company (1984) considered an explanation for the text by Todorov, which means that the text is an "autonomy/closure" concept. In other words, there are texts it's difficult to consider as closed. Moreover, the contribution of text is through building a system that is not similar to the linguistic system; however, this notion is related to it. The idea of this relationship is cooperation and identical at the same time (pp.6-7). On the social level, manipulation has an active part in novels and on the social level. Understanding this concept will support recognising the social norms to assist readers in getting a noticeable impression. Van Dijk, T. A. (2006) assumes that manipulation of social situations lacks control and should be reformulated, at a minimum, with the whole analysis level. Besides, the analysis purpose is related to the members composed in groups as an outcome of the resources that define the group's strength. This kind of manipulation illustrates social influence on everyday situations, including those that are turned into a story (p.362). Thus, manipulating these situations allows the reader to form his own story depending on the original story called the fabula.

In this respect, in all concepts of the preliminary remark's aspect, Fowles and McEwan had succeeded by involving them in their novels. Fowles has considered these concepts in the story and refers to the Victorian age and its norms. The norms that he discussed were gender differences and social class themes. That was according to the Victorian age norms for presenting a stereotype of that age to the readers. Thus, readers will form their own story due to these norms and what Fowles had involved in the story. These themes Fowles gave through his characters and throughout the story. Charles Smithson, the rich young, ambitious man, belongs to the upper class, supporting that men were charged to take care of their families during that age. Besides, it provides a benefit education and an excellent economy to their families. All these things are ideas Fowles had presented within Charles's character and the upper-class men. From another point of view, referring to such a theme was because of the feminist movement at that time and for presenting a sobering picture of the Victorian lifestyle. McEwan considered the nature of the English family, also the power of storytelling through the character of Briony and her story to her cousin. The main theme is Cecile's mistake through childhood versus adulthood. Pundy's (2003) ideas about story events are agreed with Bal's opinions on this aspect. He believes that people's experiences are shapeless and various until they shape their form. Thus, the

events' narrating method is the most effective way to shape people's experiences. On this level, he said, "Indeed, one the reasons that narrative has had durability and continued popularity as a critical concept is because it seems to describe a concrete and ubiquitous act of meaning-making in everyday life" (p.85).

2.2. The Temporality Aspect

The French Lieutenant's Woman and *Atonement* novels discussed the temporality aspect through many sentences. The first example is the difference between publishing time and the novel's story time. Fowles wrote the story based on the 1876 period, and the publishing year was 1969. McEwan used temporality in a different method. He referred to three-time periods. The first period was in 1935 in England and France during the II world war; then, he referred to the present tense in 1999. The temporality is a primary aspect of the narratives because it contributes to the story as form and history. The contribution is throughout the story's chronology of events based on the referred time. Besides, this aspect supports the societies' culture, arts, habits, memories, folklore and for people's perspective of reality. All these things the time contributes and makes it important in the story, throughout supporting the chronology of the story events that are narrated. Looking through a different angle on the aspect purpose, it seems that the writer considers time in the first level of forming a story based on a certain period of time. That period is a significant part of making the readers recognise what they are dealing with or have the whole story of the referred time in the story.

In this regard, Fowles has repeatedly referred to time to illustrate the importance of time through stories. Therefore, this aspect has contributed to establishing the story chronologically. Whereby the events chronologically gave an integrated view of the Victorian age that Fowles had indicated to build his novel. Obviously, it is easy to notice, especially in the story's beginning, based on the past with all the memories of that age. Fowles mentioned 1867 in order to convey what he is discussing throughout his story; he said, "one incisively sharp and blustery morning in the late March of 1867" (Fowles, 1970, P.3). The morning of 1867 he used it to give a perfect perspective to the readers that will let them recognise what will come then through the story. In order to emphasise what is narrated from another point of view as

well, to maintain the reader's attention and enjoyment in the story and to convey his ideas skillfully and meaningfully.

McEwan included the time throughout the novel in referring to various three-time periods to establish a dramatic scene and keep the readers' interest in the story. Also, he used these different periods according to his attention to the people's perspective of reality theme to make the readers assume their judgment and compare. Besides, the tenses transition is for presenting a picture of the culture after the Victorian period. This comparison depends on the various readers' cultures and education, and interest backgrounds. He mentioned that,

That was the only moral a story need have. Six decades later she would describe how at the age of thirteen she had written her way through a whole history of literature, beginning with stories derived from the European tradition of folktales, through drama with simple moral intent, to arrive at an impartial psychological realism which she had discovered for herself, one special morning during a heat wave in 1935 (McEwan, 2001, p.33)

Bal (1997) assumes that events which occur during a period are defined as processes. These processes mean a changing process or a development and then require a time succession or, in other words, a chronology of the events that participate in building story events. The events formulation is narrated based on a specific period, which takes place in a particular time sequence (p.208).

In this respect, the temporality aspect deals with methods that constitute both the story form and time. Additionally, the author has the authority to manipulate time by beginning with the future and then suddenly moving to the past through the elimination of events. The elimination aims to create a wondering status for the readers to know what happened or what will happen. Besides, making a step over superfluous events despite this time skip will indeed cause a gap in the sequence of time, but the reader probably does not notice it. Hence, what has been skipped? It is a pointless question because the story fabula includes a series of events that do not entirely refer to the people's personal life during the story. Probably this method is used to motivate readers to look beyond some of the short story events until they can find the story's missed events (Bal,1997, P.213).

Continue Fowles indicating the time in the story to confirm his thoughts as well as the stereotype towards the Victorian age. One of these thoughts is the young's passion for becoming better than they are at that time in order to provide a perfect life for their families, so the author employs these passions within Charles's character when he says, "After all, it was only 1867. He was only thirty-two years old. And he had always asked life too many questions" (Fowles, 1970, p.12). Time dependence is essential to building a story primarily thus based on historical events and becomes a social mores and folklore insofar turned out to be a memory. Due to this purpose, the authors narrate their stories to transfer the folklore and memories to the new generations with a pleasant style and simple language.

Discussing the past throughout stories is significant because the past is shown in the present throughout a memory form. However, the memory remains true or mistaken stories. The memory forms a psychological interpretation and somehow seems like an ontic purpose. Though memories do not hide anything, they explain how they guide the present. Hence, the purpose of memorisation is to revive the past to be present all the time through remembrance (Hoy, 2009, p.124).

During the eighteenth century, the time experience and the human existence experience seemed to be associated due to intense changes. Accordingly, the authors must follow these changes in order to keep up with the new generation of readers and their life experiences. To clarify this point, the novel through the eighth century depends on two examples and represents the experience of temporalisation experience in two different phases. The first example is related to the Platonic-Aristotelian and medieval ideas towards the immutable, which they think are primary and classic in their literature. The second example is the rise of the modern England novel during the eighth century due to replacing their concept of reality and paying attention to the various human experience, whatever it is. Unlike the Platonic-Aristotelian view, which is interested only in moral experiences. Besides, their view towards the constant essences in things insofar as the idealistic reality as a primary in novels. These conceptions have been modified by focusing on particular things that can be perceived without being idealistic and relied on as a reality. Therefore, it usually appears as something specific through space and time, contrary to common essences. Demonstrates the contemporary concept of formal realism that agrees with the empiricist philosophy of Locke in the new novel (Steinby, 2017, pp.135-136).

The author's awareness of the new changes in the modern novel and the new generation of readers will make it successful. That success comes as a result of discussing the entire life aspects, such as the moral lessons that help to raise public awareness in societies and pay attention to individuals' suffering, including thus emotional troubles. Often time considered an excellent teacher to readers when discussing past time events. Steinby (2017) shows the difference between classic novels' time and contemporary novels. she assumes that the contemporary novel focuses on the persons' life and their experiences more than Plato and Aristotle's classical time, which focuses on community mores patterns. Probably that leads to credibility will be absent from the traditional narrative. That comes as a result of lacking the balance between focusing on the characters and missing the importance of the traditional patterns in the novels (p.136). Fowles has succeeded in merging different periods with a masterpiece novel that goes through the past in depth and employs the characters according to the contemporary novel concept. The merge of Fowles is presented by discussing the traditional life of the Victorian people and the individuals' personal life.

2.3. The Space Aspect

The space aspect has been discussed in *The French Lieutenant's Woman* by John Fowles and Ian McEwan in his *Atonement* to explain the places' purpose in narratives meaningfully. The author uses the place to support his story by making it more convincing to the readers or, in other words, based on reality. That importance comes as a result of the author's awareness towards the different cultures. Besides these cultures, the author deals with how he can narrate his story based on the past events that belong to the time and space in his novel. Therefore, the story can present a simple stereotype to the readers and helps them understand other cultures, assuming that narratives are an interesting and truthful method to consider the past time of nations and literature. In addition, the space importance in narratives is used to explain the communities' mores to the next generations or other cultures. The space has a substantial relationship with the temporality aspect as well as the character aspect. This relationship is contributed by transferring the culture the author had discussed earlier in his narrative in a simple and understandable form. McEwan's *Atonement* novel

discusses space very well, and the story is connected to the story. The space is the countryside of London in Tallis home fountain where Cecilia met her neighbour Robbie Turner for the first time.

Fowles begins his novel *The French Lieutenant's Woman* by referring to a place. That place was Lyme Bay in England, where the lieutenant's woman was waiting for her man by the cobb. Then he mentioned that,

An easterly is the most disagreeable wind in Lyme Bay—Lyme Bay being that largest bite from the underside of England's outstretched southwestern leg—and a person of curiosity could at once have deduced several strong probabilities about the pair who began to walk down the quay at Lyme Regis, the small but ancient eponym of the inbite, one incisively sharp and blustery morning in the late March of 1867 (Fowles, 1970, p.1).

The reader can obviously notice that Fowles does not merely include the space; in other positions, he includes the time and characters aspects together to illustrate this connection in the composition of the story. Focusing on the place through stories might be the story itself or what the author aims to tell in his story. Usually, there is a connection between space, temporality, and the character because these are the basic elements of narrative that helps the reader understand the story. Also, the space is generally connected with the memory of the characters; that is why most of the stories mention homeland nostalgia or the first place or last that characters met there. Kellman (2015) claims that the thirst of these people to tell their stories in detail about other places and what happened there became a story later. The most discussed and narrated stories in narratives it's about the love of home and personal places. These are considered the healing place after the bad times and real story that interests the reader and makes him recognise what he is reading (p.3). Narratology considers the space, temporality, and the character the basic because there is no place and no temporality without people because they constitute to build the place and form their culture, then this culture will be linked to the time and place. In this respect, the reader can understand that Fowles, in his novel *The French Lieutenant's Woman* indicated the place and linked it with the lieutenant's woman Sarah Woodruff which belongs to the character aspect and the time, which refers to the Victorian age.

This connection also debates the idea of memory that forms from people's events and is transferred to the next generations by narratives. The narratives indicating and focusing on the place and linking it with time are for refreshing the memory and preserving past events because it forms the place's identity and culture. Discussing the past times and other spaces in narratives is a beneficial way to know and understand the various cultures and nations. Mentioning all these details by Fowles facilitated the reader to understand his novel and the symbol of the Lyme Bay cobb.

According to the concept of space established by various places, Fowles had included the Lyme Bay cobb and other places to define and confirm this idea, and the place constitutes the story space and characters. Keeping referring to a place means the author's pride in the place he refers to in his story. Fowles in *The French Lieutenant's Woman* praised the space a lot and different scenes to emphasise the natural life and their policy system's impact on life. Also, the literature's impact on life during that age is important because it formed their identity. The intentionality of the identity is their special culture, literature, lifestyle, policy system, and social norms, which later became immortal symbols. The great impact of the Victorian age on life and literature comes from the idea of people's effect on the places and making it a symbol by imposing their laws and influence. That is happening with the novel's characters themselves. Some think about politics and education, while others wish to be gentlemen to improve their economic family situation and the labourers. All these differences contributed to building the space's identity in cultural respect and society.

Space function through the content is very significant and particularly productive with the reader's interest towards the story. The character semantic content approach has a familiar relationship with the spatial semantic aspects through the ability to construct them in the same way and style. Thereby contributing to observing important preliminary features help the combination of definition. In addition, the accumulation, repetition, transformation through texts, and the connection among unlimited spaces. The concept of the definition, or determination, is repeatedly associated with the reader's basis in London. This will make a difference in their stereotype between the reader who is well-cultured and has visited the city rather than the other who knows that London is merely a vast city (Bal, 2017. p.126).

Furthermore, it could be observed that introducing various places in the story presents the social life of the classes. For instance, the atmosphere of the poor countryside of London is presented in Charles Dicken's novel *Great Expectations* in a replica with the details. This presentation is for those who are acquainted with these atmospheres and, without a doubt, will imagine the countryside in detail, and they can directly visualise the scene without any additions. From another point of view, the unfamiliar reader has the freedom to imagine as he pleases, to construct the house with the parlour, and that construction is based on what he read through the given information. (Bal, 2017. p.126). Besides, he can imagine the character of Pip, who aspires to be a gentleman and moves from a poor house in the countryside to a new one in London. Here is the meeting and participation point between the space, character, and temporality because they live together in order to form a story.

In this concern, Bal (2017) assumes that the association between the space and the character in the story is because of the characters' effect on the space. The characters' senses primarily support this association in forming the story and bearing on the space. Three significant senses are involved in the space perceptual representation: sight, hearing, and touch (p.125). The importance of the narrative relationship between space, place, and character is because of the narration of the stories. To narrate an integrated story, the author uses these three primary elements. These elements contribute to establishing the nations, cultures, and arts because these elements are dependent relationships.

Garriott, D. A. E., Jones, W. E. & Tyler, J. E. (2014) debate that some novelists included space as the primary aspect of the novel. For instance, *The Hunger Games* novel remarkably discusses the space aspect by making the story and characters belong to it. This discussion emerged due to the willingness to understand the space and what it can refer to in stories. Indicating the space to define its purpose, sometimes the space aspect uses to illustrate the political and social effect. Besides, understanding how the political and social powers can build and classifies social classes through the space.

Additionally, the space aspect purpose shows up in the various places and what can refer to during the stories. The space aspect is used in novels to allow the readers to imagine, conceptualise and give their impression, therefore allowing them to form their own stories depending on that impression. The essential existence of the space

and place in the narrative is a rhetorical purpose in the first place and to form the narrative identity. These two words seem closely related as an intimate, often hired interchangeably to serve the various thoughts about the landscape and how it should be included in the story (p.1).



3. THE STORY ASPECTS IN JOHN FOWLES'S *THE FRENCH LIEUTENANT'S WOMAN* AND IAN MCEWAN'S *ATONEMENT*

3.1. The Sequential Ordering Aspect

The French Lieutenant's Woman and *Atonement* novels implement this aspect with all seriousness and skill to make it recognisable to readers. This aspect concerns the author's ability to gather events and transfer them into a story through several techniques that support him in arranging these events. These events have happened in people's daily lives and routines. This aspect explains how these events should be arranged and based on what, sometimes, the events include some information even if it is unnecessarily direct, called the opening summary. This opening summary presents a brief story about what the story is talking about. Based on this information, the readers build their anticipations to satisfy their curiosity. Also, the suspense technique supports anticipation by keeping the readers anxious and connected with the text. McEwan involved this aspect through a few words, but it has a vast story and is related to the readers' interpretations and emotions. McEwan referred to the flashback techniques in order to make the imagination and judgment up the readers; he says, "Only one theory held up. There was a day in June 1932, all the more beautiful for coming suddenly, after a long spell of rain and wind" (2001, p.171). This quotation perhaps refers to Cecilia's regret towards what happened besides the fountain because one of the themes is regret. Maybe Cecilia says it's wrong to blame the teenager for a mistake; they cannot prevent it.

Fowles has considered these techniques in his novel by, through some occasions, including the suspense and, once more, including anticipation. Lastly, he included the opening summary. Fowles had mentioned that throughout Charles's conversation with his uncle about the marriage delay.

"I never found the right woman."

"Nonsense. You never looked for her."

"Indeed, I did. When I was your age ..."

"You lived for your hounds and the partridge season." (Fowles, 1970, p.17)

This conversation is a clear example of how to build a story depending on summary information. This information can raise the reader to complete the story because of their suspense and anticipation senses. In addition, they recognise these sentences because they are established through their daily life and desires to do the event the author had discussed. Charles's uncle presents some of the readers who have a marriage delay, and then they will be affected and know how the end will be. But for the young reader presented by Charles's character who is full of hope and can notice everything and offers his interpretations in detail depending on his culture and age. According to their conversation, it's obvious that Charles's uncle is losing hope, and he has lost all the opportunities in marriage. Charles's uncle's thoughts are interpreted according to his age and how he spent his youth. Charles does not agree with him on this point because he thinks, according to his speech, that chances never die, and his uncle must keep looking for them. At this point, the readers' role is present with their suspension and anticipation senses in order to know what will occur after Charles's speech to his uncle. Is he going to agree with Charles or not? The readers assume their answers depending on their thoughts or the author's presented information.

For this reason, these techniques are important in the narrative to improve the author and the readers' interest. They will keep reading and assuming until they reach the end of the story. After that, their interpretation, judgment, and interest will be satisfied because it depends on the whole story, not only some sentences. In addition, the readers follow the sequence of events from the beginning to the end and gather the consecutive contradictions in order to understand the story.

The events ordering of the stories and their fabula sequence must include enough information of events to confront it. The supposition of a story event comes from presenting enough information and undirected accidental indications. That means the sentence can involve different tenses when someone attends to do something. The reader can understand the next step because maybe there is a piece of information that helps to understand even if it was not indicated directly. That is understood because of the reader's sense of everyday life, and some inferred information comes from the reader's desire to do that. An obtainable argument must benefit the reader's investigation of events. The narrative is dissimilar to the other art forms, such as the visual arts and architecture charts, which include lines that mean a written text. The

sequence of events consists of consecutive words or images, and a sentence follows other sentences to support the readers' recognition of the story (Bal, 2017. p.68).

Clarify the sequence of the events in the various arts. Here is an example serving the analysis, when a reader finishes the book he read or watches a film, the beginning will usually be forgotten. That explains the habit of double linearity speaking of sequential texts, the consecutive sentences, which leads to the fabula concept, which means the sequence of events invariably. The texts are usually consecutive and extended more than most poems for the narrative concept. Mentioning the poems clarifies that the reader reading poems straightly is not retracing to the events and attempting to connect events to understand the texts, unlike the one who reads and understands the poem easily. The purpose of the complication in the sequence of the events is to keep the interest in reading by ordering great exertions (Bal, 2017. pp.68-69).

The authors use the suspense technique in narratives for the readers' interest towards the text. This concept means keeping and developing the reader's excitement to wait for what will happen next. This excitement makes the reader remain anxious. Therefore, he will assume the events according to his imagination and emotion to satisfy his curiosity towards the important outcome he is waiting for. The suspense concept aims to manage the grade of suspense in the story to the reader by attempting to clarify the story format. In addition, the decisions manage the story elements about what should be mentioned and when. The awareness of this method will affect and increase the comprehension level of the readers of the narratives. The suspense success depends on the author's awareness of the psychological studies (Cheong & Young, 2006, pp.1-2).

Brooks (2005) discusses that suspense is present greatly in the classical narratives and anticipation because of what the readers feel and work for in real life. When the narrative sentence becomes a full prediction, the meaning will be exposed of the story, which happens when the sentence includes all the story elements. Detective stories are an acceptable example for interpreting this technique because they are built to serve the suspense aspect; then, it will help the readers anticipate what will happen later—referring to these stories because the story itself is structured about solving puzzles by anticipating the character's next step. The plot in these stories is possibly

considered full of codes that should then be solved; that consideration is by interpretation. The puzzles support the plot by structuring the separate elements into huge interpretation groups, and then the importance and meaning will be managed. Assuming that the interpretation is generally not interested in puzzles and their resolution. But according to the understanding of how to format the events with their importance and goals, Barthes agrees that the plot is a significant part of the reading and interpreting dynamic (p.213).

"But though death may be delayed, as mothers with marriageable daughters have been known to foresee, it kindly always comes in the end." (Fowles, 1970, p.16). Fowles, in the French lieutenant's woman, discussed the fatalistic vision of Bal, which contradict the anticipation techniques because this vision has only one end, while the anticipation assumes various ends to the story by the readers. The readers who depend on the anticipation will suggest their ends according to their interpretation of the text and their beliefs. These beliefs and interpretations come from their cultures, religion, social class, and their vision of life. Charles, the young character, interprets the events according to his education, culture, and age. His interpretations are full of hope and ambition to become better at his social level because he belongs to Victorian society and is a gentleman and a scientist.

The anticipation concept usually depends on one invisible signal and hits fabula's outcome; an outcome should be recognised in order to understand the anticipation function. This function is often hired to create tension for the readers or convince them about the fatalistic life vision. There are several traditional anticipation forms, but the opening summary is the most convincing. Perhaps the beginning of the story includes the rest of the story's explanation. This form of anticipation is associated with the fatalist vision by introducing suggestions to believe in predestination because humans are powerless. They merely keep watching the progression to the final result, hoping that there is something that could change. This concept does not meet with the suspense because of this fatalistic vision, and suspense is engaged with one question about "how that will end?", absolutely not disappearing because the reader knows that before because of fate (Bal, 2017, p.83).

In the story, the author must include the suspense technique because he attends to keep the reader continue reading until they reach their story's conclusion. After all,

they are unsure where the story ends (Burgass, 2005, p.405). This sort of suspense attempts to create a sense of tension in order to keep the readers involved with the story, and then they will take place and assume their anticipations and question. For instance, how can society let that happen? Is the hero stupid to do that? And so on, this kind of suspense follows the readers' interest and conventions. The narratives that include the author as the narrator is most appropriate for referring to the future. Therefore, when the narrator refers to his past, he can easily turn it into the future, for what is concerned with the present time of the story, perhaps it is present or past. This technique serves the suspense and the anticipation by assisting the readers in assuming their expectations (Bal, 2017, p.83).

3.2. Rhythm Aspect

The rhythm aspect discusses the consecutive events of the story character as if it were a real-life story. These events can refer to the character's childhood or his first love story. *The French Lieutenant's Woman* by John Fowles and *Atonement* by Ian McEwan. They included his aspect throughout, using the rhythm background to describe his story events by referring to the characters. McEwan presented a brief sentence to let the readers complete it by their desires and imaginations. He wrote, "Find Cecilia and love her, marry her, and live without shame" (McEwan, 2001p.171). Related to Fowles, the first appearance of Sarah Woodruff is associated with Charles's first attraction to a woman. She Charmed Charles with her mystery, waiting for someone at the Lyme cobb. After this scene and Charles's first sight of Sarah, the story formatted and discussed their relationship. This discussion takes place in the novel because the readers are interested in what affects their emotions and find it real.

Once again they walked on. It was only then that he noticed, or at least realised the sex of, the figure at the end.

"Good heavens, I took that to be a fisherman. But isn't it a woman?"
Ernestina peered—her gray, her very pretty eyes, were shortsighted, and all she could see was a dark shape.
"Is she young?"
"It's too far to tell."
"But I can guess who it is. It must be poor Tragedy."
"Tragedy?"
"A nickname. One of her nicknames."
"And what are the others?"
"The fishermen have a gross name for her."

“My dear Tina, you can surely— “
“They call her the French Lieutenant’s . . . Woman.”
“Indeed. And is she so ostracised that she has to spend her days out here?”
“She is ... a little mad. Let us turn. I don’t like to go near her.”
They stopped. He stared at the black figure.
“But I’m intrigued. Who is this French lieutenant?”
“A man she is said to have ...”
“Fallen in love with?”
“Worse than that.”
(Fowles, 1970, p.9).

Obviously, the event above briefly summarises what will happen later to these characters. Despite the event being about the first attraction to Sarah, the author formatted it through a Separated time amount to keep the readers in suspense about later events. Fowles narrated the scene in a rhythmical form to prove and refer to the aspect concept that the story presents a short rhythmical summary about Charles’s first attraction story without an ellipsis to events. It also confirms that even though the author had presented a rhythm sequence of events, it’s possible to ignore the suspense and anticipation techniques.

The rhythm aspect is associated with other narratology aspects, such as the preliminary remarks aspect. Throughout the presentation of a short story, within short sentences, then lets the readers assume their expectations according to their text’s interpretation. The temporality aspect is included through the skipped event’s period and often through presents the future tense before the past or present. The purpose of this tense, the author attempts to involve the reader with their story and keep them interested and excited to understand the next story event. The ellipsis technique also included the suspense concept, presenting a mystery and incomplete sentences to the readers. These incomplete sentences let the reader complete them by assuming additions supported by their imaginations.

The rhythm aspect analysis is about proving its importance in the story. The analysis of the temporal relationships is useless unless the events are relevant. To that end, calculate the words and lines to each event over the relevance of the separated events. Every event’s text refers to something dedicated and how the author arranges the attention towards the story. The separated events elements present the fabula vision picture directed to the readers. Additionally, it should evaluate the presentation speed of the various events with the time amount in the fabula. Then, the fabula time amount

can be compared with the text space amount in each event's requirement, such as page numbers, lines, and words (Bal, 2017, p.89).

The rhythm can be used when the story includes the amount of time provided for the various or sequences of events and convergent thoughts. For example, a story narrates the protagonist's life beginning with his childhood, his first love, his social ambition, and his service in the military, then ends with his death probably. It might specify some pages for each part of the protagonist's life. Usually, some events are discussed more than others because they interest readers. For instance, the childhood period is sometimes summarised, unlike the first love, which takes many pages to be narrated in detail. The ellipsis technique in narratives is not recognised according to the ellipsis definition. Nothing can determine the fabula amount of appropriate time in the story, making the readers incapable of knowing what has been ignored if not indicated. In addition, all the readers can resort to a reasonable conclusion about what has been ellipsis. The readers' conclusion depends on a realistic reading of the story's events, but this conclusion is often not meaningful despite its predominant for the readers. The important events should be ignored because maybe it is discussing a grief situation about a character then affecting the readers, for this reason, being omitted. Perhaps, it is tough and gathers words to describe the events, and to that end, the author chose complete silence in this situation (Bal, 2017, p.90).

For the ellipsis technique, Fowles included in the novel to improve his awareness of the narratology aspect and lets the readers hypothesise what had been skipped. "I should like to tell you what happened eighteen months ago." (Fowles, 1970, p.136). For example, the conversation between Charles and Sarah gives readers a realistic impression and presents their emotions. Therefore, these readers will ask what prevented Sarah from telling Charles before. Is she hesitant? Or what is the secret behind this late recognition? According to the general concept of rhythm and its sequence of events, the reader can see that Sarah told Charles that she is suffering from their different social class and does not belong to them. Perhaps the readers can understand her late recognition by linking the events to at least satisfy their curiosity. Thus, the ellipsis is used through left unexplored time-space in order to allow the readers to assume what had been left. Also, the ellipsis can be used throughout moving into a new event to stimulate the readers' imagination and anticipation.

Additionally, Mcshane (2005) suppose that the ellipsis's purpose is to fulfil the readers' role in narratives. By allowing the readers to investigate what made Sarah late to tell Charles and what happened in the eight months through assuming according to their imaginations. Meanwhile, this skipped eight months by the author allows readers to suggest their reason depending on their interpretation of the texts because the reader is a part of the story. These interpretations of the readers are based on their life backgrounds and experiences (p.15).

The narrative reader is usually excluded because the story is considered an abstraction, while the media, cultural documentaries, and studies attempt to pay attention to their audiences. Over the years, this vision has been changed and developed to focus more on the readers, their response to the story and their interest in connecting the author with his readers. Also, they can share ideas and the story's conclusion depending on their interpretation. This development and the concern towards the narratives' readers come from various readers' backgrounds and cultures. These elements affect the interpretation quality of the narratives' texts. According to literary criticism, the reader is often an abstraction that does not refer to the reader's gender. The feminists agree with this idea because while there is a male reader, there is a female reader and author. The readers' role analysing based on the literary approaches in the narratives field aims to pay attention to how to reinvolve the reader from the textual signs. This excludes the empirical method of the readers' behaviour and their basic emotions that maybe affect their interpretation of the texts, so they must be rational. The narrative reader is not merely a reader according to the narratology aspects and the reader's role. The reader is a part of the story. He can assume, suggests, and interprets the texts. That's the reason behind including the reader's role and their interpretations (Thomas, 2016, p.76).

3.3. The Characters' Aspect

The character aspect is the most significant element of the story. It's impossible to write a story without characters because these characters are a reflection of human beings. The author uses these characters in order to deliver his impression and ideas for which community they belong to these characters. Besides, these characters perhaps they are presenting social norms, culture, and often issues the author discusses

with the reader. *The French Lieutenant's Woman* novel and *Atonement* novels' characters are the best examples to illustrate the purpose of this aspect and how it is used in stories. Through his novels' characters, Fowles discusses the social class issues in Victorian society and the variety of the characters with all their characteristics. These issues begin with the social norms of each class, the contempt of the noble class for the middle class, and the love relationships among the different class characters. The purpose of this discussion kind in narratives. According to Bal (2017) she assumes that despite these characters not necessarily being real persons, the readers feel they are real persons. Because the literature discusses people's problems and their life and is founded by and about them, for this reason, the stories are very familiar to the readers (p.105). For example, Fowles mentioned one of these issues through the relationship between Charles and Sarah Woodruff against their different classes. Charles, the gentleman and the scientist, Sarah is uneducated and Mrs Poulteney's servant.

Because you have traveled. Because you are educated. Because you are a gentleman. Because ... because, I do not know, I live among people the world tells me are kind, pious, Christian people. And they seem to me crueller than the cruellest heathens, stupider than the stupidest animals. I cannot believe that the truth is so. That life is without understanding or compassion. That there are not spirits generous enough to understand what I have suffered and why I suffer . . . and that, whatever sins I have committed, it is not right that I should suffer so much (Fowles, 1970, p.134).

The relation between this aspect and the readers is the emotional level of the readers and what the characters are presenting. That's why when some people, for example, read or watch a film, they feel like the character resembles them. The resemblance of the characters to the readers is because these characters incorporate the readers' issues emotionally. Charles is the incarnation of the educated class, while Sarah is the incarnation of the lower class, mostly uneducated farmers suffering from the nobles' tyranny.

Bal (2017) claims that the character in the film represents the human effect when introducing a character carries most of the human characteristics, then this character is a fabula structure. The character in the film is visible and can be felt emotionally. In comparison, the character in the story is more complicated to the

readers because these characters differ according to the author and what they are introduced to incorporate. According to the readers, each character has a purpose and message in the story and represents the readers' variety and interests. Each reader will be attracted to what resembles him/his and share the same problems and beliefs (p.105). For instance, of the various characters, Charles represents the young, ambitious gentleman who has no concern, just his knowledge and ambition. Sarah represents the Mysterious farmer lady who is depressed because of her social life. Mrs Poulteney represents an old rich lady who is unloved because of her tough treatment of her servants and so on. Punday (2003) thinks that these differences in characters which are called the contrast among characters such as male and female, father and mother, are significant in the story's meaning and the structure of events because the story is based on real-life. Understanding the characteristics of each character gives the story deep meaning and interest (p.55).

The story characters are not real people; the author's imagination and memory established them. These characters are not people, but they discuss people's issues and include the real person's motives, emotions, desires, and even the real person's psychosocial disorders. Because of these characteristics, the readers believe they resemble them as if they were their reflections. Despite the characters do not exist among the real people but their reflections exist on the readers, and the narrative succeeds by solidifying their effects. When the readers notice a vast resemblance with the narrative characters, they forget this character is a fantasy and become obsessed with knowing it. This obsession will make the readers sympathize with it to the point they share the same feelings and usually defend it, but if the character is wicked, the readers will be against it (Bal, 2017, p.105). Cecilia's character in the *Atonement* novel is most appropriate to affect the readers as if she was a real lady. McEwan introduced her to the readers as an issue or idea he wanted to share with the readers, more than a character. "How to begin to understand this child's mind?" (McEwana, 2001, p.171). This discussion of McEwan is because he is concerned with the readers' perspective on the reality and the theme of childhood versus adulthood of Cecilia. For this reason, Cecilia kept suffering for the rest of the story.

The emotional impact of the readers towards the narrative characters, the emotional impact of the readers towards the narrative characters, Maill (2011) clarified by focusing on the process of construction of understanding or suffering the narrative

forms according to the reader's emotions, not merely because of the characters suffering or dying at the end but during the whole story. Besides, he is concerned about readers' feelings while they read, not their emotions. This concern is called the strategy of elaborating on the field of interpreting the story's texts. The experienced emotions of the literary narrative while reading is involved in serving the significance of the response, seeming literary distinctively, not on the emotions' phenomena that are commonly linked with the narrative discourse. (pp.323-324). Thereby some readers who belong to the fanatic background may determine Cecilia must be punished to get forgiveness. The other readers who resemble her age and are extroverts will sympathize and determine she did not commit a big sin to be punished, and also, she was a teen with a child mind.



CONCLUSION

During the last several years, great effort has been devoted to studying the narratology theory by several narratologists. Mieke Bal has made a great endeavour by studying this theory and developing these theory techniques. This effort comes as a result of her idea that narratology is the tongue of speakers these days, and readers relate to narrative types such as poems, novels, novellas, and short stories. This thesis attempts to demonstrate the narratology theory and the story aspects and their purpose and significance in the stories. John Fowles's *The French Lieutenant's Woman* and Ian McEwan's *Atonement* were considered in order to study the narratology theory and trace these story aspects' techniques.

The narratology theory is the study of the narrative form and its features. In addition, it studies the narrative texts' characteristics that contribute to the story events' sequence by following techniques that contribute to the form of the story. Narrative texts' characteristics are defined as the departure point of the next phase. The characteristics are a description of the text shaped in various forms of narrative style. The narratology theory has gone through two development phases. According to Saussurean, the first phase is classical narratology, which pays attention to linguistics more than the narrative during the 1960s and 1970s. The langue in the narrative is more interesting than paroles, which can support the narrative to express and mean more than being a narrative means tool. That interest is because of the French representatives' famous Francophonic founding fathers, such as Roland Barthes. Consequently, there is no doubt that classical narratology is considered a formalist throughout the study. The second phase is the post-classical was during the 1980s. This phase is interested in the narrative form, and its influence and purpose are presented more in the precise formal descriptions aspects of the texts that are mentioned as specific texts and devote greater attention to the possible interpretation importance of the texts.

Therefore, the study included the relationship between the space of texts' interpretation and the narratology theory because of the theory's attention to the narrative and its meaning. This interpretation of the readers depends on their various backgrounds and cultures, even their languages. The reader's cultural background plays a significant role in the interpreting process and then affects the story's meaning

to each reader. That variety of readers is proportional to the theoretical principles and its aim of involving the readers with the story and then allowing them to interpret the story texts according to their cultures, languages, and interests.

In this respect, the narratology theory, through the story aspects, pays attention to its relationship with the readers' emotions towards the texts. This relationship is demonstrated through the story's characters which affect the readers until they show their sympathy with some characters and their hostility toward the other character. This interest aims to build the shapes of the narrative understanding or suffered by readers' emotions. In addition, the attention to the experience of readers' emotions while they are reading, not on emotions before, is an elaborating strategy for the new interpretations of literary texts by different readers. Thereby, literary narrative emotions experienced while reading is also included to make the significance of the response as a literary distinctively and a successful point to the authors. This relationship aims to explore the functions of the narrative conducted by the reader's emotions.

The most popular novelist who employed the technique of the story aspects is John Fowles in *The French Lieutenant's Woman* and Ian McEwan in *Atonement*. These aspects are the preliminary remarks, temporality aspect, space aspect, sequential Ordering aspect, rhythm aspect, and the aspect of the character. The preliminary remarks aspect is considered the basic aspect of the other aspects because it concerns the story form. The preliminary remarks focus on the issues that result from people's perspective or their points of view towards a specific social matter. The author uses this aspect by presenting a sentence that stimulates the readers' imagination to form their own stories depending on one single sentence. This stimulates as a result of the readers' interpretations of the sentence that touches their emotions. In *The French Lieutenant's Woman*, Fowles indicates this technique through the character of Charles and his tragedy. For McEwan in *Atonement*, he discussed this aspect by presenting the various social norms and their perspectives through the character of Cecilia and her conservative sister Briony. Then he lets the readers go away with their imaginations to fill the sentence. The purpose of this aspect is to involve the readers with the story and how they remain interested in making their own stories and judgments.

The temporality aspect of the stories demonstrates the show of the time of literature, which refers to the authors' ideas and period of narrative production of the stories. The temporality presented in stories depends on the daily life of the story characters that the author discussed in his story. Temporality in the stories illustrates the various art style as well. Besides, the purpose of temporality characteristics is to stimulate anticipation. But they refer to the company between the present and the actual future.

Furthermore, the narrative considered the philosophy a guide or path to go through. The attention of the narrative theory is not to the narratives only as an archive function but likewise to the narrative questions because it represents a being mode. In addition, the temporality purpose of the stories is because of the relationship with the memory. In *The French Lieutenant's woman*, Fowles presented his story according to the Victorian age during 1870. The presentation of this period is to show his readers the lifestyle of that age. In *Atonement*, McEwan presented his story three times to let his readers make their conclusions and judgements. The first period was in 1935 in England and France during the II world war; then, he referred to the present tense in 1999. The purpose of this aspect is to transfer the past time events to the future. The included period in the stories is a significant part of making the readers recognise what they are dealing with or have the whole story of the referred time in the story. Narrative rhythm means the sequence of events is modelled on the individual's life-story time. The stories throughout refer to a character's life from childhood to death and accompanying their social activities, adolescence and first love. The function of the narrative rhythm is to create a magnificent tone in the story to make the reader interested and understand what they are reading. This aspect has a technique which is the ellipsis of the events, by transferring the story to another event or leaving a time gap to let the readers fill it depending on their imagination. The relation of this aspect is obvious through the time gap, which aims to let the readers hypothesise what had been skipped because of their anticipations to know what happened. Fowles in *The French Lieutenant's Woman* greatly included this technique by skipping some time. For example, the conversation between Charles and Sarah gives readers a realistic impression and presents their emotions. Therefore, these readers will ask what prevented Sarah from telling Charles before. Is she hesitant? Or what is the secret behind this late recognition? McEwan, in *Atonement*, mentioned a brief sentence

presenting the concept of rhythm through Cecilia's lover by finding her and marrying her. In this occasion, the ellipsis is used through left unexplored time-space in order to allow the readers to assume what had been left. Also, the ellipsis can be used throughout moving into a new event to stimulate the readers' imagination and anticipation. The rhythm aspect is associated with other narratology aspects, such as the preliminary remarks aspect. Throughout the presentation of a short story, within short sentences, then lets the readers assume their expectations according to their text's interpretation.

The space aspect in stories is because of their relationship with the memory. The author uses the place to support his story by making it more convincing to the readers or, in other words, based on reality. That importance comes from the author's awareness of the different cultures. In addition, the space importance in the stories is used to explain the communities' mores to the next generations or other cultures. The space aspect has a vast connection with the character, and temporality is to confirm that memory is formed and connected with space, time, and characters. Narratology considers the space, temporality, and the character the basic because there is no place and no temporality without people because they constitute to build the place and form their culture, then this culture will be linked to the time and place. Besides, the story perhaps refers to various places to show the people's variety. Fowles in *The French Lieutenant's Woman* included the Lyme Bay cobb and other places to define and confirm this idea, and the place constitutes the story space and characters. McEwan discusses space very well in *Atonement*, and the story is connected to the story. The space is the countryside of London in Tallis home fountain where Cecilia met her neighbour Robbie Turner for the first time. Then, the space function through the content is very significant and particularly productive with the reader's interest towards the story. The concept of the definition, or determination, is repeatedly associated with the reader's basis in London. This will make a difference in their stereotype between the reader who is well-cultured and has visited the city rather than the other who knows that London is merely a vast city.

The sequential aspect has several techniques in order to allow the author to sequence his story events. One of the techniques is the anticipation of the next event. The aim of this aspect within the stories for ask questions about 'how the story will end. Also, the anticipations aspect includes the story's suspense to make the readers

contact it to ask questions about the characters or events ‘and how they could end. And how’s that happened?’. Then the author used the opening summary technique, which means presenting a brief story about what the story is talking about. After that, the readers will take this information to build their story and assist their anticipations in satisfying their curiosity. Besides, this technique has a great connection with the suspense technique that aims to keep the readers anxious and connected with the text. Fowles, In *The French Lieutenant's Woman*, has considered these techniques in his novel by, through some occasions, including the suspense and, once more, including anticipation. Lastly, he included the opening summary. Fowles had mentioned that throughout Charles’s conversation with his uncle about the marriage delay. McEwan in *Atonement* involved this aspect through a few words, but it has a vast story and is related to the readers’ interpretations and emotions. McEwan referred to the flashback techniques in order to make the imagination and judgment up the readers when he made Cecilia back in her memory to 1932. Despite the diversity of techniques, this aspect is interesting to the readers.

Narrative rhythm means the sequence of events is modelled on the individual’s life-story time. The stories throughout refer to a character’s life from childhood to death and accompanying their social activities, adolescence and first love. The function of the narrative rhythm is to create a magnificent tone in the story to make the reader interested and understand what they are reading. This aspect has a technique which is the ellipsis of the events, by transferring the story to another event or leaving a time gap to let the readers fill it depending on their imagination. The relation of this aspect is obvious through the time gap, which aims to let the readers hypothesise what had been skipped because of their anticipations to know what happened. Fowles in *The French Lieutenant's Woman* greatly included this technique by skipping some time. For example, the conversation between Charles and Sarah gives readers a realistic impression and presents their emotions. Therefore, these readers will ask what prevented Sarah from telling Charles before. Is she hesitant? Or what is the secret behind this late recognition? McEwan, in *Atonement*, mentioned a brief sentence presenting the concept of rhythm through Cecilia's lover by finding her and marrying her. In this occasion, the ellipsis is used through left unexplored time-space in order to allow the readers to assume what had been left. Also, the ellipsis can be used throughout moving into a new event to stimulate the readers’ imagination and

anticipation. The rhythm aspect is associated with other narratology aspects, such as the preliminary remarks aspect. Throughout the presentation of a short story, within short sentences, then lets the readers assume their expectations according to their text's interpretation.

The character aspect is the most important aspect of the stories. The characters' presence in stories is because they are an incarnation of humans in real-life. Stories are not merely stories to tell. It's more than that and comes with the characters' incarnation. The incarnation sometimes argues the social issues or public problems of the mentioned society in stories throughout these characters because these characters are not realistic persons, but they are problems the author uses to express his ideas. Some readers believe they resemble them as if they were their reflections. Despite the characters do not exist among the real people but their reflections exist on the readers, and the narrative succeeds by solidifying their effects.

For this reason, the character aspect is associated with the concept of emotions and narratology. In *The French Lieutenant's Woman*, Fowles included his characters as if they were a really because of his awareness of the characteristics of the character through presenting the different social classes among his character during the Victorian age. In addition to the Variety of his characters that present real life. In *Atonement*, McEwan presented his various characters after the fall of the Victorian age and their different beliefs against each other. Cecilia is presented in the *Atonement* novel as a societal intolerant because of her mistake. In this respect, the readers' emotion will affect their interpretation of the story, which is the purpose of this aspect.

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CURRICULUM VITAE

Tareq Zeyad Tareq ALBOBADRI after finishing Samarra Highschool, he started to study English Language and Literature Department at Samarra University. In 2016, he graduated from his department and started lecturing at the high school as an English teacher from 2017 until 2019. He started the Master of Arts in the Department of English Language and Literature at the Institute of Social Sciences at Karabuk University in 2019. He is interested in peaceful and warm places, books are my passion, and he loves camping in the woods. In addition, he is a good speaker of three languages: Arabic, my mother tongue, English, and he is self-educated in Turkish language.