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A Narrative Stylistic Analysis of (Voice) in Doris Lessing's "An Old Woman and her Cat" in Terms of Gerard Genette's Model

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Abstract:

The present study is an attempt to investigate Doris Lessing's "An Old Woman and her Cat" applying Gerard Genette's model "The Narrative Discourse Method", mainly the concept of voice with its subdivisions of (person or narrator, time of narration, level of narration). The ultimate goal of this research is to spotlight the efficiency of Genette's theory as an analytical tool and to illustrate how this analysis enriches and enhances the readers' understanding of Doris Lessing's writing style. The researcher has found out that Genette's model, the concept of "voice" in particular with its subdivisions is applicable to the short story "An Old Woman and her Cat". Also, the use of narrative technique and stylistic devices contribute to the overall meaning of the short story. Moreover, the narrative choices influence the readers' perception of characters, events, and themes within the short story.

Key words: Voice, narrating instance, heterodiegetic narrator, homodiegetic narrator, simultaneous, interpolated, prior, subsequent.

1.1 Introduction:

Understanding narrative discourse allows readers and scholars to appreciate the artistry behind storytelling. It sheds the light on how authors shape the reading experience through narrative choices and how these choices contribute to the overall meaning and impact of the narrative. By analyzing narrative discourse, literary scholars can uncover the ways in which authors manipulate language and structure to create compelling and meaningful stories. The purpose of this study is to conduct an in-depth analysis of one selected short story by Doris Lessing, applying one concept of Gerard Genette's narrative model that is voice, with its subdivisions.

1.2 Style and Stylistics:

The word "style" refers to the way language is used in a specific environment, by a certain person, for a given purpose, etc. This definition of "style" is by far the most widely accepted. Although style can be used in spoken, written, "literary," and "everyday" languages, through tradition,

it is most often linked with literary texts. Again, there is room for diverse emphasis and definition within the realm of literary writing. The term "epistolary style" has been used to refer to the linguistic preferences of a specific author (such as "the style of Dickens, of Proust," etc.); other times, it has been used to refer to the way language is used in a specific genre, time period, school of writing, or some combination of these: "the style of Victorian novels," "the early eighteenth-century style," etc. All of these uses feel appropriate and natural. The sole presumption one makes while employing such terms is that the corpus of literature being discussed contains some recognizable linguistic patterns (Leech, and Short, 1981).

Style has traditionally been defined as the manner of linguistic expression in prose or verse as how speakers or writers say whatever it is that they say. The style specific to a particular work or writing or else distinctive of a type of writings has been analyzed in such diverse terms as the rhetorical situation and aim; the characteristic diction, or choice of words; the type of sentence structure and syntax; and the density and kinds of figurative language (Abrams, and Galt Harpham, 2012).

Stylistics is the study of the ways in which meaning is created through language in literature as well as in other types of text. To this end, stylisticians use linguistic models, theories and frameworks as their analytical tools in order to describe and explain how and why a text works as it does, and how we come from the words on the page to its meaning (Norgard, et.al, 2010).

3. Narratology:

Narratology, as a field of study, is the ensemble of theories of narratives, narrative texts, images, spectacles, events – of cultural artefacts that tell a story. Such theory helps us understand, analyse, and evaluate narratives. A theory is a systematic set of generalized statements about a particular segment of reality. That segment of reality, the corpus, about which narratology attempts to provide insight consists of narrative texts of all kinds, made for a variety of purposes and serving many different functions (Bal, 1985).

Narratology is the academic discipline that focuses on the study of narrative structures, techniques, and functions in literature and other forms of storytelling. It involves the systematic analysis and classification of narratives to understand how stories are constructed, told, and interpreted. Narratology aims to uncover the underlying principles and patterns that govern storytelling, providing a theoretical framework for analyzing the complexities of narrative texts. Narratives are everywhere, performing countless different functions in human interaction (Toolan, 1988).

4. Gerard Genette's Model:

Genette makes a first distinction between voice and mode: voice is concerned with 'Who speaks?' (The narrator? a character?) And mode with 'Who sees?' (Or the perspective from which the story is presented). His term for perspective is focalization (Fludernik, 2009). Genette's third category, mode, includes the subcategories of distance and focalization (Fludernik, 2009). Also known as the "Narrative Discourse" model or "Narratology," is an account of other temporal devices on the discourse level which reorder events in the story (temporal ordering), shorten or lengthen them (duration) or manipulate how often they occur in the text (frequency) (Fludernik, 2009).

In this model, Genette distinguishes between; voice, tense, and mode. Voice includes the following subcategories; person, time of narration, and narrative level. Person is concerned with the type of the narrator whether it is homodiegetic or heterodiegetic. The time of narration is classified into four types; subsequent, simultaneous, prior, and interpolated. The narrative level is divided into three types; extradiegetic, intradiegetic, and hypodiegetic (metadiegetic).

The second category is Tense which is subdivided into three subcategories; order, duration, and frequency. According to Genette's model, order is divided into two subcategories; anachronies (analepsis, prolepsis) and Achrony. There are five types of duration; ellipsis, summary, scene, stretch, and pause. He also classifies frequency into three types; Singulative (1N/1S), iterative (1N/1S), and repetitive (nN/1S).

The third main category in Genette's model is focalization, which is subdivided into two types; zero focalization and focalization, which is further divided into two types; internal focalization and external focalization (Fludernik, 2009).

Genette's Model has had a significant impact on narratology and literary studies, providing a valuable framework for analyzing narrative structures, stylistic choices, and the interactions between the different narrative levels. It offers scholars a systematic approach to understanding the art of storytelling and the complexities of narrative communication.

4.1 Voice:

Concerning voice, there are two terms: narratological voice and narrative voice. Narratological voice refers to who speaks in narrative text .The answer to such question resides in typology of narrators. The voice can be discussed in terms of where the narrator speaks from (narrative level) and when the narrator speaks (time of narrating) (Genette, 1980).

In Genette's Model, "Voice" is a significant element that relates to the entity or personage that narrates or tells the story within a narrative. Voice plays a crucial role in shaping the reader's experience and understanding of the narrative, as it influences how the story is perceived and interpreted.

Narrative voice refers to the speech or other overt means through which events and existents are communicated to the audience (Chatman, 1978).According to Genette's model the first category which is 'person' is related to the narrator. A narrator is the speaker or 'voice' of the narrative discourse (Genette,1980).He or she is the agent who establishes communicative contact with an addressee(narratee),who manages the exposition, who decides what is to be told ,how it is to be told (especially, from what point of view ,and in what sequence), and what is to be left out. Genette distinguishes between two types of narrator; homodiegetic and heterodiegetic narrator. A homodiegetic narrator is a first person narrator, a narrator who tells a story of personal experience. He or she is one of the story's acting characters, whereas a heterodiegetic narrator is a third person narrator who tells a story about other people's experience.

Time of narration falls into four types; subsequent, simultaneous, prior, and interpolated. Subsequent narrating narrative levels (also referred to as diegetic levels) are an analytic notion whose purpose is to describe the relations between an act of narration and the diegesis, or spatiotemporal universe within which a story takes place. At the outermost level, external to the intradiegetic (or

diegetic, i.e. first level) is a narrating that follows the situations and events narrated, it is a characteristic of most narrative (Genette, 1980). Simultaneous narration is a narration contemporaneous with the situations and events narrated (Prince 1982). Prior narrating is a narrating that precedes the situations and events (Genette, 1980). The last type is the interpolated (or intercalated) narration, which is a type of narration whereby a narrating instance is temporally situated between two moments of action; an interpolated narrating is a characteristic of epistolary narrating (Pamela and Diaenette 1980; Genette 1980; Prince 1984).

The narrative level is classified by Genette into three types; extradiegetic, intradiegetic, and hypodiegetic. Narrative levels (also referred to as diegetic levels) are an analytic notion whose purpose is to describe the relations between an act of narration and the diegesis, or spatiotemporal universe within which a story takes place. At the outermost level, external to the intradiegetic (or diegetic, i.e. first-level) narrative, the extradiegetic narrator recounts what occurred at that first level; a character in that story can, in turn, become an intradiegetic narrator whose narrative at the second level then be a metadiegetic narrative (Pier, 2011). Narrative level or diegetic level is the level at which an existent, event, or act of recounting is situated with regard to a given diegesis. (Prince, 1987)

4.2 Tense:

Through his elegant analysis of time- relations between story –and discourse –time Genette distinguishes three categories of relations; those of order, duration, and frequency. Order is the set of relations between the order in which events (are said to) occur and the order in which they are recounted. Genette distinguishes between 'normal sequence', (where story and discourse have the same order), 'Anachronous' sequence, and Achrony sequence.

4.2.1 Order:

To study the temporal order of a narrative is to compare the order in which events or temporal sections are arranged in the narrative discourse with the order of succession these same events or temporal segments have in the story, to the extent that story order is explicitly indicated by the narrative itself or inferable from one or another indirect clue (Genette, 1972).

The set of relations between the order in which events (are said to) occur and the order of their occurrence (Prince, 1987). Events can be recounted in the order of their occurrence or in a different order (Prince, 1982). In Genette's Model, "Order" refers to one of the key aspects of the temporal structure of a narrative. Order deals with the sequencing and arrangement of events within the narrative and how they are presented to the reader. It involves understanding the chronological organization of the story and the ways in which the author manipulates the temporal order to create specific effects and meaning.

Genette's model identifies different types of order within a narrative. The main types of discrepancy between story-order and text-order ('anachronies' in Genette's terms) are traditionally known as 'flashback' or 'retrospection' on the one hand and 'foreshadowing' or 'anticipation' on the other (Remmon-Kenan, 1983).

A. Chronological Order:

The arrangement of situations and events in order of their occurrence. "Harry washed, then he slept" observes chronological order, whereas "Harry slept after he worked" does not (Prince, 1987). Chronological order refers to the straightforward presentation of events in the narrative following their chronological sequence. The events are narrated in the order they occur in the story world, without any deviations or interruptions.

B. Anachrony:

Anachrony is a discordance between the order in which events (are said to) occur and the order in which they are recounted: a beginning IN MEDIAS RES followed by a return to earlier events constitutes a typical example of anachrony. In relation to the "present" moment when the chronological recounting of a sequence of events is interrupted to make room for them, anachronies can go back to the past (RETROSPECTION, ANALEPSIS, FLASHBACK) or forward to the future (ANTICIPATION, PROLEPSIS, FLASHFORWARD) (Prince, 1987).

Anachrony refers to discrepancies or disruptions in the chronological order of events. It occurs when the narrative departs from the strict linear sequence of events. Anachronies can take two forms:

a. Analepsis (Flashback): AN ANACHRONY that goes back to the past with respect to the "present" moment (Prince, 1987). An analepsis is a narration of a story-event at a point in the text after later events have been told. The narration returns, as it were, to a past point in the story (Remmon-Kenan, 1983).

Analepsis refers to a narrative technique in which the story moves back in time to recount events that occurred before the point in the story where the narration currently stands. Flashbacks provide background information, character development, or context to the current events.

b. Prolepsis (Flash forward): AN ANACHRONY goes forward to the future with respect to the "present" moment (Prince, 1987). A prolepsis is a narration of a story-event at a point before earlier events have been mentioned. The narration, as it were, takes an excursion into the future of the story (Remmon –Kenan, 1983).

Prolepsis involves a narrative leap forward in time, presenting events that will happen in the future from the point of narration. Flash-forwards can create suspense, anticipation, or provide a glimpse of future consequences.

C. Achrony:

In some cases an event may be deprived of any temporal connection with other events, (it may be dateless): the result is an Achrony (Prince, 1987).

4.2.2. Duration:

Is the set of phenomena pertaining to the relation between STORY TIME and DISCOURSE TIME. The former can be greater than the latter, equal to, or smaller than it can (Prince, 1987). In Genette's Model, duration is one of the key components of the temporal structure of a narrative. Duration refers to the time span covered by the events and actions that take place within the story world or the narrative. It deals with the temporal aspect of the narrative, including how time is represented and experienced within the story. Duration is the relation between duration in the story(measured in

minutes, hours, days, months, years) and the length of text devoted to it (in lines and pages, i.e. a temporal/spatial relationship (Remmon-Kenan, 1983).

Genette's model classifies duration into three main aspects:

A. Scene Duration:

Scene duration is a canonical narrative tempo; along with ellipsis, phase, stretch, and summary, one of the fundamental narrative speeds. When there is some sort of equivalence between a narrative segment and the narrated it represents (as in dialogue, for instance), when the discourse time is (considered) equal to the story time, scene obtains. The conventional equivalence between narrative segment and narrated is usually marked (in English) by the (relative) absence of narratorial mediation, the emphasis on moment by moment action, the careful detailing of specific events, the use of the preterit rather than the imperfect, the preference for point-action verbs rather than durational ones, etc. Scene (drama) is traditionally contrasted with summary (panorama) (Prince, 1987).

Scene duration refers to the time span covered by a specific scene in the narrative. It measures the duration of events and actions that occur within that particular scene. Some scenes may be brief, covering only a few seconds or minutes, while others may be longer, spanning hours, days, or even more extended periods. Scene duration allows for an understanding of how time unfolds within individual scenes and contributes to the overall temporal structure of the narrative.

B. Summary Duration:

A canonical narrative tempo; along with ellipsis, pause, scene, and stretch, one of the fundamental narrative speeds. When discourse time is (taken to be) smaller than story time, when a narrative segment is (felt to be), too brief for the narrated it represents, when a relatively short (part of the) narrative text corresponds to a relatively long narrated time (to a narrated action that usually takes a long time to complete), summary obtains (Prince 1987).

In *summary*, the pace is accelerated through a textual 'condensation' or 'compression' of a given story-period into a relatively short statement of its main features. The degree of condensation can, of course, vary from summary to summary, producing multiple degrees of acceleration (Remmon-Kenan, 1983). Summary duration refers to the compression of time in the narrative. It occurs when the author condenses a significant amount of time into a brief summary or exposition, covering events that take place over an extended period without presenting them in real-time. Summary duration is often used to advance the narrative quickly, skipping over less essential or less interesting events, and focusing on the key plot developments.

C. Ellipsis:

Is a canonical narrative tempo; along with pause, scene, stretch, and summary, one of the fundamental narrative speeds. When there is no part of the narrative (no words or sentences, for example) corresponding to (representing) narratively pertinent situations and events that took time, ellipsis obtains. An ellipsis can be frontal and merely institute a break in the temporal continuity (by skipping over one or several events, one or several moments of time), or it can be lateral (paralipsis) in that case, it is not an intervening event that goes unmentioned but, rather, one or more components in a situation that is being recounted. In other words, given a series of events $e_1, e_2, e_3 \dots e_n$ occurring at

times $t_1, t_2, t_3 \dots t_n$, respectively or taking place at time t , we speak of ellipsis when one of the events is not mentioned. An ellipsis can also be explicit (underlined by the narrator, as in "I will not say anything about what happened during that fateful week") or implicit (inferable from a lacuna in the chronology or a break in the sequence of events recounted (Prince, 1987).

Ellipsis, in the context of duration, refers to the omission of specific periods from the narrative. It occurs when certain events or intervals are intentionally left out or skipped over without being explicitly narrated. Ellipsis can create a sense of missing time or gaps in the story, allowing the reader to infer what happened during the omitted time periods. It is a narrative technique used to maintain focus on the essential elements of the story.

D. Pause:

On the other hand, the minimum speed is manifested as a *descriptive pause*, where some segment of the text corresponds to zero story duration. Such a pause in the middle of the narrative can be found in the longish description (Remmon-Kenan, 1983).

The manipulation of duration in Genette's model allows authors to control the flow of time within their narratives. By varying scene duration, summary duration, and the use of ellipsis, authors can create a unique temporal structure that affects the pace, rhythm, and emotional impact of the story. Understanding duration within Genette's model provides valuable insights into the temporal organization of narratives and how authors use time as a narrative resource to shape the reader's experience.

Genette's model emphasizes the distinction between the author, narrator, and narratee, highlighting that the narrative voice is not necessarily identical to the author's voice. The choice of voice in a narrative significantly affects the reader's engagement and emotional connection to the story. Different voices create distinct narrative perspectives and can influence the reader's sympathies and understanding of characters and events. The voice chosen by the author is a fundamental aspect of narrative style and contributes to the overall tone, mood, and meaning of the narrative.

It is essential to consider that narratology and literary theories often evolve and incorporate new concepts over time. While Genette's model remains influential and insightful in analyzing narrative structures, later scholars and critics have expanded the study of mood and emotions in narratives, contributing to a more holistic understanding of the emotional dimension of storytelling.

4.2.3. Frequency:

Frequency, a temporal component not treated in narrative theory before Genette, is the relation between the number of times an event appears in the story and the number of times it is narrated (or mentioned) in the text (Remmon- Kenan, 1983).

Frequency is the relationship between the number of times an event happens and the number of times it is recounted (Prince, 1987). In Genette's Model, "Frequency" is another aspect of the temporal structure of a narrative. Frequency refers to the number of times an event or a sequence of events is presented or recounted within the narrative. It deals with the repetition or recurrence of events, actions, or situations in the story.

Genette's model identifies three types of frequency:**A. Singulative Frequency:**

Singulative, i.e. telling once what 'happened' once (Remmon –Kenan, 1983).

Singulative frequency occurs when an event or action is narrated only once in the narrative. It is the standard and straightforward presentation of events in their natural or chronological order without repetition. Most events in a narrative are typically presented with Singulative frequency.

B. Repetitive Frequency:

Repetitive, i.e. is-telling n times what 'happened' once (Remmon-Kenan, 1983). Repetitive frequency involves the repetition of an event or sequence of events multiple times in the narrative. The same event is recounted more than once, either from different perspectives or at different points in the story. Repetitive frequency is often used to add depth, complexity, and different points of view to the narrative.

C. Iterative Frequency:

Iterative frequency refers to the presentation of a recurring event or action in the narrative. It occurs when a particular event or action is narrated repeatedly, indicating a pattern or regularity in the story. Iterative frequency can be used to establish routines, habits, or recurring motifs in the narrative. Frequency is a narrative technique that authors use to create specific effects and meaning in their stories. Repetition and recurrence of events can highlight important themes, motifs, or character traits. It can also provide insight into the psychological or emotional state of characters, as well as contribute to the overall structure and rhythm of the narrative. By analyzing frequency within Genette's model, scholars and readers can better understand the temporal organization and narrative strategies employed by the author. The manipulation of frequency can significantly affect the reader's experience and interpretation of the story, adding depth and complexity to the overall narrative structure.

4.3. Mode:

The extent of narratorial mediation characterizes the mode of a narrative: Showing and telling are two different modes. Along with perspective or point of view, mode constitutes the category of narrative mood (Prince, 1987). Narrative mood refers to either 'the type of discourse used by the narrator (Todorov, 1966) or to 'the regulation of narrative information' (Genette, 1980). Mood is the set of modalities –namely distance or mode- regulating narrative information. The mood of the narrative will vary depending on whether showing or telling is in evidence, for example; it will also vary depending on whether internal or external focalization is adopted (Genette, 1980).

4.3.1 Zero or non-focalization:

Zero focalization is the position that varies and sometimes unloadable; there is no systematic conceptual or perceptual constraint that governs what may be presented. Such type of focalization is characteristic of traditional narratives. Focalization is the perceptual or conceptual position in terms of which they are rendered. Focalization is concerned with:

1. Who sees? Who perceives?
2. Who is the character whose point of view orients the narrative perspective?
3. Who serves as a text's center of orientation?

4. In what way is narrative information restricted with respect to completeness of information or omniscience?

4.3.2. Internal Focalization:

In internal focalization, the story's events are focalized through a story- internal character. Narrative information is restricted to data available to this character's perception. Focal character / reflector / reflector character: a character whose perception filters the narrative. Henry James, who also used center and mirror, introduced the term reflector. Alternate terms include focal character (Genette), figural medium (Stanzel), filter (Chatman), and internal focalizer (Bal). The proliferation of terms is an indication of the importance of the concept and the immense influence of the style.

Using a reflector character produces a subjective and 'impressionistic' view of the story world. It makes the reader co-experience what it is like to be in the head of somebody participating in the story's events. Third-person internal focalization is basically identical to the figural narrative situation, which, strictly speaking, wasn't invented until the early 20C period called 'modernism'.

4.3.3. External Focalization:

External focalization is a form of presentation that restricts itself to mere "outside views", neutrally reporting what would be visible and audible to a virtual camera (plus sound recorder), without any "inside views" into the minds of the characters. (In contrast, zero focalization freely allows and internal focalization strictly depends on inside views.) Externally focalized narratives typically consist of dialogue and "stage directions" only.

5. The Story in Brief:

By a heterodiegetic type of a narrator, the reader understands in this short story "An old woman and her cat", that the main character, Hetty Pennefather is a wild old woman of seventy who died because of cold and malnutrition in the civilized and modern London of the seventies. Hetty brought up four children, her husband had died middle-aged because of pneumonia in a bad winter soon after the second World-War. Lessing emphasizes on the last years of Hetty, who dies alone in a very indifferent world. It is a short story of abandon and solitude; at the same time, it is a story of an old woman who decided not to accept what society expected from her.

3.3 Methodology:

The researcher attempts to analyze the short stories of Doris Lessing "An Old Woman and her Cat" stylistically through applying Gerard Genette's model "The Narrative Discourse Method". The emphasize of the study will be on the applicability of one category of Genette's model, which is "voice" on the narrative structure of the short story under study. The researcher divides the short story into three phases in order to ensure practicality in conducting the research.

The researcher tries to analyze each phase of the short story and spotlight the narrative instances that have the item "voice" with its subdivisions and identify its type.

The short story is going to be divided into three main phases. The setting and rising action constitute the first phase, the climax constitutes the second phase whereas the falling action and the resolution constitute the third phase, and in other words, the short story is going to be divided into three phases according to the structure of the plots: The beginning, the middle, and the end.

This process will help the researcher to present the analysis in a scientific, smooth, and logical way. The researcher analyzes the short story narrative instance by narrative instance to identify the stylistic markers, which uncover the style of the author in dealing with the narrative techniques.

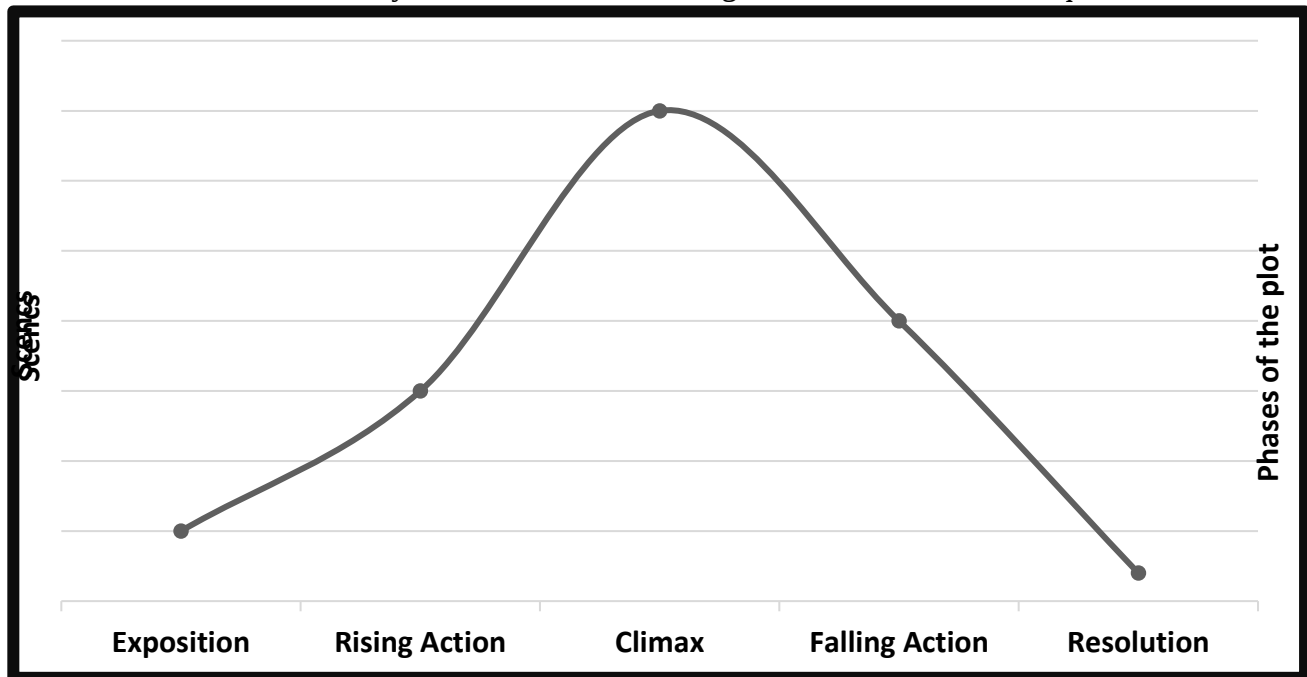


Figure (1) Narrative Stylistic Analysis of "An Old Woman and Her Cat"

6. Voice in "An Old Woman and her Cat":

A narrative-stylistic analysis has been conducted to the short story "An Old Woman and her Cat" by Doris Lessing applying Gerard Genette's model "The Narrative Discourse Method": Mainly the concept of voice with its subdivisions (person or narrator, time of narration and level of narration).

The researcher has come to certain findings. At first, the researcher divides the plot of the story into three phases; the exposition and raising action constitute the first phase, the climax is the second phase whereas the falling action and the resolution constitute the third phase each phase consists of a number of narrative instances. The first phase consists of (24) narrative instances, the second phase (the climax) consists of (6) narrative instances, and the third phase consists of (28) narrative instances. This division depends on the most important narrative instances that contribute to the mental and emotional development of the main character.

According to Genette's model 'Voice' is an important element that relates to the narrator who narrates or tells the story within a narrative. Voice plays an essential role in forming the reader's experience and understanding of the narrative text. Voice is classified into three main categories 'Person or the narrator who tells the story, time of narration and level of narration'. In the story "An old woman and her cat" (58) narrative instances which constitute this short story are told by a heterodiegetic narrator, an omniscient narrator, using first person plural pronoun only once at the end of the story as in the following narrative instance 58: " So they gave him an injection and, as we say, 'put him to sleep".

According to Genette's model in a heterodiegetic narrative, a heterodiegetic narrator who is not present as a character in the story tells the story from the outside of the story world. A heterodiegetic narrator can have a narrating -I (using the first-person pronoun on the level of fictional communication but he cannot have an experiencing -I. For example, Lessing starts this short story with an extraordinary way by giving the end of the story at the very beginning as a little summary of the whole story then starts to mention the details of the protagonist's life as in the following narrative instance 1 "HER name was Hetty, and she was born with the twentieth century. She was seventy when she died of cold and malnutrition. Doris Lessing presents a short story about a woman's gradual drift outside the limits of society. An old woman, with gipsy blood, begins to find the conventions of society stifling when her husband dies and her children leave home, she embraces a marginal, unconventional existence, accompanied by her faithful cat. 'An old woman and her cat' brilliantly combines Doris Lessing's unforgiving examination of society and those it cannot accommodate and ultimately fails with a wonderful portrait of her favourite animal, the cat.

It is a sad short story of an old woman in London and her cat, and the poverty they endured. A heterodiegetic narrator tells the whole short story. A heterodiegetic narrator is a narrator who knows what is there inside the mind of the character such as feelings, fears, emotions, wishes, and so on. The narrator stays beside the main character and explains exactly the feelings and the experiences, she passes through. It helps the readers to enhance their reading experience and to come to near understanding of the protagonist's thoughts and behaviors.

According to Genette's model the time of narration falls into four types; subsequent, simultaneous, prior, and interpolated. A subsequent narration is an analytic notion whose purpose is to describe the relations between an act of narration and the diegesis. It is a narrating that comes after the situations and event narrated; it is a characteristic of most narrative. (46) Narrative instances of the short story "An old woman and her cat" are told in a subsequent time of narration. For example, the narrative instance 54

" Hetty was not found for a couple of weeks, the weather changed to warm, and the man whose job it was to look for corpses was led up the dangerous stairs by the smell, there was something left of her, but not much".

Here, in this example, the narrating happened after the event and the situations had taken place. A simultaneous type of narration is a narration, which is contemporaneous with the events, and the situations narrated. (4) Narrative instances are told in a simultaneous type of narration, for example the following narrative instance 40:

"... The corps was being taken through the shrubberies to a car".

Here the heterodiegetic narrator describes the current situations as she sees them not in the past or future of story.

Prior narrating is a narrating that precedes the situations and event narrated. There are only (6) narrative instances which are narrated in a prior type of narration. For example, the narrative instance 35

" in the comparatively dry corner of the windy room, away from the gaping window through which snow and sleet were drifting, she made another nest-her last".

Here the narrator predicts that this nest would be the last one for the old woman, which is a hint to the reader about her near awful end. By this narrative technique, the author illustrates the future events and situation by giving a prior anticipation of the old woman's life. Another example is the narrative instance 3:

"There was no evidence then of Hetty's future dislocation from the normal, unless it was that she very often slipped down for an hour or so to the platforms..."

Here the heterodiegetic narrator gives a hint to the future dislocation of Hetty.

The last type is the interpolated (or intercalated) narration, which is a type of narration where by a narrating instance, is temporally situated between two moments of action. In 'An old woman and her cat', the researcher finds only (2) interpolated narrative instance, for example, the narrative instance 34

" she had never, in all her life lived in a properly heated place, had never known a really warm home, not even when she lived in the council flats. These flats had electric fires, and the family had never used them, for the sake of economy, except in very bad spells of cold. They piled clothes on to themselves, or went to bed early. But she did know that to keep herself from dying now she could not treat the cold with her usual indifference".

In this narrative instance, the author situated past events between two moments of action. Here the author used this narrative technique to give the reader additional past information about the life of the old woman to enhance the readers understanding of the circumstances that the protagonist faced in her entire life.

Concerning the level of narration, the whole story is told in an intradiegetic level of narration except the last narrative instance which is number 58 is tolled by an extradiegetic narration due to the presence of the first-person plural pronoun 'we', i.e.,

" The haul of wild cats that week numbered hundreds, and which if Tibby had been younger a home might have been found for him, since he was an amiable, and wished to be liked by the human race, he was really too cold, and smelly and battered. So, they gave him an injection and, as we say, put him to sleep".

In conclusion, through conducting this narrative stylistic analysis. The researcher finds out that the narrative discourse method by Gerard Genette is applicable to these two short stories by Doris Lessing Moreover, by using these narrative techniques the author was professionally and efficiently able to enhance the reader's experience and improve their understanding of the themes of the two short stories.

The total number of the narrative instance	Person	Time of narration		Level of narration	
58	Heterodiegetic narrator 58	Interpolated	2	Intradiegetic	57
		Prior	6		
		Simultaneous	4		
		Subsequent	46	Extradiegetic	1 due to the presence of the first plural pronoun 'we'

Table (1) A summary of findings

7. Discussion of the Results:

The researcher has conducted a stylistic narrative analysis on the short story of Doris Lessing 'An Old Woman and her Cat' applying Gerard Genette's model "The Narrative Discourse Method". The researcher has come to certain findings in applying Genette's model, specially the concept of voice with its subdivision's (person or narrator, time of narration, and level of narration).

First, the researcher has found out that the narrative discourse method is applicable to the short story 'An Old Woman and her Cat'. The researcher found out that the total number of the narrating instances is 58, all of them are told by a heterodiegetic person and this was identified textually by the use of third person pronoun such as 'he, she, they'. Concerning the time of narration, the researcher has identified only 2 narrating instances that are told in an interpolated time of narration, six prior time of narration, four simultaneous time of narration and 46 subsequent. Finally, the level of narration in those two short stories falls into two types; 57 narrating instances have an intradiegetic level of narration and only one in extradiegetic level of narration due to the presence of the first plural pronoun 'we'.

5.1 Conclusions:

A stylistic narrative analysis of the short story 'An Old Woman and Her Cat' by Doris Lessing, has been conducted applying Gerard Genette's theoretical framework "The Narrative Discourse Method".

Here are some of the most important conclusions that the researcher has arrived at through this narrative stylistic study. First, the researcher has found out that the narrative discourse method is applicable to this short story. Each item of the concept of voice with its sub-division is found in this short story.

Secondly, Lessing's use of narrative technique and stylistic devices contributes to the overall meaning of this short story. For example, with the heterodiegetic narrator, Lessing is able to reflect the inner feelings and needs of the main characters and help the reader to stay near the main character's mind, which consequently influences the reader's perception of characters, events and themes within this short story. In addition to the narrative technique Lessing's use of some stylistic devices contributes

to the overall meaning and themes of this selected short story such as the metaphorical use of the words 'demon', 'river', 'home' ...etc.

Thirdly, applying Genette's model helps the reader reach a new interpretation of the text. The reader might come to new perception of the main characters' past events, which shows additional information that might benefit the reader to enhance their understanding of the struggle that they are passing through.

Lessing gives readers a realistic depiction of ageing in the short story "An Old Woman and Her Cat". In addition to the authorities' disregard for the elderly and impoverished at the time, the reader may observe an accurate account of the life of an elderly woman who lived her final years alone after being totally abandoned by her children. As a result, realism is a crucial component of her short story writing technique since she was keen to capture accurate images of the social life that surrounds Lessing as both a citizen and a storyteller.

Lessing's use of the sensory language that is, the words for sight, smell, hearing, and touch magnifies the realistic aspect of her writing. In addition to providing a realistic account of physical ageing and weakening, Lessing expertly employs sensory language to draw the reader into the action. In other words, in some narrative situations, Lessing's realism is demonstrated by the use of sensory language, which includes words pertaining to touch, hearing, smell, and sight. The short story's overall mood is made more engaging for readers with sensory language.

Lessing used the cat image as a significant component of the natural world. Hetty's love for her cat eased and comforted her life. Tibby, the cat, genuinely cared for his mistress, supported her through many difficult times, and persevered in her honour until the very end. In actuality, Hetty received more affection and attention from the cat than from the people who disregarded her.

In conclusion, realism and symbolism are the two primary characteristics of Lessing's literary style in this text. Real stories from ordinary life circumstances are depicted to create a sense of realism. Furthermore, symbolism is evident when particular symbols are employed for particular objectives. Finally, the researcher has found out through this stylistic narrative study that the narrative discourse method is applicable to this short story. Moreover, the researcher has found out that the discourse method contributes to the overall meaning of this texts .in addition to all that the researcher has found out that applying Genette's narrative discourse method to short stories helps the readers reach new interpretations of the two texts.

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