



UNCORRECTED PROOF

Narrator and Implied Author in Agatha Christie's and Then There were None: A Reader-Oriented Approach

 **Sayed Rahim Moosavinia,¹**

 **Alireza Khaleghpanah²**

¹Shahid Chamran University of Ahwaz, Iran

²Payame Noor University of Yasuj, Iran

Corresponding Author: Alireza Khaleghpanah; Payame Noor University of Yasuj, Iran

Phone: +09120646979

e-mail: alireza.kh23@gmail.com

Article citation: Moosavinia, S. R. & Khaleghpanah, A. (2018). Narrator and Implied Author in Agatha Christie's and Then There were None: A Reader-Oriented Approach, *Applied Linguistics Research Journal*, 2(3): 00–00.

Received Date: 17 September 2018

Accepted Date: 14 November 2018

Online Date: 06 December 2018

Publisher: Kare Publishing

© 2018 Applied Linguistics Research Journal

E-ISSN: 2651-2629

ABSTRACT

The problem of distinguishing between narrator and implied author has always been challenging in the field of narratology. Implied author is generally defined as the ideology which rules the intellectual realm of the society in which the author lives and the narrator or in one sense the voice which narrates the story. The narrator could exchange position from a third person-omniscient or -limited omniscient point of view to a first person one narrating through the eyes of one of the characters in the story. In this paper, we try to examine the ruling ideology through the act of narration of the story and thus assess the degree of being the same of the narrator and the implied author as representing the ideology ruling the narration. An attempt here is to show that the narrator has been, to a high degree, inflicted with ideology of British complacency and pride, biblical penetration and racism. A biographical and inter-textual study of Agatha Christie also shows that she is known for her somehow belittling attitude toward the colonized people or as called today, the third world. In her *Death on the Nile*; for example, Poirot's arrogance while dealing with Egyptians is palpable.

Keywords: Narrator; implied author; ideology; pretention.

Introduction

With the emergence of Modernism, humanities has tried to combine literary criticism with the latest scientific findings in different realms. In the field of narratology as an important literary field, we could refer to Sandra Heinen and Roy Sommer stating that "despite the criticism by restrictive skeptics, there is a tendency to continue the development of hyphenated narratologies, which combine narrative theory with hermeneutics, linguistics, cognitive theory, or memory studies, etc."ⁱ Another development is what Wolf has described as "the export of narratological concepts"ⁱⁱ such as making use of narratology in the fields of film criticism, music and historical events. These researchers are not decided whether the "narrative poetics and narrative interpretation"ⁱⁱⁱ can really be completely separated, and whether such a separation is rational or justifiable. The term "poetics" implies a systematic study of literature while the term "interpretation" lacks signifying such a focus on rules. So, it is not an easy job to give a scientific definition of literature because of its special qualities.

Based upon the hermeneutics, some scholars declared that the meaning of a text was considered as the intention of the author. Such a tradition was an acceptable belief until the emergence of

structuralism with its pure insistence on the text itself and the famous article "The Death of the Author" in which Roland Barthes rejects the text as a "message of the Author-God" defining it as a "a tissue of quotations drawn from the innumerable centers of culture".^{iv} The term "implied author" was first introduced by Wayne C. Booth in his *The Rhetoric of Fiction* where he stresses that the existence of a text "implies" or necessitates the existence of an author. Booth takes a reader-oriented position when he remarks:

However impersonal he may try to be, his readers will inevitably construct a picture of the official scribe who writes in this manner ... and of course that official scribe will never be neutral toward all values. Our reaction to his various commitments, secret or overt, will help to determine our response to the work.^v

According to Booth, the reader has no choice but to infer an author behind the text; an author who has his or her own attitudes toward the world. It is this author, in fact, who has the role of the foundation of the work; he is the axis of all matters in the work. It is the implied author who chooses the theme a literary work is to be on, kinds of symbols to strengthen the meaning, the setting of the story and so on. It is even the implied author who decides what type of narrator should narrate the story. This last view is confirmed by Chatman as quoted in Rimmon Kenan's:

Unlike the narrator, the implied author can tell us nothing. He, or better, it has no voice, no direct means of communicating. It instructs us silently, through the design of the whole, with all the voices, by all the means it has chosen to let us learn.^{vi}

Gerard Genette completely rejects the notion of implied author making just a distinction between the real author who stands out of the text and the narrator who is a "textual agent";^{vii} focusing on the "focalization" to bridge the gap between the real author and the narrator. To Genette, the idea of "implied author" was redundant. The point he was neglecting is the fact that it is not the real author who controls the literary work and the textual elements; the characters for instance, have usually nothing to do with the author. In the novel *And Then There Were None*, a biographical study of Agatha Christie shows her lack of any trick and motivation for murder like the killer "judge" in her novel. Christie is not a murderer but just pretending to be one. This study argues that this act of "pretention" is the so called "Implied Author". In fact implied author is of two facets: one is directly related to the ideology or hegemony ruling the author's thought and the other is this so called "pretention" which is also related to the hegemony but in a more subtle and impalpable way.

The term narrator signifies the inner-textual speech position (or better, the individual agent who occupies this position) which produces the narrative discourse and relates different aspects of the story to the said discourse. No doubt, such a textual agent, who is responsible for conveyance of the textual utterances through its mediatory act of storytelling, is clearly differentiable from the actual human author, who undertakes to directly express the verbal utterances and thus limits the narrative expressiveness. Generally speaking, narrator is a characteristic feature of all fictional narratives, as opposed to the natural narratives and nonfictions. In this study, it is suggested that, narrator agency is largely associated with the interpretive (or better cognitive) act of the actual readers, who may or may not be influenced by a textually-encoded implied reader.

In this context, it is first required to investigate and determine the relationship and the extent of such relationship, if any, between the narrator and the author. Second, the relation between the narrator and the story world is taken into account. This relationship results in the formation of the literary narrative since the narrative can be defined as story plus narrator. Then, from a psychonarrative perspective, the present study argues that in the fictional narratives – as is the case with all natural narratives and nonfictional discourse – those who perform the act of storytelling are assumed by the readers to be participants in the states equivalent to the real conversational situations. By so doing, both the readers and the narrator would be projected into a speaking function apart from themselves. As a result, the readers are inclined to be involved in bilateral negotiation with the fictional narrator. Finally, in the realm of the novel, the narration and all the corresponding details (characters, events, situations, setting, etc.) are delivered by the intermediary utterances of the novelistic narrator, which in turn affects the reader's responses to the fictional world. This indicates that readers must first create a representation of the narrator, that is, a representation of

the person who seems to utter the words of the text. In this study, the reader is assumed to create a mental image of the narrator as if the reader and the narrator are involved in real conversational situations. Due to such communicative states and conditions, readers' cognitions and psychology can be integrated into the scope of narratology. The resultant psychonarratology is, therefore, assumed to exert significant effects on all textual aspects of the narration and its related interpretations. As posited by Peter Hühn:

Psychonarratology (e.g. Bortolussi & Dixon 2003) has shown that readers process literary narratives in the same way as they do ordinary communication insofar as they assume a textually encoded conversational partner responsible for the contents of the narrative. This mimetic illusionist assumption has recently come under scrutiny by cognitively-oriented narratologists (Nünning 2001; Fludernik 2003; → cognitive narratology). On this view, a literary narrative is a text capable of creating in the reader's mind the representational illusion of observing an ongoing process of narrative communication in which a more or less personalized narrator plays a key role. Identifying and characterizing such a narrator is an optional naturalization or meaning creation strategy open to the reader and building upon two kinds of input: textual signals and scenarios (frames, schemes) the reader already possesses from his real-life experience and which are activated once a certain number of narrator indicators have been identified in the text (→ schemata).^{viii}

Methodology

In what follows, a comparison is made between the author and the narrator in Agatha Christie's *And Then There Were None*. Obviously, the historical author of any textual product consciously or unconsciously imposes a particular system of thought (or better, a socio-individual or psycho-ideological worldview) over the provided materials, which best reflects the author's background, milieu, education, and the sociopolitical era to which he or she belongs and through which he or she breathes. According to Todd F. Davis and Kenneth Womack^{ix} referring to Booth, the actual author is somehow constrained by his or her era's ideology, and hence makes use of various stylistic devices and mechanisms to promulgate the said ideology. In this regard, authorial stylistics is to perpetuate a bounded regime of thought and perception. The said stylistic mechanisms create a covert concept of authorship, which can be referred to as the implied author. The implied author of any textual product supervises and controls the stylistics activities behind the writing processes of the actual author. Under these circumstances, the notion of implied reader also comes into focus, which is to impose certain limits on reading activities of the actual readers. To this end, the implied author also covertly imposes some norms and ideals on the reading processes of the actual readers. Concerning our considered novel, it is clear that Agatha Christie, as an author, is influenced by the social class and ideological norms of the bourgeois society, in which she grows. As indicated by the novel, all characters belong to the same capitalistic and bourgeois upper classes, who are madly engrossed in their self-complacency, snobbish behavior, and even colonialism towards the others. In view of the aforementioned, it is of great importance to consider the liberating potentialities offered by the use of the notion of the narrator. As is clear, unlike the author, the narrator, as a textual speech position or agent, is set free to transcend the limit of an overarching historical ideology since it is more intimately associated with the fictional deliverance of the story, which has thus nominated the narration. Therefore, using the agency of the fictional narrator, the mimetic and imaginative responses of the readers to the narrated world of the narration can be more fully invoked and delineated. Due to the presence of the readers' mentality and consciousness, the narrator undergoes some metamorphosis from a mere textual agent into a textually-encoded agency; that is to say, when streamed into the reader's consciousness, the narrator is allowed to move from the mimetic level into the diegetic or discursive level. The resultant narrative discourse allows the readers to share their experiments and perceptions with those of the fictional narrator, and therefore communicational partnership is achieved between the readers and the narrator at the expense of the well-known expression of "the death of the author." In this context, the present study suggests that the aforementioned conversational partnership results in what can be here called narrative sympathy, through which the readers and the narrator conspire to transcend the historical limits and impositions of the actual author. It is in view of our proposed narrative sympathy

that an individual text observed through the eyes of different readers in different periods of time might reveal different significations and meanings, which may or may not be in compliance with the implied ideology of the author of the text. The following excerpt from Gerard Genette is highly illuminative:

We observed just above, when we recalled the Platonic definition of mimesis (the poet can deliver a speech as someone else), that then we are dealing with spoken words. But what happens when we are dealing with something else: not words, but silent events and actions? How then does mimesis function, and how will the narrator “suggest to us that... he [is] someone else”? (I do not say the poet, or the author: whether the narrative be taken charge of by Homer or by Ulysses is simply to transfer the problem.) How can one handle the narrative object so that it literally “tells itself” (as Lubbock insists) without anyone having to speak for it? Plato knows better than to answer this question, and even than to ask it, as if his exercise in rewriting bore only on speech, and—for the opposition between diegesis and mimesis—contrasted only two kinds of dialogue, dialogue in indirect style and dialogue in direct style. The truth is that mimesis in words can only be mimesis of words. Other than that, all we have and can have is degrees of diegesis. So we must distinguish here between narrative of events and “narrative of words.”^x

Consequently, the narrative of events is what helps both the readers and the narrator to avoid the ideological domination of both the actual and the implied authors.

A brief review of the recorded literature shows that different definitions have already been proposed to describe the nature of the narrator. According to the literature, the narrator is merely a voice,^{xi} a narrating agent,^{xii} a narrative position,^{xiii} an aggregate of textual signs,^{xiv} or a construction based on readers’ inferences.^{xv} Moreover, some have also tried to detect the presence or absence of the narrator or narrators in different literary products. In this context, some scholars have suggested that the narrator does not exist in the so-called non-narrated forms. From a more radical perspective, some rejected the validity of the concept of the narrator, and rather suggested that what is conceived as a narrator is really only the author or a character. As suggested before, Rimmon-Kenan argued in favor of the narrator, in the sense that the existence of the narrator, or a higher authority responsible for the organization and presentation of the material, is inevitable.

The author of a literary product can be understood in terms of its audience, the readers. As said before, readers can best be understood in terms of their sympathy with the speech-position of the text as provided by the narrator. As long as the readers find the fictional narrator communicative, they can afford to creatively participate in meaning formation. On the other hand, text itself imposes some stylistic and functional mechanisms to convey the authorial expressions. In other words, textual stylistics and standards entail the existence of an authorial expressiveness, which is present throughout the text and is associated with the dominant ideology of the story. This hypothetical individual who seems to be implied by the content of the text is the implied author. As Fludernik explained, the implied author “is generally agreed to be a construct of the text’s ‘meaning’ or of the ‘intentions’ of the (real) author.”^{xvi} Consequently, the implied author adopts, spreads, and imposes certain ideology in the text and thus leaves a deep impression of the text over the readers. According to Luc Herman and Bart Vervaeck, this ideology can be identified through “the basis of word choice, humor, and the manner in which characters are introduced.”^{xvii}

Therefore, it can be suggested that the implied author produces the textual norms and narrative values, which are designed to be projected onto the audience. In view of the aforementioned statements, it can be concluded that, the implied author, as a function assimilated into the textual intentions and fictional significance, does not necessarily overlap with the purposes and intentions of the actual author. Besides, the implied author is in direct relation to the intended or implied reader, which is also integrated into the text. What is transmitted from the implied author to the implied reader is the narrative. The speaker of the narrative is the narrator. The narrator in turn needs to be distinguished from the implied author since “the intentions and goals that seem to be implied by a work need not be those that are either implicitly or explicitly held by the narrator.”^{xviii}

As said before, the implied author is the hegemony or ideology that the author, knowing or unknowing, is afflicted to. That is to say, hegemony and historical author constitute implied author. In Agatha Christie's *And Then There Were None*, a sense of English snootiness and superciliousness, which is characteristic of the British society, is quite obvious. Vera Claythorne's arrogant deportment is so noteworthy when she is asked to wait for another taxi to come, thus:

Vera Claythorne, her own secretarial position clear in her mind, spoke at once. "I'll wait," she said, "if you will go on?" She looked at the other three, her glance and voice had that slight suggestion of command which comes from having occupied a position of authority. She might have been directing which tennis sets the girls were to play in.^{xix}

So is Mrs. Brent:

Miss Brent said stiffly, "Thank you," bent her head and entered one of the taxis, the door of which the driver was holding open.^{xx}

Another case showing the British pride and arrogance is the fact that all these guests are charged with murdering one or two English people while Philip Lombard with twenty one Africans. The striking point, here, is that Lombard is the most vivid member among the guests in whom the least tinge of regret is not seen. This fact shows the same colonial attitudes of the British who know themselves as the chosen people of the world who are to bring civilization to the uncivilized. The voice says: "Philip Lombard, that upon a date in February, 1932, you were guilty of the death of twenty-one men, members of an East African tribe."^{xxi}

Then we see Lombard as:

There was a moment's petrified silence and then a resounding crash! ... the sound of a thud. Lombard was the first to move. He leapt to the door and flung it open. While others were petrified with their low-scale crimes announced, Lombard leaps and jumps like an aroused panther.^{xxii}

Again at the beginning of the novel when the narrator describes the characters, it is noticed that every character is somehow occupied with his or her sin except Lombard who is described as thinking about womanizing:

Philip Lombard, summing up the girl opposite in a mere flash of his quick moving eyes thought to himself:

Quite attractive—a bit school mistressy perhaps. A cool customer, he should imagine — and one who could hold her own — in love or war. He'd rather like to take her on . . .

Furthermore, in chapter four of the book, Lombard frankly expresses that he has left the natives to die, "with his amused eyes." Thus, the story goes as follows:

General Macarthur said sternly: "You abandoned your men—left them to starve?" Lombard said: "Not quite the act of a pukka sahib, I'm afraid. But self — preservation's . . . Vera lifted her face from her hands. She said, staring at him: "You left them — to die?" Lombard answered: "I left them to die."^{xxiii}

Another example of hegemony that has appeared in the novel is to take for granted the matter of having affairs with a married woman. At the dining room, we hear that the gramophone accuses General Macarthur as this: "John Gordon Macarthur, that on the 4th of January, 1917, you deliberately sent your wife's lover, Arthur Richmond, to his death."^{xxiv} This shows that to Christie and, of course, the British society, to have such an affair was quite usual. The penetration of the Bible in constructing the story is quite obvious as the house gets the atmosphere of the Resurrection scene where the guilty get their punishments. Punishments which are impossible to escape. A textual support for this claim is revealed at the beginning of the novel when an "elderly seafaring gentleman with a bleary eye" tells Blore, "There's a squall coming," whereas Blore responds, "No, no, mate, it's a lovely day." However, the old man says this time angrily, "There's a squall ahead. I can smell it." And finally,

"Watch and pray," he said. "Watch and pray. The day of judgment is at hand." He collapsed through the doorway onto the platform. From a recumbent position he looked up at Mr. Blore and said with immense dignity: "I'm talking to you, young man. The day of judgment is very close at hand."^{xxv}

Narrator in Agatha Christie's *And Then There Were None* is impersonal. In other words, he or she does not explicitly profess attitudes, knowledge, or beliefs. Besides, no textual signs with direct reference to the novelistic narrator can be observed. In this context, the presence of the narrator can still be understood and inferred using the indirect textual signs. Such indirect features generally involve the information selection, decision about the manner of providing the readers with the said information, description of settings and characters, and commentaries made by the narrator. A salient feature used in many narratives is the fact that different characters are accorded different levels of prestige while a particular character, especially the narrator, is given priority over the others. In the case of Christie's *And Then There Were None*, the narrative has provided detailed information about that character's thoughts, feelings, perceptions, and behaviors. Since the suggested novel consistently reveals such information about one given character, it can be hypothesized that the said character may be regarded as the narrator of the narrative world. Accordingly, this offers the narrator a presence of sorts even if the narrator is technically absent from the world of narration. The present study uses Bortolussi and Dixon's "narrator-character association" to refer to this form of construction. An association with a character makes it easier and more convenient for the readers to track the knowledge and perspective of the narrator since it can be easily assumed that the said character is tantamount to the narrator of the text. For the sake of clarity, it should be here noted that, one implication of the narrator-character association is that the properties of one may be presumed to be true of the other. For example, the narrator is assumed, as in conversation, to be rational and cooperative; the same may be assumed of an associated character. Moreover, personal attributes of the character (e.g., age, gender, and social standing) can be ascribed to the narrator even when no explicit indication exists for this kind of ascription. The narrator-character association can also be understood in terms of the textual feature, which says the narrator may describe the perceptions of one particular character while excluding those of the other characters. This textual feature is called "specific perceptual access"^{xxvi}.

In addition to the existence of the diegetic level in which Mr. Justice Wargrave instantly takes the leadership of the group, it is also evident that "the upraised hand of Mr. Justice Wargrave calmed the tumult."^{xxvii} In a mimetic level, the narrator puts a special emphasis on this character from the beginning as if he were a particular character in the story. The descriptions of the judge like "his being dangerously polite", "his small clear voice" could be attempts on the part of the narrator to make a great, outstanding character out of Wargrave. In the fourth chapter of the novel, after the "disembodied" voice has accused the guests of their purported crimes, the narrator takes an interesting strategy towards the characters. He or she, in some way, is inferred to be on the side of the judge. Mr. Wargrave acquits himself of the charges declared against him with no oppositional comment on the part of the narrator:

He said, picking his words with care: "I wish to say this. Our unknown friend accuses me of the murder of one Edward Seton. I remember Seton perfectly well. He came up before me for trial in June of the year 1930... I wish to say before you all that my conscience is perfectly clear on the matter. I did my duty and nothing more. I passed sentence on a rightly convicted murderer."^{xxviii}

No comment by the narrator himself but one quoted from Dr. Armstrong as an indirect speech:

Armstrong was remembering now. The Seton case! The verdict had come as a great surprise. "Not a doubt of the verdict. Acquittal practically certain." And then afterwards he had heard comments: "Judge was dead against him. Turned the jury right round and they brought him in guilty. Quite legal, though. Old Wargrave knows his law."^{xxix}

When Armstrong asks the judge if he knew Seton previous to the case, Wargrave replies that he never knew Seton before the case which makes Armstrong react as this: "Armstrong said to himself: 'The fellow's lying – I know he's lying.'" Therefore, the judge gets condemned but by a character not the narrator himself.

While the judge is described as calm and dignified in his defense time, Vera Claythorne is depicted with having a trembling voice: Vera Claythorne spoke in a trembling voice. "She said: 'I'd like to tell you. About that child-Cyril Hamilton ...'" The narrator also presents a nervous picture of

General Macarthur in this section: “General Macarthur sat down. His shaking hand pulled at his moustache. The effort to speak had cost him a good deal.” The narrator also tries to blame Lombard for his cold-blooded murder in Africa by using the adjective “amused” for his eyes: “Lombard spoke. His eyes were amused. He said: ‘About those natives.’” The narrator then continues his blaming Lombard through Vera and General Macarthur:

General Macarthur said sternly: “You abandoned your men – left them to starve?” Vera lifted her face from her hands. She said, staring at him: “You left them – to die?” His amused eyes looked into her horrified ones.^{xxx}

Anthony Marston gets crashed from the beginning when the narrator describes his voice as “slow and puzzled”. The judge and Armstrong also come to the help of the narrator, after Marston’s depiction of the accident as “Beastly bad luck”.

Mr. Justice Wargrave said acidly: “For them, or for you?” Beastly nuisance.” Dr. Armstrong said warmly: “This speeding’s all wrong-all wrong! Young men like you are a danger to the community.”^{xxxi}

The narrator says of Rogers as “The manservant, Rogers, had been moistening his lips and twisting his hands” giving an impression of being on edge of the character to the reader. This impression gets strengthened when the narrator uses Lombard for this purpose:

Lombard looked thoughtfully at the man’s twitching face, his dry lips, the fright in his eyes. He remembered the crash of the falling coffee tray. He thought, but did not say, “Oh, yeah?”^{xxxii}

About Blore, the narrator says: “Blore went purple”, condemning him for the crime claimed: ‘What about me?’ ‘Your name was included in the list.’ Blore went purple.” Other characters, whom the narrator uses to condemn Blore, are Mr. Justice Wargrave and Lombard:

Mr. Justice Wargrave stirred. He said: “I remember. It didn’t come before me, but I remember the case. Landor was convicted on your evidence. You were the police officer in charge of the case?” Blore added in a thick voice: “I was only doing my duty.” Lombard laughed – a sudden ringing laugh. He said: “What a duty-loving, law-abiding lot we all seem to be! Myself excepted.”^{xxxiii}

In this friendly session, Miss Emily Brent is too proud to defend herself. But in all, from what the narrator presents us, the readers, we infer that there is a connection between Mr. Wargrave and the narrator.

Results and Discussion

In spite of the aforementioned, based on a psycho-narrative and reader-oriented approach, the present study argues that readers construct a representation of the narrator based on their own knowledge of life. To prove the claim and have concrete results, we did an experiment in an attempt to measure the rate of readers’ sympathy toward the narrator by providing a limited population^{xxxiv} with an excerpt of the novel’s narrator’s confession about scheming the murders, in two forms; one, the original text and the other, the modified version as quite straightforward and without the narrator’s stylistics and his or her exclusive art of elaboration or according to H. P. Grice; narratorial “implicature”.^{xxxv} The texts were as follows:

The original text:

From MY earliest youth I realized that my nature was a mass of contradictions. I have, to begin with, an incurably romantic imagination. The practice of throwing a bottle into the sea with an important document inside was one that never failed to thrill me when reading adventure stories as a child. It thrills me still – and for that reason I have adopted this course writing my confession, enclosing it in a bottle, sealing the latter, and casting it into the waves. There is, I suppose, a hundred to one chance that my confession may be found – and then (or do I flatter myself?) a hitherto unsolved murder mystery will be explained. I was born with other traits besides my romantic fancy. I have a definite sadistic delight in seeing or causing death. I remember experiments with wasps – with various garden pests. . . . From an early age I knew very strongly the lust to kill. But side by side with this went a contradictory trait—a strong sense of justice.

... It is abhorrent to me that an innocent person or creature should suffer or die by any act of mine. I have always felt strongly that right should prevail. It may be understood – I think a psychologist would understand that with my mental makeup being what it was, I adopted the law as a profession. The legal profession satisfied nearly all my instincts. Crime and its punishment has always fascinated me. I enjoy reading every kind of detective story and thriller. I have devised for my own private amusement the most ingenious ways of carrying out a murder. When in due course I came to preside over a court of law, that other secret instinct of mine was encouraged to develop. To see a wretched criminal squirming in the dock, suffering the tortures of the damned, as his doom came slowly and slowly nearer, was to me an exquisite pleasure. Mind you, I took no pleasure in seeing an innocent man there. On at least two occasions I stopped cases where to my mind the accused was palpably innocent, directing the jury that there was no case. Thanks, however, to the fairness and efficiency of our police force, the majority of the accused persons who have come before me to be tried for murder, have been guilty. I have a reputation as a hanging judge, but that is unfair. I have always been strictly just and scrupulous in my summing up of a case. All I have done is to protect the jury against the emotional effect of emotional appeals by some of our more emotional counsel. I have drawn their attention to the actual evidence. For some years past I have been aware of a change within myself, a lessening of control – a desire to act instead of to judge. I have wanted – let me admit it frankly – to commit a murder myself. I recognized this as the desire of the artist to express himself! I was, or could be, an artist in crime! My imagination, sternly checked by the exigencies of my profession, waxed secretly to colossal force.

The modified text:

As in childhood, I loved adventure stories especially the part of throwing a bottle with a document inside into the sea, I decided to put my confessions into such a bottle while I knew that the chance of being seen by the police would be about one percent. I always loved killing. Simultaneously, I loved justice, so I chose law as my profession. It gave me a pleasant sense to see a criminal waiting his death while suffering the consequent mental pain. Edward Seaton was guilty and deserving punishment because the evidence against him was clear. In spite of what is said, I'm not a hanging judge. I just try to make the jury avoid emotionalism. Little by little, I felt a desire to murder in myself. To be a murderer rather than a judge, so I decided to do my plan.

Presumably, the modified version contained approximately the same information that readers would infer anyway, except that now that information was stated explicitly, and readers would not need to generate the inferences themselves. Thus, because much of the information needed to understand the narrator's attitude and beliefs was already provided in the modified version, readers should be inclined to construct fewer implicatures, and, the narrator's sympathy should be reduced.

The points given to the subjects:

1. The judge's act of putting his confessions into bottle in such a way was reasonable.
2. It is mentally normal as to the judge, to find pleasure in both killing and justice.
3. The judge deserved his reputation of being a hanging judge.
4. The judge's committing murder was justifiable.

Conclusion

The subjects were given a choice of yes or no to comment on the points above, under the condition that half of the students were given the original version of the text and the other half were provided with the modified version. The results were as this: after answering questions, the first half with the original text gave an eighty percent of yes-answer and the second half with the explicit text gave us a seventy percent of no-answer; thus by a simple calculation we reach a mean of seventy five percent as the rate of sympathy in the text above among the subjects. The results corroborate that sympathy is produced when readers use their own knowledge and experience to construct narratorial implicatures. So as a rule: More identification with the narrator leads to more sympathy. That is, the narrator will be more understandable if the text is implicature loaded inviting the readers to interpret the narration.

References

- Bal, Mieke. *Narratology: Introduction to the Theory of narrative*. Toronto: Toronto UP, 1985.
- Barthes, Roland. *The Death of the Author, in Image, Music, and Text*, trans. Stephen Heath (London: Fontana Press, 1977)
- Booth, C. Wayne. *The Rhetoric of Fiction*, Chicago: University of Chicago Press; 1961.
- Bortolussi, Marisa and Dixon, Peter. *Psychonarratology: Foundations for the Empirical Study of Literary Response*. Cambridge: Cambridge UP, 2003.
- Christie, Agatha. *And Then There Were None*. New York: Penguin Pub., 1987.
- Dolezel, Lubomir. "Possible worlds and literary fictions," in *Possible worlds in humanities, arts, and sciences*. Ed. S Allen, Berlin:Walter de Gruyter, 1989.
- Davis, F. T. and Womack Kenneth. *Formalist Criticism and Reader-Response Theory* (New York: Palgrave, 2002)
- Fludernik, Monika. *An Introduction to Narratology*. New York: Routledge Pub., 2009.
- Grice, H. P. *Logic and Conversation*. Cambridge: Harvard University Press. 1989.
- Herman, Luc and Bart, Vervaeck. *Of Authors and Origins*. Oxford: Clarendon Pub.1994.
- Hühn, Peter, Pier, John, Schmid, Wolf, Schöner, Jörg, (eds.), *Handbook of Narratology*. Berlin: Walter de Gruyter, 2009.
- Heinen, Sandra, Sommer, Roy, (eds.), *Narratology in the Age of Cross-Disciplinary Narrative Research*. Berlin: alk. Paper, 2009.
- Phelan, J. and P. J. Rabinowitz, (eds.), *A Companion to Narrative Theory*. Oxford: Blackwell, 2005.
- Rimmon-Kenan, Shlomith. *Narrative Fiction* (Orig. Publ. 1983). New York: Routledge Pub., 2005.
- Toolan, M. J. *Narrative: A critical linguistic introduction*. New York: Routledge Pub., 1995.
- Werner, Wolf, "Metalepsis as a Transgeneric and Transmedial Phenomenon. A Case Study of the Possibilities of 'Exporting' Narratological Concepts". Jan Christoph Meister (ed.). in *Narratology Beyond Literary Criticism*. Berlin: de Gruyter, 2005.

End Notes

- i Sandra Heinen and Roy Sommer, ed., *Narratology in the Age of Cross-Disciplinary Narrative Research* (Berlin: alk. Paper, 2009), 9.
- ii Wolf, Werner, "Metalepsis as a Transgeneric and Transmedial Phenomenon. A Case Study of the Possibilities of 'Exporting' Narratological Concepts". Ed., Jan Christoph Meister. In *Narratology Beyond Literary Criticism* (Berlin: de Gruyter, 2005), 83–108.
- iii Sandra Heinen and Roy Sommer, ed., *Narratology in the Age of Cross-Disciplinary Narrative Research*, 9.
- iv Roland Barthes, *the Death of the Author, in Image, Music, and Text*, trans. Stephen Heath (London: Fontana Press, 1977), 146.
- v Wayne C. Booth, *The Rhetoric of Fiction*, Chicago: University of Chicago Press; 1961, 71.
- vi Shlomith Rimmon-Kenan, *Narrative Fiction* (orig. publ. 1983) (New York: Routledge Pub., 2005), 90.
- vii Herman, L., & Vervaeck, B. (2001). *Handbook of narrative analysis*. London, U.K: University of Nebraska Press, 18.
- viii Peter Hühn, John Pier Wolf Schmid, Jörg Schöner ed., *Handbook of Narratology* (Berlin: Walter de Gruyter, 2009), 353.
- ix Todd F. Davis and Kenneth Womack, *Formalist Criticism and Reader-Response Theory* (New York: Palgrave, 2002), 56.
- x Gerard Genette, *Narrative Discourse: An Essay in Method*, Jane E. Lewin trans. (New York: Cornell UP, 1983), 164.
- xi Mieke Bal, "The narrating and the focalizing: A theory of the agents in narrative," *Style*, 17/2 (1983): 234–69.
- xii Shlomith Rimmon-Kenan, *Narrative Fiction* (orig. publ. 1983) (New York: Routledge Pub., 2005) 93.
- xiii M. J. Toolan, *Narrative: A critical linguistic introduction* (New York: Routledge Pub., 1995) 105.
- xiv Lubomir Dolezel, "Possible worlds and literary fictions," in *Possible worlds in humanities, arts, and sciences* S. Allen (ed.) (Berlin: Walter de Gruyter; 1989) 221–242.
- xv Monika Fludernik, *An Introduction to Narratology*, (New York: Routledge Pub., 2009) 54.

- ^{xvi} Monika Fludernik, *Towards a natural narratology* (London: Routledge, 1996), 446.
- ^{xvii} Luc Herman and Bart Vervaeck, *Of Authors and Origins* (Oxford: Clarendon Pub. (1994), 17.
- ^{xviii} J. Phelan and P. J. Rabinowitz eds., *A Companion to Narrative Theory* (Oxford: Blackwell, 2005), 348.
- ^{xix} Agatha Christie, *And Then There Were None* (New York: Penguin Pub., 1987), 14
- ^{xx} Christie, *And Then*, 17.
- ^{xxi} Christie, *And Then*, 40.
- ^{xxii} Christie, *And Then*, 41.
- ^{xxiii} Christie, *And Then*, 58.
- ^{xxiv} Christie, *And Then*, 40.
- ^{xxv} Christie, *And Then*, 15.
- ^{xxvi} Marisa Bortolussi and Peter Dixon, *Psychonarratology: Foundations for the Empirical Study of Literary Response* (Cambridge: Cambridge UP, 2003), 82.
- ^{xxvii} Christie, *And Then*, 55.
- ^{xxviii} Christie, *And Then*, 56.
- ^{xxix} Christie, *And Then*, 57.
- ^{xxx} Christie, *And Then*, 60.
- ^{xxxi} Christie, *And Then*, 62.
- ^{xxxii} Christie, *And Then*, 63.
- ^{xxxiii} Christie, *And Then*, 64.
- ^{xxxiv} The population of this research included ten eighteen to thirty two year old Persian students in the Atlas language institute who were proficient enough to read and analyze English texts.
- ^{xxxv} Referring to what is suggested in an utterance, even though neither expressed nor implied in the utterance.