FOCALIZATION IN VERBAL AND GRAPHIC NARRATIVES: JANE AUSTEN'S *PRIDE AND PREJUDICE* AND ITS GRAPHIC NOVEL ADAPTATION

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

ALTINAY ÖZEN KOYUNCUOĞLU

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
THE DEPARTMENT OF ENGLISH LITERATURE

MARCH 2021

Approval of the thesis:

FOCALIZATION IN VERBAL AND GRAPHIC NARRATIVES: JANE AUSTEN'S *PRIDE AND PREJUDICE* AND ITS GRAPHIC NOVEL ADAPTATION

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ABSTRACT

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ADAPTATION

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March 2021, 100 pages

The aim of this thesis is to examine the distinction between narration and focalization in both verbal narratives and graphic narratives. The differences and similarities between verbal and graphic narratives in terms of narration and focalization will be explained via a comparative analysis of *Pride and Prejudice* (1813) by Jane Austen and its graphic novel adaptation by Marvel Illustrated (2009). The verbal narrative of *Pride and Prejudice* will be analyzed in the light of Gérard Genette's conceptualization of narration and focalization in *Narrative Discourse* while the graphic novel adaptation will be examined from within the theoretical framework drawn by Kai Mikkonen in *The Narratology of Comic Art*. Furthermore, this thesis aims to explore the question of how the use of narration and focalization contributes to the conveyance of the main theme in both *Pride and Prejudice* and its graphic novel adaptation.

Keywords: Graphic Novel, Narration, Focalization, Gérard Genette, Kai Mikkonen, *Pride and Prejudice*

ÖZ

YAZILI VE GÖRSEL ANLATILARDA ODAKLANMA: JANE AUSTEN'İN *AŞK VE GURUR* ROMANI VE ROMANIN GRAFİK ROMAN UYARLAMASI

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Mart 2021, 100 sayfa

Bu tezin amacı yazılı ve görsel anlatılarda anlatım ve odaklanma arasındaki farkları incelemektir. Yazılı ve görsel anlatılarda anlatım ve odaklanma arasındaki benzerlik ve farklılıklarının açıklanması için Jane Austen'in *Aşk ve Gurur* (1813) romanı ve bu romanın Marvel Illustrated (2009) tarafından uyarlanan grafik roman versiyonunun incelenmesi amaçlanmaktadır. *Aşk ve Gurur* romanı Gérard Genette'in anlatım ve odaklanma terimlerine göre incelenecektir. Bu romanın grafik roman versiyonu ise Kai Mikkonen'in Genette'in anlatıbilimine olan katkılarını temel aldığı tartışmasına ilişkin olarak incelenecektir. Bu tezin temel amacına ek olarak, anlatım ve odaklanma tekniklerinin kullanımının Austen'in romanının ana temasının iletilmesine nasıl bir katkı sunduğu sorusu hem roman hem de grafik roman uyarlamasına odaklanarak tartışılacaktır.

Anahtar Kelimeler: Grafik Roman, Anlatım, Odaklanma, Gérard Genette, Kai Mikkonen, *Aşk ve Gurur*

To All My Loved Ones

ACKNOWLEDGMENTS

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LIST OF ABBREVIATIONS

NCA   *The Narratology of Comic Art*

Narratology   *Narratology: The Form and Functioning of Narrative*

Studying Comics *Contemporary Comics Storytelling*

ND   *Narrative Discourse: An Essay in Method*

P&P   *Pride and Prejudice*

CHAPTER 1

INTRODUCTION

> While *narratology* as a *theory* of narrative primarily aims at the universal characteristics of narrative in general or narrative media and narrative genres in particular, *narratology* as a *method* is concerned with the development of terms and concepts for the analysis of a wide variety of different strategies of narrative representation.
>
> - Jan-Noël Thon, *Transmedial Narratology and Contemporary Media Culture*

> Perspective is a key aspect of transmission and mediacy in narratives, regardless of the medium.
>
> - Kai Mikkonen, *The Narratology of Comic Art*

1.1. The Aim of the Thesis

This thesis aims to examine the ways in which focalization contributes to the conveyance of the main theme of Jane Austen's *Pride and Prejudice* (1813), and its graphic novel version by Nancy Butler and Hugo Petrus by Marvel Illustrated (2009). To be more specific, this thesis will explore how, through focalization, both the novel and the graphic novel portray the role of the feelings of pride and prejudice in shaping the characters' view of the world. Furthermore, through a detailed analysis, the distinctions and similarities between verbal and graphic narratives in general will be explored. To achieve these aims, *Pride and Prejudice* (1813) will be analysed with respect to Gérard Genette's *Narrative Discourse: An Essay in Method* (1980). As for

the graphic novel, it will be studied in the light of Kai Mikkonen's *The Narratology of Comic Art* (2017). In this thesis, it will be argued that focalization plays a key role in displaying the predominance of the feelings of pride and prejudice in the lives of the major characters in both narratives; yet, due to the difference in medium, the tools of focalization differ.

1.2. Methodology and a Literature Review

The point of departure of this study is the influential work of Gérard Genette, who occupied a crucial role in the development of narrative theory. In his work, *Narrative Discourse: An Essay in Method* (1980), which focuses on verbal narratives, Genette analyses the syntax of narratives in terms of five elements that he names "order", "duration", "frequency", "mood", and "voice". Genette's narratological conceptualizations have influenced comics theory in terms of "general notions of narrative form and technique, for instance concerning voice, perspective, and narrative agency" (Mikkonen *NCA* 6). Jared Gardner and David Herman state that they "believe the intersection between comics studies and narrative theory is beneficial to both fields" (6). As Prince puts it, "narratology gives us an insight into the principles governing systems of signs and signifying practices as well as our interpretation of them" (*Narratology* 164), and contemporary narratology which deals specifically with graphic novels contributes to the exploration of different means of storytelling. "The notions of story and discourse have been discussed in detail in narratology, and they give rise to a number of categories for storytelling which can also be applied to the storytelling in comics" (Kukkonen *Studying Comics* 35). Since comics is defined "both as a type of medium and as a vehicle for storytelling" (Mikkonen *NCA* 34), it is seen as a basically narrative form. Hence, the works produced with this medium can be

analysed within the scope of narratology because narratology enables researchers to identify the structure of a narrative text.

The narratological examination of graphic narratives gives the comics medium a chance to challenge the predominance of verbal studies in the field and undermine the prejudice against multimodal media (Gardner and Herman 6). Furthermore, since "visual style can also contribute significantly to the reader's understanding of a character or a storyworld" (Mikkonen *NCA* 112), a narratological analysis of a graphic novel adaptation may help explore the question of "the transferability of narratives between various media" (Mikkonen *NCA* 3).

In the comics medium, showing and telling are done interchangeably because words and images are combined to convey a consecutive series of ideas (McCloud 152). Thus, there needs to be a balance between these two main elements of the comics medium. As McCloud puts it "Comics is a great balancing act" (206). Therefore, an examination of a work produced through this medium needs to address its multimodal features. According to Chute and Jagoda "Comics compel us to encounter writing as visual and also to encounter the visual as writing" (5). Hence, the verbal and visual clues must be analysed as a whole.

According to Will Eisner, the future of the comics medium lies in the hands of those who believe that "the application of sequential art, with its interweaving of words and pictures, could provide a dimension of communication that contributes – hopefully on a level never before attained – to the body of literature that concerns itself with the examination of human experience" (*Comics and Sequential Art* 142). There have been influential works by various artists and authors who helped build popularity and respectability of the medium. For instance, Art Spiegelman is one of the leading

practitioners of the comics medium. One of his most famous graphic novels, *Maus,* was awarded several times. The prestige of the comics medium is enhanced thanks to such outstanding works.

The popularity of graphic novels and the comics medium has raised over the last decade and the narratological analyses of this flourishing medium contribute to its recognition as a respectable part of literature. In order to understand the characteristics of this relatively new visual medium, there have been several case studies and research on the medium. One of these studies is *The Narratology of Comic Art* (2017) by Kai Mikkonen, who takes Genette's influential work (1980) as one of his primary sources and explores its applicability to another medium. Mikkonen examines several aspects of the comics medium with respect to the concepts of narratology, which makes this book a valuable source for further narratological studies of the comics medium. As Rimmon-Kenan states, "The inclusion of the medium within narratology has to be at least partly comparative, exploring the commonalities as well as the differences between media and the effect both have on the story, the text, and its narration" ("How the Model Neglects the Medium" 161). Therefore, comparing the texts created with different media will enable researchers to analyse the medium specific features of each besides their differences.

When compared with the studies conducted on the adaptations of novels to the screen, the adapted works in the comics medium seem to be neglected by adaptation theory (Vanderbeke 104). However, as graphic novels have had more serious subject matter along with aesthetic sophistication, this medium has also started to attract critics' attention more than ever. Therefore, comics are now examined regularly in distinguished newspapers and journals (106). Furthermore, as Paul Ferstl claims in

"Novel-Based Comics", "The comic adaptation of literary classics has already formed its own tradition" (60). It is stated that the trigger for the rising interest of the novel-based comics was the successful series *Classics Illustrated* by Albert Kanter Lewis. *Classics Illustrated* takes literary works as its basis. These series aimed to introduce the world of literature to teenagers and children by preserving the original storyline and drawing their attention through this medium. "With the rise of what has been termed the 'graphic novel' which backed the development of book-length comics dealing with 'serious' matters, the interest in collaboration with literature increased once more" (61). Therefore, when book-length comics started to address significant topics, this medium has begun to draw attention of a wider audience. The reason for other examples of the adaptations of literary works is similar to that of *Classics Illustrated*, which is to increase the awareness of the medium by visualizing literary works (61). However, the target audience is mostly adults and such adaptations "aimed at demonstrating the comics' potential for telling complex stories in a unique style— as an independent form of narrative visual art" (61). Thus, it is a good chance to introduce world classics to a whole new audience that prefer visual narratives over verbal ones.

The techniques that are used in the adaptation[1] of comics are similar to the techniques used in other multimedial works. During this adaptation process "the general plot" needs to be taken into consideration along with necessary reductions or additions to the adapted piece (Ferstl 62). For instance, regarding Heuet's adaptation of Marcel Proust's *À la recherche du temps perdu*, Ferstl states "Speech balloons are

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[1] When translation extends beyond the borders of linguistic translation, Roman Jakobson's concept of "intersemiotic translation," which refers to the non-verbal translation of a specific language, can also be used (114).

filled with text from dialogue in the novels, from free indirect speech, or with sentences from the context given in the original" (64). Ferstl observes that in addition to the verbal text of the comics taken from the source text, the narrative structure and the event sequence of the source novel has been used in the comics version by Heuet as he is adapting Proust's work (64). Therefore, considering the novel-based graphic novels, it is possible to be loyal to the source text despite certain reductions or additions related to the adaptation process. According to Vanderbeke, an adapted graphic novel's relation with its source text can be examined in order to discuss the concept of fidelity in addition to the examination of the originality of the adaptation (107). It can be claimed that graphic novel artists attempt to be faithful to the source text most of the time if the purpose is not to create a new story based on that source text. Nonetheless, because of the comics medium's sequential feature, it will have certain "poetics of absence", which reduce some parts of the source and arrange the story for its new medium (116). Therefore, the changes and their effects on the adapted narrative are also crucial when a novel-based graphic novel is examined.

The use of perspective in Jane Austen's *Pride and Prejudice* (1813) has been analysed in several studies. For instance, Halliday claims that "narrative perspective" in *Pride and Prejudice* has an important role in terms of creating dramatic tension, which is eminent for the main theme of the novel (70). Focusing on one of the major characters, Elizabeth Bennet, Halliday argues that through the manipulation of Elizabeth's perspective, the unity of the novel is maintained (65). Similarly, Morini states that from the beginning of the novel, Elizabeth emerges as a focal character although focalization is not solely restricted to her (46) in that the narrator has tendency to restrict certain narrative information mainly through Elizabeth while there are specific passages throughout the novel that are presented from external perspective or

from other characters' visions. As is pointed out by these studies, the use of focalization in *Pride and Prejudice* contributes significantly to the development of the story, which will be underlined by this thesis as well.

Focalization has been studied mostly with a specific focus on verbal narratives while there are only few examples of the examination of focalization in visual narratives. There is one such study on Ben Watterson's well-known comic strip *Calvin and Hobbes*. In *Fictions of Discourse*, Patrick O'Neil examines focalization in *Calvin and Hobbes* and argues that it "derives its comic effects very largely from a highly sophisticated use of focalization" (98). Each panel of the comics where Hobbes and Calvin are alone, Hobbes is portrayed as a real tiger. Also, the way Calvin sees Hobbes as a friend, or an enemy affects the focalization in the panels of the comic strip. However, if there are other characters such as Calvin's parents or friends in the panels, Hobbes is portrayed as a toy. Hence, the focalization in each panel changes from Calvin to other characters since how Calvin sees Hobbes is different than how other characters see it (98). O'Neil's study supports the argument of this thesis in terms of its emphasis on the significance of focalization in a visual narrative in the development of the story and in shaping the reader's response.

In another study, "Focalization in Graphic Narrative" (2011), Horstkotte and Pedri state "Focalization is the narrative tool that makes it possible for readers to experience what the storyworld is and feels like, thus ensuring their engagement with it" (349). This tool contributes to the narration of a text because visual narratives consist of clues for readers to perceive that events are seen through the perspective of a specific character (Kukkonen *Studying Comics* 39). Horstkotte and Pedri examine the way focalization is used in graphic narratives claiming that they "provide rich

examples for a sustained analysis of visual narrative processes, including those of focalization" (331). According to these critics, "Focalization, the filtering of a story through a consciousness prior to and/or embedded within its narratorial mediation, is a fundamental analytical concept in narrative theory" (330). This narrative tool enables readers to identify the distinction between the cognitive progress of a story by a character or a narrator and the narrating of that story (330). According to Horstkotte and Pedri, the distinction between focalization and narration has an important effect for the analysis of visual narratives such as *Maus* by Art Spiegelman, *Persepolis* by Marjane Satrapi, and *Watchmen* by Alan Moore "because it allows for the crucial distinction between one or several characters' experientiality of events and existents on the one hand and the narrator's reporting of them on the other" (350). Focalization is a crucial "concept for a visual or multimodal narratology in so far as it directs meaning and opens up the possibility for variance in meaning and mood" (351). Building up on such studies, this thesis aims to contribute to this rarely examined area of focalization in visual narratives by focusing on a graphic novel to explore how it uses focalization and the medium-specific differences between its employment in this graphic novel and the verbal narrative by Austen.

For this study, Austen's novel and its graphic novel adaptation have been chosen on the grounds that, as pointed out by other studies, focalization in the source text contributes to the development of the main theme of the novel in that focalization draws attention to the idea that the feelings of pride and prejudice play a significant role in shaping the ways in which people perceive the world around them. This being the case, if and how focalization is employed in the novel's adaptation to another medium emerges as a fruitful research question. A narratological examination of both of the novel and the graphic novel shows that the graphic novel adaptation of this novel

remains loyal to the source text by foregrounding the difference between narration and focalization, and yet, with different narrative tools.

This thesis is divided into five chapters. The following theoretical chapter will focus on *mood* and *voice* since the aim of this thesis is to examine the differences and the similarities between verbal and graphic narratives in terms of narration and focalization. In the first part of the theoretical chapter, Genette's definition of the concepts of "mood" and "voice" will be introduced in detail. In the second part of the chapter, after the generic features of the comics medium are introduced, Mikkonen's narratological examination of the graphic art and the focalization tools for graphic narratives will be discussed.

In the third chapter, *Pride and Prejudice* will be examined in the light of the distinction Genette makes between narration and focalization. The ways in which focalization supports the main theme and the development of the storyline of the novel will be discussed. It will be underlined that focalization contributes to the theme of the novel by rendering visible how pride and prejudice shapes the ways in which people see the world and one another.

In the fourth chapter, the Marvel Illustrated graphic novel adaptation of *Pride and Prejudice* will be analysed in order to explore whether the graphic novel pursues the distinction between narration and focalization as it is the case in the verbal narration. It will be argued that the graphic novel version of the novel also utilizes focalization to a similar thematic end. Yet, due to the nature of the comics medium, focalization in this text emerges through a close interaction between the visual and verbal dimensions of the graphic novel.

CHAPTER 2

THE DISTINCTION BETWEEN NARRATION AND FOCALIZATION IN VERBAL AND GRAPHIC NARRATIVES

The aim of this chapter is to discuss the distinction drawn by Gérard Genette in *Narrative Discourse* between narration and focalization in verbal narratives and then to look at Kai Mikkonen's *The Narratology of Comic Art* in order to explore the ways in which he employs this Genettean distinction in his narratological study of graphic narratives. Narratology that emerged around "the late 1960s" (Jahn 94) is "the structural theory and analysis of narrative texts" (94). The main concern regarding narratology has been not to "interpret literature but to investigate its structures and devices" (Culler, Foreword *ND* 8). The objective of narratology is "to describe the constants, variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies)" (Fludernik 8). Among the fundamental features of the study of narratology, narration and focalization are considered as two important elements. The difference between them is explained as "*Narration* is the telling of a story in a way that simultaneously respects the needs and enlists the co-operation of its audience; *focalization* is the submission of (potentially limitless) narrative information to a perspectival filter" (Jahn 94, emphasis in original). This distinction between narration

and focalization is essential for the aim of this thesis. In order to discuss these two elements in more detail, the present chapter focuses on the comparison of the narration and focalization distinction in both verbal and graphic narratives.

2.1. Focalization and Narration Distinction in Verbal Narratives

In the preface of his influential work, *Narrative Discourse: An Essay in Method*[2] (1980), Gérard Genette explains his methodology which is an inductive one through which he specifically focuses on the narrative in *À la Recherche du Temps Perdu*[3] by Marcel Proust. Genette maintains an approach in which he emphasizes the specificity of the literary work itself. Unlike the classical approaches in narratology that focuses mainly on abstracting a narrative grammar, the importance of considering the particularity of each narrative on their own is emphasized as in the case of his examination of a specific example. In Genette's analysis, he states this feature by underlining that "the *Recherche* illustrates only itself" (22). In this aspect, he is considered as one of the influential figures of the transition between the classical (structuralist) and postclassical approaches to narratology. Jonathan Culler states in the foreword of Genette's book that "Gérard Genette's *Narrative Discourse* is invaluable because it fills this need for a systematic theory of narrative" (7). By bringing a new perspective to the study of narratology, Genette contributes to the systematic theory of narrative texts. Culler also adds that everyone who reads Genette will figure out the fact that he became a more deeply perceptive analyst of narrative than before (Foreword *ND* 7). Furthermore, he considers poetics and criticism as

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[2] The original name of the work is *Discours du récit* (1980) written in French.

[3] *À la recherche du temps perdu* is "translated into English as *Remembrance of Things Past*" (*Narrative Discourse* 15)

interwoven concepts in the analysis of the work. He states that "[w]hat I propose here is essentially a method of analysis; I must therefore recognize that by seeking the specific I find the universal, and that by wishing to put theory at the service of criticism I put criticism, against my will, at the service of theory" (23). In his statement, Genette mentions his method of analysis that is reaching general conclusions by analysing specific extracts from Proust's work. Thus, criticism and theory are used to support each other.

Genette, first, explains the reasons for his choice of terms for his three-tier model of narrative analysis. He uses the term "*story* for the signified or narrative content" (27, emphasis in original) and the term "*narrative* for the signifier, statement, discourse or narrative text itself" (27) and the term "*narrating* for the producing narrative action and, by extension, the whole of the real or fictional situation in which that action takes place" (27). His analysis is built on the relationships among these three levels that are story, narrative, and narrating. What makes his model different from most of the previous ones is the addition of the level of narrating to his model. The reason for adding the level of narrating is explained as to emphasize the importance of the presence of a narrator. According to Genette, a narrative is not possible without the existence of a narrator (30). After clarifying the key terms of three levels of his model, he indicates that his preliminary focus is on narrative[4] since "the level of narrative discourse is the only one directly available to textual analysis, which is itself the only instrument of examination at our disposal in the field of literary narrative, and particularly fictional narrative" (Genette 27). Therefore, the focus on the narrative discourse is one of the distinguishing elements of his three-tier model.

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[4] Genette uses various terms for the level of "narrative" such as "discourse", or "the narrative discourse", or "the text" in his work.

In *Narrative Discourse: An Essay in Method* (1980), there are five chapters. The first three chapters are based on the temporal relationships between narrative discourse and story. These are "order," which deals with the question of "when,", "duration," which focuses on the question of "how long," and "frequency," which deals with the question of "how often." The fourth chapter, which focuses on what Genette calls "mood," deals, among other things, with the question of "who sees?" in the story and the final chapter, which is about the category named "voice,", explores the question of "who speaks?" in the story. For the aim of this thesis, Genette's concepts of mood and voice will be explored in order to be able to clarify the distinction between focalization and narration in verbal narratives.

2.1.1. "Focalization" as a Subcategory of "Mood"

Mood is related to the ways in which narrative information is regulated. It deals with the modal relationships between story and narrative discourse. Genette considers the grammatical meaning of *mood* given in the *Littré* dictionary useful. The term is defined as "name given to the different forms of the verb that are used to affirm more or less the thing in question, and to express … the different points of view from which the life or the action is looked at" (*Littré* Dictionary qtd. in Genette 161). He explains his aim with the concept of mood as, "(…) one can tell *more* or tell *less* what one tells, and can tell it *according to one point of view or another*; and this capacity, and the modalities of its use, are precisely what our category of *narrative mood* aims at" (162, emphasis in original).

Under the category of the mood, there are two main ways in which narrative discourse regulates the narrative information. The first one of these is "distance" and the second one is "perspective".

> "Distance" and "perspective," thus provisionally designated and defined, are two chief modalities of that *regulation of narrative information* that is mood – as the view I have of a picture depends for precision on the distance separating me from it, and for breadth on my position with respect to whatever partial obstruction is more or less blocking it. (Genette 162, emphasis in original)

These are the means of regulating narrative information at the level of narrative discourse. The first modality of the category mood is "distance". Genette starts his discussion by referring to Plato's classic distinction between *mimesis* and *diegesis*. Diegesis means telling with an authorial narrator's voice while mimesis means showing with the actions of an agent such as by the means of characters. Showing in the verbal narratives means the act of imitation of someone else's words. According to this distinction, it is inferred that some narratives are more diegetic than the others while some are more mimetic. However, Genette claims that since "(…) no narrative can 'show' or 'imitate' the story it tells" (164), narratives can only create "*the illusion of mimesis*" (164, emphasis in original) Thus, in the case of verbal narratives, mimesis actually corresponds to the degrees of diegesis. Genette undermines the previously common hierarchical relationship between these diegesis and mimesis by indicating that "showing" can be managed only through degrees of "telling" in verbal narratives (Mikkonen *NCA* 150). That is why a distinction between "narrative of events" and "the narrative of words" (164) is needed to be made since the former, "whatever its mode, is always narrative, that is, a transcription of the (supposed) non-verbal into the verbal" (Genette 165). Thus, the narration of events by a narrator in a written medium is unlike the performance of that event on stage as in drama, in which the events are enacted directly. The illusion of mimesis regarding the narrative of events cannot be set apart from the degrees of diegesis. Genette offers a formula to indicate the contrast between mimetic and diegetic narrative with an inverse ratio between the amount of the information and the presence of the informer. In this sense, mimesis includes

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"maximum of information and a minimum of the informer" (Genette 166) while diegesis includes maximum of the informer; that is, the reader is aware of a narrator/informer and there is a minimum of the information on its own. This means that in the most mimetic representations, the information is given directly with no or minimal interference of an informer. However, in the diegetic representations, the presence of an informer that transmits the information is felt rather obviously.

Under the title of narrative of words, Genette distinguishes three sub-categories related to the "states of characters' speech (uttered or 'inner')" (171). The first one is "narratized (narrated) speech" which is the most distant one because of its reduction of the speech in the source text. The narrator of the text directly gives an account of what characters say in a brief way instead of using the exact words of each character in each circumstance. Thus, the speech is reduced into an event. The second one is "transposed speech" in indirect version. Despite being more mimetic than the narratized speech, this type of speech does not assure the readers whether what the narrator reports are the exact words uttered by the characters or the emotions of these characters in the text (Genette 171). The existence of the narrator is still felt in the text. Furthermore, in "free indirect speech" which is the sub-category of transposed speech, the voices of the narrator and the characters are intertwined. In other words, they are heard simultaneously. The major distinctive feature of free indirect speech is that there is no declarative word such as "thought", "said", and "seemed" unlike common indirect speech situations. The uttered speech and the inner speech of the character and the narrator are intermingled in this type of speech. The third one is reported (or direct) speech which is the most mimetic sub-category of the narrative of words. In reported speech, the presence of a narrator is rarely felt, and it is as if the narrator left the speech only to the characters. Genette uses the term "immediate speech" instead of the term

interior monologue (173), which, he sees, as the most mimetic form of reported speech. An important distinction between free indirect speech and immediate speech is made to clarify possible confusion of the terms:

> (…) in free indirect speech, the narrator takes on the speech of the character, or, if one prefers, the character speaks through the voice of the narrator, and the two instances are then *merged*; in immediate speech, the narrator is obliterated and the character *substitutes* for him. (Genette 174, emphasis in the original)

Therefore, the maximum closeness between readers and characters exists in the instances of "immediate speech" because of the fact that while readers are reading the text, they tend to feel as if they were in the mind of the character that "obliterated" the narrator in addition to the impression of the disappearance of the narrator. However, in free indirect speech, the presence of both the narrator and the character is felt concurrently.

The second main modality of narrative regulation is perspective. For Genette, perspective deals with the question of "*who sees?*" (186, emphasis in original) and, it is in relation to this question that he uses the term "focalization" (189) which is one of his major contributions to the field. Instead of using the term "point of view" which, Genette thinks, creates an ambiguity in narrative analysis, he coins the term "focalization" in order to clarify the distinction between the one who sees and the one who speaks. The one who tells the story may or may not be the one from whose point of view the storyworld is seen. "Genette's treatment has the great advantage of dispelling the confusion between perspective and narration which often occurs when 'point of view' or similar terms are used" (Rimmon-Kenan *Narrative Fiction* 73). The one who speaks is related to the category of the voice while the one who sees is related to that of the mood. Genette adds onto what he means by his term as follow: "So, by focalization I certainly mean a restriction of 'field' – actually, that is, a selection of

narrative information with respect to what was traditionally called omniscience" (*Narrative Discourse Revisited*, 74, emphasis in original). Therefore, the restriction of the information imposed upon the audience is called focalization. When there is less restriction in the narrative, the audience are given more information, which indicates the cognitive aspect of focalization (de Jong 13). This technique is used in narratives for the purposes of focusing on a specific subject or event as well as drawing attention to the question of whose point of view adjusts the narrative information.

Genette identifies three types of focalization which are "zero focalization", "internal focalization", and "external focalization". The first type refers to situations in which there are no restrictions regarding the narrator's ability of seeing. This type of focalization is commonly known as omniscient point of view. The second type of focalization, which is the "narrative with internal focalization" (189), restricts readers to the information that is present in the text and available solely for the characters to see. Genette uses the term "focal character" to identify the specific character from whose perspective readers see the storyworld. Thus, readers are restricted to the events, situations, or characters that only the focal character witnesses. The internal focalization is also divided into three subcategories, which are "fixed", "variable", and "multiple". The first subcategory refers to situations where there is only one focal character. Thus, each and every occurrence in the text is processed by and reflected through the consciousness of a single focal character. The second subcategory, variable internal focalization, means having more than one focal character in a narrative. So, different focal characters take turns at the restriction of the narrative information. The third category is multiple internal focalization which means that "the same event maybe evoked several times" (190) from the points of view of several focal characters. Thus, this situation brings out multiple perspectives of the same event in a

narrative. The third type of focalization, which is the "narrative with external focalization" (190), restricts the narrator with the events or subjects that exist in the outer space of the storyworld. The narrator of external focalization delivers less than what characters know (Edmiston 731). Therefore, readers are limited with the external world that is narrated by the narrator without any indication of the characters' thinking processes or emotions.

In a narrative text, it is possible to have more than one of these types of focalization. As Genette puts it, "[a]ny single formula of focalization does not, therefore, always bear on an entire work, but rather on a definite narrative section, which can be very short" (191). Therefore, depending on the genre or the purpose of the text, a combination of both internal and external focalization may or may not exist in certain parts of the narrative. One of the exceptions to this situation is that "Internal focalization is fully realized only in the narrative of 'interior monologue' or in that borderline work, Ronne-Grillet's *La Jalousie*, where the central character is limited absolutely to – and strictly inferred from – his focal position alone" (193). Thus, in a case when there is a narrative with an interior monologue, which has a strict internal focalization, it requires the narrative to be limited only to the perspective of the focal character and not to have any description of that focal character from the outside. Another example for a focalization that might be strictly internal are the novels that use the technique of stream of consciousness, which focuses on the way characters' minds work instead of their actions, as in the literary works of James Joyce, Virginia Woolf and Marcel Proust. That is one of the reasons why Genette and other theorists consider "the novel of consciousness as the purest example of internal focalization" (Fludernik 79).

Genette recommends a technique that might be used to determine whether there is internal focalization in a narrative text or not. He draws on from Roland Barthes, who is also one of the eminent theorists in the field:

> According to Barthes, this criterion is the possibility of rewriting the narrative section under consideration into the first person (if it is not in that person already) without the need for "any alteration of the discourse other than the change of grammatical pronouns." Thus, a sentence such as "[James Bond] saw a man in his fifties, still young-looking…" can be translated into the first person ("I saw …") – and so for us it belongs to internal focalization. (193)

In this example, despite the fact that the focal character is Bond, the narration is in the third person. Thus, the one who sees is Bond while the narrator is not Bond himself but someone who tells the story from the outside. Then, Genette continues with his example for the external focalization in a text. "On the other hand, Barthes continues, a sentence like 'the tinkling of the ice cubes against the glass *seemed* to awaken in Bond a sudden inspiration' cannot be translated into the first person without obvious semantic incongruity" (193, emphasis in original). Thus, this example displays a sentence that creates some inconsistency with its meaning if it is written in the first person. This means that it is the external focalization showing what is on the outside. However, it should be taken into consideration that this technique of turning the sentence into first person does not always work. Genette also draws attention to the possible confusion between "the two instances of the focalizing and the narrating, which remain distinct even in 'first-person' narrative, that is, even when the two instances are taken up by the same person (except when the first-person narrative is a present-tense interior monologue)" (194). Therefore, it should not directly be assumed that each situation of first-person narration means that narrator is the focal character. This narrator who is normally not capable of reaching the thoughts or emotions of other characters at his/her own narrative level, may not be capable of having access to those of his/her own.

In order to indicate the variations in focalization, Genette introduces two key terms which are "paralipsis" (195) or lateral omission and "paralepsis" (195). These two infractions are defined as alterations (210). "The two conceivable types of alteration consist either of giving less information than is necessary in principle, or of giving more than that is authorized in principle in the code of focalization governing the whole" (195). Thus, the difference between these two kinds of change in focalization is that in the cases of paralipsis, there is restriction of the information that is known by the narrator in that it is not shared with the readers while in the cases of paralepsis, there is extra information that is not related to the focalized narrative in that particular time of the storyworld. Therefore, these alterations regarding the focalization types lead to polymodality in narratives.

The cases of polymodality are mostly seen in autobiographical narrations and detective fiction narratives. The narratives with polymodality have one narrator who is also the hero and the focalization in these kinds of narratives might be through a hero or through a narrator who gives an account of his or her situation at a certain moment in the story (Genette 198). For instance, in *Jane Eyre*, there are a lot of moments in the novel where the older Jane (i.e. the narrator) limits herself to the information the younger Jane knows at that moment of action in the past. Thus, in a narrative the modality may be changeable according to the situation for the sake of creating a sense of suspense and curiosity. The focalization in bildungsroman conventions depends on whether the restriction of the information stems from the present day of the storyworld or the past days of the younger selves of the focal character. Therefore, in a narrative, depending on the extent and/or the type of narrative information to be given to the reader, the modality changes.

To summarize, Genette's concept of mood is based on the relationship between story and narrative discourse. This relationship is examined through two main modalities that are used to regulate the narrative information. These two modalities are distance and perspective. Under the category of perspective, Genette coins the term "focalization", which is one of his major contributions to the field of narratology. The concept of focalization enables one to make a distinction between the one who speaks and the one from whose perspective the narrated events are seen since these two features of a story do not always correspond in the narrative discourse.

2.1.2. "Narration" as a Subcategory of "Voice"

Voice is related to the way narrating is involved in the narrative discourse as well as the one who narrates the story. It deals with the relationship between the narrating and the story. This relationship between the narrator and the story she/he tells is explored by examining the narrative discourse because it is the only level that is available for direct analysis.

Genette emphasizes the fact that the narrator in a narrative fiction does not mean the author herself or himself. The narrator has the role of narrating, which is another attribution within a narrative by the author (213). A narrator is just one of the productions of that author like characters (de Jong 39). Therefore, it is important not to directly associate the author with the narrator. Besides this distinction, it should be added that the narratee in a narrative does not refer to the actual reader but the "receiver of the narrative" in the text (Genette 215). Genette identifies three elements of voice that function at the same time. These elements are "time of the narrating," "narrative level," and "person". The relationship between the story and the narrator is explored through these three elements.

The first element of voice is "the time of the narrating," which focuses on the temporal position of the story in relation to the act of narrating. In a narrative, there must be certain time expressions that belong to "present, past, or future tense" in order to indicate the time of a story that is told (Genette 215). Therefore, to express the time of the narrating, there are four temporal locations of narrating which are subsequent, prior, simultaneous, and interpolated. Firstly, subsequent narration is the classical position of the past tense narrative. In this subsequent position, the gap between the time of the narrating and the time of the story is not always indicated. "The use of a past tense is enough to make a narrative subsequent, although without indicating the temporal interval which separates the moment of the narrating from the moment of the story" (Genette 220). Thus, since the events are told successively, the temporal gap does not create a matter of question by readers. Also, when a story, especially in a bildungsroman, reaches to its ending, the temporal distance between the narrator as the hero and the narrator usually becomes smaller. The temporal position of the story comes to the level of the narrator. "(…) the temporal (and spatial) interval that until then separated the reported action from the narrating act becomes gradually smaller until it is finally reduced to zero: the narrative has reached the here and the now, the story has overtaken the narrating" (227). Thus, the temporal positions synchronize at the end of the text. Secondly, the prior narration is the predictive narrative which is mostly given in the future tense. The narrator sounds as if the events are being anticipated. Thirdly, simultaneous narration is the narrative in which the time of the narration and that of the action in the story take place at the same time. Usually, a present tense narrative is used in this type of narrating. Lastly, interpolated narrative is when the temporal position of narration is inserted between the moments of action as in epistolary novels (Genette 217).

The second element of voice is the narrative level. Genette differentiates between the level of a story told by a narrator and that of the narrator. It is important to be aware of the level distinction between the act of narrating and the story that is narrated. Genette defines the difference in narrative levels by claiming that "*any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed*" (Genette 228, emphasis in original). "Narration is always at a higher narrative level than the story it narrates" (Rimmon-Kenan *Narrative Fiction* 94). The events that are told in the first level of narrative storyworld are called as diegetic or intradiegetic. The narrator that narrates the first level, which is the diegetic level, is called an extradiegetic narrator. The extradiegetic narrator does not indicate a character that is inside the story. When a story is told by an extradiegetic narrator that is absent from the storyworld, that narrator is at the first level of the story, which is the diegetic level. The narrative in the second level is called metadiegetic, which indicates another story told within the main story by one of the characters at the diegetic level. Thus, when a character in the story of an extradiegetic narrator tells a story, that character's story creates the second level narrative, which might include stories within stories. The intradiegetic narrator's story is called a metadiegetic story. "The prefix *meta-* obviously connotes here, as in "metalanguage," the transition to the second degree: the *metanarrative* is a narrative within the narrative, the *metadiegesis* is the universe of this second narrative, as the *diegesis* (according to a now widespread usage) designates the universe of the first narrative" (Genette 228, emphasis in original). Therefore, there is a hierarchical relationship between the levels of the narrator and the storyworld constructed by that narrator. For instance, when a character remembers an event from his or her childhood and starts narrating that past memory in the story, she/he creates a metadiegetic level.

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When a narrator tells a story, the characters in that story are most of the time unaware of their part as characters of a storyworld since there is a hierarchical relationship between the separate narrative levels of the narrator and narrated events. However, the hierarchy between two levels is sometimes violated by the narrator who steps into the characters' universe or by the character who intrudes into the narrator's universe (de Jong 33). Genette calls these violations of narrative levels metalepses (234). The violation of narrative levels means "any intrusion by the extradiegetic narrator or narratee into the diegetic universe or by diegetic characters into a metadiegetic universe" (235). If the intrusion to the story is made by the author himself or herself, it is called author's metalepsis (234).

Lastly, the third element of voice is the person. Genette states "Readers may have noticed that until now we have used the terms 'first-person--or third-person-narrative' only when paired with quotation marks of protest" (243, emphasis in original). The reason for his protest of these terms stems from their ambiguity. In order to be able to distinguish whether a character in the storyworld or a narrator who is not one of the characters tells the story, the usage of such terms first needs to be eliminated. Moreover, the anthropocentric ideology that creates the illusion of a narrator's identity as just a human being is also eliminated with Genette's terminology. Since the narrator might be an animal or inanimate object, the usage of the "person" to define a narrator is problematic (Genette 244). The assumption that a narrator is a human might cause inaccurate reading of a text. Thus, the usage of the terms that are free from these kinds of indications is essential for an accurate reading. Genette uses specific terms to identify the narrator's position in terms of its narrative level ("extradiegetic" or "intradiegetic") and its relation to the story ("heterodiegetic" or "homodiegetic"). Two types of narrative discourse are distinguished according to the relationship of the

narrator with the story, indicating whether the narrator is in the story as one of the characters or is not present in the story. If a narrator is absent from the story she/he tells, that narrator is called "*heterodiegetic*" (245, emphasis in original). If a narrator is present as a character in her/his story, the narrator is called "*homodiegetic*" (245, emphasis in original). In other words, if the narrator is not a character in the narrated story, she/he is a heterodiegetic narrator. If the narrator is a character in the story, then, she/he is homodiegetic narrator. In heterodiegetic narrations, it is clear that the narrator is absent from the storyline while in homodiegetic narrations, the presence of the narrator differs from one text to another because "[a]bsence is absolute, but presence has degrees" (Genette 245). The degrees of the presence of a narrator in a story might be examined in texts that have homodiegetic narrators such as Nick Carraway in *The Great Gatsby* (1925) or Dr. Watson in *The Adventures of Sherlock Holmes* (1892). Thus, the difference related to the degrees of the presence of a narrator creates additional two types of narrative, which indicates the position of that narrator according to the level of the story. Then, according to the narrator's position, four main types of status are defined. If a narrator who is telling the story of the first level, i.e. diegetic level, the narrator is called *extradiegetic*. When this extradiegetic narrator is not one of the characters in the story of the diegetic level, it is called "*extradiegetic-heterodiegetic*" (Genette 248). When the extradiegetic narrator is one of the characters in the story at the diegetic level, as seen mostly in autobiographical narratives, it is called extradiegetic-homodiegetic (248). On the other hand, if a narrator belongs to the diegetic level as one of the characters in the story of that level, the narrator is called *intradiegetic*. This means that the narrator and the story occupy different levels because that character's story creates the metadiegetic level. When an intradiegetic narrator, who belongs to the diegetic level, does not take place in his/her story as a

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character, it is called "*intradiegetic-heterodiegetic*" (248). When an intradiegetic narrator participates in the stories that she/he narrates, it is called as "*intradiegetic-homodiegetic*" (248). Therefore, "[b]oth extradiegetic and intradiegetic narrators can be either absent from or present in the story they narrate" (Rimmon-Kenan *Narrative Fiction* 98). When the narrators are present, at least in some parts, in the story narrated, they are called homodiegetic. However, when the narrators are not present in the story narrated, they are called heterodiegetic.

To summarize, Genette's concept of voice is a means of exploring the relationship between story and narrative discourse. This relationship is studied through three elements which are the time of the narrating, narrative level, and person. Each of these elements consists of some sub-categories, which constitute the basis for a thorough analysis of narrative texts in terms of what Genette calls voice.

2.2. Focalization and Narration Distinction in Graphic Narratives

The Narratology of Comic Art (2017) by Kai Mikkonen will be used as a theoretical basis for the study of narrative discourse of the graphic narratives. Firstly, in order to clarify the key concepts of the comics medium, the generic features of comics will be explained. Then, Mikkonen's discussion related to the narrative analysis of comic art will be examined.

2.2.1. Generic Aspects of the Comics Medium

The popularity of comics and graphic novels has been steadily increasing for the past five decades. Graphic novels emerged around the late 1970s, and since then the genre has been flourishing. Karen Green, who is a librarian at Columbia University, mentions the fact that "graphic novels are the most frequently requested material in our Ivy League request system" (qtd. in Chute, *Why Comics* 10). Thanks

to their multimodal nature, the works that were produced in the comics medium include varied topics and that is why these works are addressed to a wide range of people. With the rising recognition of the graphic novels, the scholarly interest in this genre has also expanded and the analysis of the works produced under the category of this medium has gained importance.

While comics was initially seen as a "humorous drawing", the perspective towards the medium began to change in England with John Leech's "Substance and Shadow: Cartoon, No:1" (1843), in which poor children and adults explore an exhibit of cartoons for a contest for nationalistic paintings to be selected for the newly restored New Palace of Westminster (*Figure* 2.2.1.1). The intended aim of the cartoon was to emphasize that the government should have paid attention to the poverty of the citizens instead of focusing on the decoration of the palace. The social message of this visual medium was well received by various people. After this cartoon was published, many cartoons that had the similar purpose were also published (Chute *Why Comics* 11). The utilization of comics as a visual expression tool to address a considerable number of issues raised public awareness. Thus, the revolution regarding the recognition of the medium started especially when people realized that social issues could be addressed as well as for the purposes of entertainment by means of comics.

SUBSTANCE AND SHADOW.

Figure 2.2.1.1. John Leech. "Substance and Shadow: Cartoon No: 1", England's *Punch*, July 15, 1843.

A medium is defined as a means of expression and communication. According to Jensen, "A medium is constituted in three ways: (i) it is a mode of communication, (ii) it relies on a particular set of technologies, and (iii) it is anchored in society through a number of institutions" (qtd. in Kukkonen 4). Comics is a mode of communication since it includes telling stories or jokes in a specific form that uses sequence, images, and words. In addition, comics books depend on the current technology for the print and the layout of the book. However, with the expanding digitalization of comics and the increasing number of web pages for it, new type of technologies will be likely to be introduced for the medium (Kukkonen 4). Thanks to the availability of technological sources, the social and political events are released to the public faster than before. "One reason for comics's growing popularity in the years since 9/11 is likely the fact that we exist in the most visually amplified era in recent memory, through our regular interaction with countless different kinds of images, including videos, GIFs, digital photographs, and myriad visual interfaces online, in addition to

print" (Chute *Why Comics* 31). Over the last thirty years, the number of graphic novels has consistently increased thanks to contemporary cartoonists who have been inspired by their predecessors and have continued to produce enthusiastic long forms of comics (Duncan and Smith 70). As people are able to interact with comics through different types of media, the recognition of it as a medium has reached its peak and resulted in the golden age of the comics medium.

Comics is an umbrella term that contains numerous types of ideas and visuals. The content of these visuals and ideas depends on creators, who own various tastes (McCloud 6). In *Understanding Comics*[5], McCloud gives the definition of comics as "Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer" (9). There is a special focus on the importance of the sequence in the medium of comics. Thus, the definition by McCloud explains the main objective of the comics medium, which is to express its message through visuals and words that are ordered in a certain way to trigger a creative reaction on the part of the audience. Will Eisner, called as the father of the graphic novel by numerous critics, is known with his euphemism "sequential art" for the comics medium (7). In his description of the medium, Eisner emphasizes the literary features of the comics medium (Chute *Why Comics* 18). He underlines the importance of sequential expression because without a certain sequence, individual images aiming to form a story would fail to have a meaningful narrative content. The language of comics depends on a visual experience shared by both creator and reader (Eisner 7). That is why, the unity of the visuals given in a comics has a crucial part

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[5] Scott McCloud's *Understanding Comics* (1993), written in the medium of comics, explains the features of the comics and the history of the comics medium.

considering its story. Therefore, when more than one image is put in a sequence, they are converted into the works of comics.

The comics medium creates and arranges the overall view of the page by compiling various moments so that it manages to turn time into space as often commented by Spiegelman[6] (Chute and Jagoda 4). Eisner is the one who used the term "graphic novel" for the first time to define his work, *A Contract with God and Other Tenement Stories* (1978), which includes four stories written in the medium of comics. Subsequently, the term graphic novel has been used to define several comics book stories that are compiled as in the form of a book-length comics in addition to being a "label that could distinguish serious, adult work from comics for children" (Chute "Comics as Literature" 462). Readers of a graphic novel perceive the message that is given on each page through a mental process that requires them to connect the visuals with written text through a specific syntax of the comics medium. The whole activity of reading comics relies on various perceptual proceedings of examining the images on a comics page, which are a consecutive sequence of panels as well as a single composition (6). On each page, the medium includes panels (or frames) that contain visuals, text boxes and speech or thought balloons in them, in addition to gutters, which are spaces dividing the panels and generating the time between them. Comics is seen as "a visual-verbal medium" (Chute and DeKoven 768). In other words, it is based on the connection between image and word. Since it combines these two different means of communication, the comics medium is regarded as "a hybrid medium" (Chute *Why Comics* 31). A meaningful narrative emerges thanks to the carefully chosen visuals and words in the medium of comics. If words and images are handled professionally,

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[6] Art Spiegelman is one of the most famous comic book writers. He won a special Pulitzer Prize in 1992 with his graphic novel *Maus* (1991).

the graphic novel becomes a perfect form that integrates the best of both worlds, which are "the power of the word and the power of art" (Beahm 22). Therefore, both verbal and visual clues are required to be interpreted altogether in order to have an accurate reading.

McCloud states that "Words, pictures and other icons are the vocabulary of the language called comics" (McCloud 47). With its special language, the decoding of the medium displays some exclusive features. Visuals are the "received information" that do not require a level of literacy in a certain language in order to be understood while words are the "perceived information" that require time and a level of literacy in the language written to decipher the conceptual figures of that language (49). The visuals on each panel represent "a pregnant moment" of an action, which refers to the crucial part of the situation (Kukkonen 14). Thus, the visual on each panel is to be chosen with a careful point of view so that it displays the critical point of the action. Eisner states that "It is the 'visual' that functions as the purest form of sequential art because it seeks to employ a mix of letters and images as a language in dealing with narration" (128).

Besides its main purpose as a panel that is to have objects and events, the border of a panel is also used as a piece of the written language of "sequential art" (Eisner 44). These borders of panels control the time in comics. Also, the shape or the size of the panels might influence the readers' experience as they are reading the graphic novel. Thus, according to the requirements of the narrative of comics, the most appropriate panels are chosen to be used among various types (Eisner 51). In addition, the sequence of the panels is fundamental since it indicates the story line of the plot in a certain order that is created by the writer. The sequence is mostly from the left side

to the right and from the top to the bottom of the page unless some other related indication is given on the page. Thus, when an artist wants to use a different perspective between the panels, the sequence of reading may be changed. However, these possible changes are to be marked on the comics page so that when readers look at it, they perceive the necessary key icons or certain prompts on the page and keep track of the precise sequence of the story.

In *Graphic Storytelling and Visual Narrative* (1996), Eisner states that "In comics, no one really knows for certain whether the words are read before or after viewing the picture. We have no real evidence that they are read simultaneously. There is a different cognitive process between reading words and pictures" (59). Since each element of the comics medium has an important function in the cognitive process of reading comics, they all need to be considered as a whole for the sake of the unity in the comprehension of the message given in each panel. Art Spiegelman clarifies that "The compression of ideas into memorable icons gives cartoons their ability to burrow deep into the brain" (qtd. in Chute, *Why Comics* 30). Therefore, each feature in the comics medium aims to support the cognitive process of readers' understanding of the narrative.

Among these features that contribute to a meaningful narrative, facial appearances of the characters play a significant role, too. They convey characters' emotions, reactions, and ideas in the narrative. "Faces and emotions offer readers access into the mental operations that go on as characters encounter each other and as they evaluate events in relation to the stake they have in the situation" (Kukkonen 16). This way, readers try to comprehend the story on each page while reading text boxes and speech balloons with the aim of forming a valid association among them.

Therefore, a narrative appears when the speech bubbles are read, and the entire page is examined thoroughly. Since there are certain clues on each page, readers make interpretations on the basis of each of these essential features (32). These features prompt a better understanding of the story that is being narrated. "Chute assumes that drawing things as well as describing them in words somehow makes them more real and present to the reader" (qtd. in Amy J. Elias 580). Thus, readers of the comics medium pay attention to the visuals as well as the words. The medium intrigues the people who would like to read a story as they look at the visuals of it. Hillary Chute calls this feature of the medium as "immediacy of comics" since the message aimed to be given is more direct compared to texts produced solely in the verbal medium. Cartoonist Joe Sacco states that "there is an inherent power in the immediacy of an image" (qtd. in Chute *Why Comics*). In other words, the comics medium entails the process of visualizing the narrative content. Therefore, visualizing the events happening in a narrative is done in comics for readers and "[a]n image drawn becomes a precise statement that brooks little or no further interpretation" (Eisner 122).

In addition to original works produced in the comics medium, there is a wide range of adaptations especially from classical literary works. When these classical works are adapted to a contemporary framework, they gain a new way of being understood by a possible new set of readers. Furthermore, when a novel is converted to another medium, the lexical choice is to be appropriate for the purpose of fidelity in adaptation. This also means cutting off some of the passages for the sake of appropriateness to the new medium. This situation inevitably leads to certain changes in the text and the amount of loyalty to the source text depends on the adapters. According to Kukkonen, a graphic novel transmits its message via images and proportionately fewer vocabulary items compared to a novel. Thus, as the medium of

a literary work changes, it brings about certain kinds of alterations between the source work and the adapted work.

2.2.2. Focalization and Narration in Graphic Narratives

The comics medium has come to be recognized as a significant research field. The number of the studies done regarding comics has also recently increased in accordance with the importance given to this field. The focus of research has been stated to shift from monomodal literary works to the notion of multimodal works. For instance, a novel, without any illustrations, is considered a monomodal text, which uses only words for expression while a graphic novel is considered a multimodal text because it "combine[s] words and images, plus the panel arrangements that are used to imply temporal sequence" (Kukkonen *Contemporary Comics* 35). Kress and van Leeuwen define multimodality as "the use of several semantic modes in the design of a semiotic product or event" (20). Comics is a type of multimodal storytelling because it emerges out of the combination of multiple semiotic resources (Kukkonen *Contemporary Comics* 36). In comics both images and words "come together to serve the purpose of telling a story" (36). Thus, as comics presents us a story, the medium actively utilizes all of its elements, which are sequences, images, and words.

Kai Mikkonen is one of the scholars who are interested in studying the narratological aspects of graphic art. In *Narratology of Comic Art* (2017), he focuses on building "a systematic theory of narrative comics" as well as revising "narratological concepts and approaches through the study of narrative comic" (2). He investigates narration and focalization as some of the key narratological concepts and discusses Gérard Genette's certain typologies of narrative elements which are

specifically related to "the narrator, narrative level, focalisation (perspective), and temporal order" with respect to comics (3).

According to Mikkonen the types of focalization which are identified by Genette as internal, external, and zero-level are too strict to be used in the analysis of graphic narratives (139). Mikkonen summarizes Genette's typology as follows:

> Internal focalisation, whether fixed, variable, or multiple in kind, involves a perspective that is limited to some character's mind. External focalisation, in contrast, is spatially limited to the role of the witness, without direct access to characters' psychology. Finally, zero focalisation, which Genette sometimes also calls 'omniscient focalisation' or 'non-focalized narrative', gives the illusion that the narrative perspective is spatially unlimited. (Mikkonen 151)

In addition to Genette's typology regarding focalization, Mikkonen claims that "the *relation* between what the characters are presumed to be seeing and the image field as a whole" needs to be added to the visual narratives (151, emphasis in original). In order to specify the term focalization for its employment in graphic narratives, Mikkonen states that he will utilize "a notion of focalisation that is restricted to the information that the narrative conveys about the spatial and physical point of observation, the sensory range of that position, and the spatio-temporal position of the focalised, that thing which is perceived" (152). In comics, the actions of characters are literally shown in comparison to the verbal narratives. Thus, this situation leads to a new category that deals with "what is shown" in a narrative (152).

Mikkonen gives three reasons for the modification of Genette's distinction between narration and focalization within the multimodal status of comics. The first reason is related to the question of who sees because in comics, narrative can be regulated through words and images. Thus, two different modal levels are used at the same time during the process of narration. Moreover, focalization is conveyed visually by means of a series of changes in perspectives between the images from narrator's

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gaze and the object of looking at different viewpoints (153). The second reason is related to the question of who speaks because the narrator in the verbal narratives must be adjusted to that of the visual narratives. Both verbal and visual clues indicate the perspectival filtering in a narrative of comics. Therefore, the narrator might be present both visually and verbally in graphic narratives. However, the comics that has no verbal information is the exception for this case. This exception leads to the last reason which is related to a new set of questions regarding what is shown in a narrative. Showing is a crucial element in narration. Unlike in verbal narratives which do not include any illustration, showing has a main role both literally and figuratively in comics narratives because the illustrations in comics represent characters, their world, and their actions (Mikkonen 77). Showing is directly present in comics narratives. Therefore, the category of "what is shown" needs to be added because of the possible narratives that has no words and visualized with the medium of comics.

> In comics, therefore, the processing of narrative information involves paying attention not just to the distinction between *Who perceives?* And *Who narrates?* but to the interplay between a narrative voice, a verbal focaliser, a centre of visual perception (the visual focaliser), a centre of attention (the visual focalized), and the image field seen in the picture frame. (Mikkonen 154, emphasis in original)

Thus, the inclusion of a third category is necessary so that the typology is consistent with multimodal nature of the comics medium. Comics medium requires readers to combine perceptual information from various semiotic means in ways which are both resemble and differ from other types of multimodal or visual narration. Numerous visual techniques such as colouring style, lettering, and the shapes of speech/thought balloons are employed as a means of focalization in multimodal and visual narratives. These medium-specific features do not have precise equivalents in literary discourse (154). "In comics, the reader may conceive propositions about the presented world both in terms of verbal clues (or metaphors of visual perception) and graphically

rendered (literal) visual perception" (155). Thus, the narration in comics differs from that of written literary narratives. That is why these differences are to be taken into consideration while analysing a visual narrative in terms of its narratological features. "In comics storytelling, as in film, the point of view may always remain impersonal or ambiguous in terms of its possible subjectivity, but the image necessarily reveals a spatial point from which something (the focalised) is perceived" (156). As one of its functions, graphic style shows "a particular character's world view, perception, and habit of thought" (119).

When a character in narrative fiction, irrespective of the medium, sees something, the object that is seen is usually given and comprehended in the framework of the ideas, feelings, and experience of that character (157). However, as each medium has its own specific features, the description of perception in visual narratives is understood differently from that of written narratives. The scale of visual focalization is especially flexible in terms of the binaries in the categories of literary narratives such as internal focalization/external, or the focal character/the narrator. "Rather, it reflects varying degrees of congruence and divergence between a character's point of view and the reference world of the narrative, as well as the fact that comics can use internal and external viewpoints at the same time" (165). Thus, the perspective might change from one panel to the other one in accordance with the changes in the degree of subjectivity. "The most common techniques of subjective focus of perception, in comics as in film, comprise the various ways in which the character's positioning in a given image or sequence— in relation to the frame and what is shown in the images—suggests a subjective narrative perspective" (165).

Mikkonen uses "Manfred Jahn's (2003) list of the five most important subjectifying filmic devices" as the basis to formulate different types of focalization in comics (166). However, the certain filmic terms need to be changed for medium-specific features such as the usage of "panel" or "image" instead of "shot". Among a range of various possible options regarding focalization in comics, these five categories are used as the most useful to "enable comics storytelling to fully exploit the distance between a self who speaks, a self who sees, and a self who is seen, or the split between a narrating and an experiencing self" (170). The first category is "the point-of-view image (or sequence) (POV)" (166). When compared to other four categories, POV is "the most internal, direct, and subjective perspective". It adopts the position of the viewer and this way, "the image frame functions as the representation of someone's gaze and a field of vision" (166). POV is effective when the focus of attention of a character is given directly in a panel. However, this technique cannot be used broadly because of its main difficulty, which is that the character whose viewpoint is displayed in the frame could never be seen in any image other than from a reflection or a mirror (167). The second one is "the gaze image," which is "a picture of a character looking at something" (167). It is mainly an image that employs an external perspective, and it displays an object that cannot be seen in the same panel with the character who looks at that certain object; thus, this technique draws the attention to perception (167). In visual narratives, there are continuous indications of characters' glances in addition to facial expressions that enable readers to connect to the subjectivity of characters. Also, the direct gaze of a character is another important aspect of this category of gazing. The direct gaze means that the characters in a panel look directly at the readers and it is claimed that this technique intensifies narrativity by indicating a heightened level of participation from the readers (167). The third

category is "the eyeline image/match cut" which is a combination of a POV image that is preceded or followed by a gaze shot. "Thus, the gaze image cues the audience into interpreting the preceding or the following image as a POV image" (167). The fourth category is "the over-the-shoulder image" that is "a less direct and less internal means of subjectification than the point-of-view image" (168). This technique displays the viewpoint of the character through following the movements of that character. Therefore, some parts of the character from whose perspective the object is seen is also present in the frame. "In comics, the image may be shown, for instance, from behind a character's back, close to the character's viewing position, or in conformity to the character's direction of looking" (168). Thus, the character's fingers, shoulder, or back might be drawn at the edge of the frame in order to indicate the subjective perspective in addition to heightening the connection of the readers with the characters' perspectives (168). The last category is "the reaction image," which shows the way a character reacts to what has just been seen by him/her (168). It is very similar to the gaze image since the reaction image draws attention to the viewpoint. However, it is done, retrospectively, after the act of perception or viewing (168). A character's facial expressions provide readers with textual clues that express an important emotion or thought as good as speech balloons. Therefore, the message that is aimed to be given with words can also be conveyed through images.

"All these techniques and devices amount to an extremely complex scale of intermediate positions between clearly subjective and clearly non-character-bound perspectives" (168). This explains the predominance of "free indirect perception" in comics in that most of the time the techniques used in comics "may allow the reader to look deeply into the character's field of vision, even limiting the view to the range of perceptions available to some character, while at the same time retaining the sense

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of a hypothetical viewing position that does not belong to any character" (169). Mikkonen also draws attention to the significance of the interplay between words and images because, except for wordless comics, "the effects of all visual techniques of subjectification are accentuated, complemented or contrasted by verbal narration" (170).

Narration considering the graphic narratives consists of multimodal features which is mostly based on the combination of words and images in sequenced panels. Depending on the narrative content, the narrator may or may not be present in the panels. According to Mikkonen, "while more sustained verbal narration is crucial in many comics today, comics rarely show narrators in the images in their role of narrating" (*NCA* 132). Therefore, even if the narrator is not physically displayed in the frames, the verbal narration provided by that narrator is important for the story. The speech of a narrator is given in word boxes which are different shapes from the speech balloons of the characters. Mikkonen also states that "Certainly, dialogue in comics is always mediated, for instance through layout, style of writing, or speech balloons, perspectival choices (point of view images), or the narrator's discourse that may filter and interpret the speech" (*NCA* 133). The role of word boxes is to indicate that these are the lines of the narrator even in the situations that the narrator is not shown in the panels. In the comics medium, panels, speech balloons, and colouring of the pages also have essential roles in the narration process because these inform the verbal content of that story.

Furthermore, free indirect discourse can also be transferred into visual narratives despite certain medium-specific challenges. Mikkonen states that "FID [free indirect discourse] entails, without being clearly internal or external, both a reference

to the perceiving subject (the character) and the narrating instance (the narrator)" (*NCA* 209). Therefore, the employment of free indirect speech can be found in speech boxes along with the narrator's comments or lines. The utilization of free indirect speech supports focalization in subjectifying the narrative information.

To conclude, in the light of Mikkonen's theoretical discussion it becomes clear that the distinction Genette makes (in relation to verbal narratives) between the questions of who speaks (narration) and who sees (focalization) needs adding a third question of what is shown when it comes to the analysis of comics. Furthermore, since comics is multimodal, we need to consider the interaction between words and images. Therefore, in order to process how narrative information is regulated in comics, one needs to pay attention to the interplay between the following: "narrative voice," "verbal focalizer," "centre of visual perception" (i.e. visual focalizer), "centre of attention" (i.e. the visual focalised), and "the image field seen in the picture frame" (154). The major visual techniques of suggesting a subjective/restricted perspective are "the point of view image," "the gaze image," "the eyeline image/match cut," "the over-the-shoulder image," and "the reaction image" (167).

CHAPTER 3

FOCALIZATION IN JANE AUSTEN'S *PRIDE AND PREJUDICE*

"First Impressions" was the original title that Austen chose for *Pride and Prejudice* (1813). "Cadell and Davies, respectable publishers, had refused George Austen's[7] offer on November 1, 1797 of the manuscript of *First Impressions*" (Fergus 19). This incident is just one of the many examples of how challenging it was for women writers to find a publisher for their completed manuscripts in the time period in which Austen lived. However, she was determined to achieve her life-long dream to become a published author despite all the obstacles. Thus, she used a pseudonym, which was "M. Ashton Dennis" (19) for her manuscripts so that her gender was concealed. This pseudonym "allowed her to sign herself 'M.A.D.'". These letters indicated her dedication for publication (19). After several attempts, she managed to agree with the publisher Thomas Egerton. *Sense and Sensibility* (1811) was her first published novel. Thanks to the success of this novel, a second manuscript was accepted. Then, she revised the manuscript of "First Impressions" and changed its title to *Pride and Prejudice*[8], which was published in 1813 as her second novel and it was

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[7] George Austen was Jane Austen's father.

[8] Harold Bloom claims that the title of Austen's novel is inspired from the lines in Francis Burney's novel, *Cecilia* (1782), since it was known that Austen read Burney's works (14). In the last chapter of

even more successful than her first published novel. The popularity of this novel caused her anonymity to end, and her authorship was well-received (22). Even after two centuries, *Pride and Prejudice* remains as "the most popular of all Jane Austen's novels" (Littlewood, Introduction, v). Her novels include a wide range of social issues of her times. In addition to the themes that reflect certain conventions of the Georgian era such as marriage, family, and class issues in a witty manner, Austen's writing style has been attracting a wide range of readers, researchers, and critics to examine the novels. As a result, her novels have been considered as eminent works of literature since they contain cleverly designed plots and outstanding usages of literary techniques such as irony, imagery, satire, characterization, and free indirect discourse. Moreover, Langland claims that "*Pride and Prejudice* has provided hospitable analytic ground for critics of most persuasions: historical, biographical, new Critical, neo-Aristotelian, narratological, reader-response, psychological, Marxist, Foucauldian, Bakhtinian, feminist, new historicist, materialist, postcolonial and cultural" (41). This chapter will focus on the formal features of the novel; in particular, the contributions of focalization to the conveyance of the novel's major thematic concerns will be explored. It will be argued that in *Pride and Prejudice* the way in which focalization is employed contributes to the construction of the idea that the feelings of pride and prejudice shape the way in which people see the world.

Pride and Prejudice (1813) centres on the tempestuous relationship between Elizabeth Bennet, a country gentleman's daughter, and Fitzwilliam Darcy, a wealthy

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Burney's novel, a character chants these sentences: "Yet this, however, remember; if to PRIDE AND PREJUDICE you owe your miseries, so wonderfully is good and evil balanced, that to PRIDE AND PREJUDICE you will also owe their termination" (930, capitalization in original). Thus, as pride and prejudice are the feelings that cause the major conflict in Austen's novel, clear emphasis is present in Burney's novel regarding these two feelings and their power over the balance of the concepts of good and evil in one's life.

noble landowner. Mooneyham claims that "The secret of *Pride and Prejudice*'s popularity lies in the dynamics between its hero and heroine" (45). Elizabeth Bennet, who is the second child of the Bennets, is the protagonist of the novel. Among all of her sisters, Elizabeth, also called Lizzy, is the one that is depicted as intelligent and sensible. In one of her letters to Cassandra, who is Austen's elder sister, Austen expresses her fondness for her character Elizabeth with these lines: "I must confess that I think her as delightful a character as ever appeared in print, and how I shall be able to tolerate those who do not like her at least, I do not know" (Gray, ed., 273). Mr. Darcy is introduced through Mr. Bingley, a country gentleman who draws Mrs. Bennet's attention as a suitable man for one of her girls to be married to. Mr. Darcy has the pride of being from an upper-class family and he is prejudiced against the Bennets because of their mediocre social status. Although there are various types of pride and prejudice among several characters, the most significant ones are those of Mr. Darcy and Elizabeth since they are the main characters of the novel and the plot revolves around them.

According to Mooneyham, "the spark" of the relationship between Mr. Darcy and Elizabeth:

> depends on their equality of intelligence and perception, for Elizabeth and Darcy are more fully equal in this sense than any other of Austen's protagonists (…) The novel presents a balance of power not only between two characters but between two conflicting modes of judgment, and, by extension, between two conflicting systems of language which both reflect and shape these judgments. (45)

These two main characters' judgements of each other are shaped by being proud and having prejudice against one another. After their prejudice against each other is resolved and they overcome the feeling of pride, they end up happily married. Mooneyham also states that "as Darcy and Elizabeth discard both pride and prejudice in order to find each other; they rehabilitate their patterns of speech and thought, and

grow to share a less selfish rhetoric" (47). For the plot and the theme of the novel, the relationship between these two characters is essential. The fact that their love is not solely based on physical attraction or that it does not emerge at first sight is an important aspect of the novel's main theme, which is conveyed not only by what happens in the story but also through the formal regulation of narrative information.

In the novel, the narrator is present in each chapter as a source of the narrative information. However, the narrator is not a member of the storyworld, which means she/he is a heterodiegetic and extradiegetic narrator. "These narrators never take part in the action, and only rarely come out of hiding to speak in the first person" (Morini 19). Although the novel employs this type of narrator, whose position allows her/him omniscience regarding the regulation of narrative information, in many scenes, characters emerge as focal characters through whose limited perspectives the storyworld is perceived. As discussed preliminarily in the theoretical chapter, focalization is a major tool employed in a narrative text to regulate its narrative information. "The meanings that 'pride' and 'prejudice' acquire are related to the central theme of all of Jane Austen's novels – the limitations of human vision" (Zimmerman 65). In this novel, this central theme is closely intertwined with the use of focalization, which creates the effect of the restriction of human vision. Since both pride and prejudice cause an extreme limitation of human perception and both qualities are rooted in egoistic manner, people who possess either one of these qualities might experience disconnection from others or confines the available information around them (Zimmerman 66). This human condition of being affected by certain emotions is reflected in the form of the novel mainly via focalization.

Since Genette defines focalization as the restriction of information, this limitation regarding the narrative information depends on the purpose of the narrating. "Between the information of the hero and the omniscience of the novelist is the information of the narrator, who disposes of it according to his own lights and holds back only when he sees a precise reason for doing so" (Genette 206). Thus, in the case of *Pride and Prejudice,* the reason for the narrator's restriction of the information is to produce and maintain the suspense in the relationship between Elizabeth and Mr. Darcy. This tool serves the thematic purpose of the novel. Since the events are mainly focalized through Elizabeth, her restricted information about Mr. Darcy prevails until she figures out the truth behind Mr. Darcy's personality traits. Elizabeth maintains her prejudice against Mr. Darcy until the moment she discovers the fact that he is not a disagreeable man. Because the third-person narrator does not give any clues related to the true characteristics of Mr. Darcy readers also remain limited in that the information we have about him is regulated solely through Elizabeth's perspective.

Elizabeth occupies a major role in the novel since the narrative information mainly conveyed through her. At first, Mr. Darcy looks disagreeable mainly because Elizabeth as a focal character sees him so. For instance, Elizabeth overhears Mr. Darcy's comment about her when they attend a party at Meryton, and this leads to a negative first impression related to him. He says to Mr. Bingley that "'She [Elizabeth] is tolerable; but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.'" (*P&P* 13). Because of this comment, Elizabeth's pride is hurt. "His reaction reflects Darcy's hauteur and bias against those of lower station than his" (Gorman, qtd. in Bloom). The social class distinction among the Bennets, the Bingleys, and the Darcys

leads to prejudice among the characters. Since the Bennet family has lower income than others, they are considered as middle class while the Bingleys and the Darcys are considered as upper-class. Hence, certain class differences are observed in the novel. Especially, Mrs. Bennet's behaviours in public makes Mr. Darcy think that this family is not suitable for marriage. Thus, Mr. Darcy displays contemptuous behaviours when he is in the presence of people who are not from his social status. As stated by Fergus, "Even the most shocking demonstration of his pride, his insulting refusal to dance with Elizabeth, provides opportunities for judgments, particularly in Chapter V, where for the first time 'pride' as a theme receives consideration" (*Jane Austen and Didactic Novel* 88). Therefore, Darcy's proud comments on Elizabeth triggers the series of misjudgement between them.

As she thinks that Mr. Darcy hurt her pride, her prejudice against Mr. Darcy is strengthened by military officer Wickham's comments on Darcy when Wickham, who dislikes Mr. Darcy, tells her about their past. He claims that his father was a steward of Mr. Darcy's father and Mr. Darcy did not give Mr. Wickham the position as a clergyman because of jealousy. "'How strange!' cried Elizabeth, 'How abominable! - I wonder that the very pride of this Mr. Darcy has not made him just to you! - If from no better motive, that he should not have been too proud to be dishonest, - for dishonesty I must call it'" (*P&P* 71). Therefore, Elizabeth's growing resentment against Mr. Darcy is intensified with external factors such as Wickham's stories. He also emphasizes that Mr. Darcy is treated differently among the rich while they all despise others "'His pride never deserts him; but with the rich, he is liberal-minded, just, sincere, rational, honourable, and perhaps agreeable, - allowing something for fortune and figure'" (*P&P* 72). Hence, readers also perceive Mr. Darcy as an unagreeable person with the focus on Elizabeth's perspective. The events are focalized

through her and that is why until the true characteristics of Mr. Darcy is revealed to her, readers are also exposed to limited and prejudiced information.

Apart from her employment as a major focal character, the text reveals the centrality of Elizabeth in the text through some other means as well. One example of this situation is the representation of the following dialogue that takes place between Mr. Darcy and Elizabeth when they are dancing at a ball at Netherfield:

> "It is your turn to say something now, Mr. Darcy. – I talked about the dance, and you ought to make some kind of remark on the size of the room, or the number of couples."
>
> He smiled, and assured her that whatever she wished him to say should be said.
>
> "Very well. – That reply will do for the present. – Perhaps by and bye I may observe that private balls are much pleasanter than public ones. – But now we may be silent."
>
> "Do you talk by rule then, while you are dancing?" (*P&P* 79)

Up until the last line of the given passage, Mr. Darcy's words are simply summed up while Elizabeth's entire speech is reported directly in the dialogue. The utterances of Mr. Darcy are summarized by the narrator while his actions and reactions are narrated. It indicates that narration restricts Mr. Darcy's speech, which contributes to keeping a distance between this character and the reader, who is not allowed to have first-hand information about his ideas and feelings. They are rather conveyed through other characters. This scene is a remarkable instance that reinforces Elizabeth's control over the regulation of information in the narrative.

There are instances in the novel where characters other than Elizabeth emerge as focal characters as well. For example, the narrator comments on Mr. Darcy from the perspective of the Bennet family as follows: "His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again" (*P&P* 12). These lines reflect mostly the reaction of the Bennets towards Mr. Darcy at the ball in Netherfield. In other words, in this passage,

the focal character is the Bennet family. In fact, up until a certain point in the novel, the focal character is ambiguous because the third-person omniscient narrator introduces the characters and the setting in the novel through externally described passages. Elizabeth emerges as the major focal character especially after Chapter Seven, in which Elizabeth decides to go to Netherfield to take care of her sister, Jane, after receiving a letter from her indicating that she is sick. Thus, the setting in the novel changes with Elizabeth's departure, and we begin to see the Bingleys' house in a restricted manner; in other words, narrative information is given mainly through Elizabeth's perspective.

When Elizabeth arrives in Netherfield hall, she gets to learn more about Miss Bingley and her elder sister, Mrs. Hurst. As Elizabeth takes care of her sister, Jane, she also observes the people who are living there; Mr. Darcy, Mr Bingley, Miss Bingley, and Mrs. Hurst. "When breakfast was over, they were joined by the sisters; and Elizabeth began to like them herself, when she saw how much affection and solicitude they showed for Jane" (*P&P* 30). After Elizabeth sees the way Jane is treated in Netherfield Hall, she begins to be fond of Miss Bingley and Mrs. Hurst because of their behaviour towards Jane. However, after Elizabeth is also offered to stay with her sister, she realizes that her initial feeling of dislike upon seeing them at the ball in Meryton was not groundless. As Fergus also states, "Darcy's initial rudeness assists her [Elizabeth] to her unfavourable judgment of him and she is governed by similar considerations in her judgment of the Bingley sisters" (*Jane Austen and Didactic Novel* 97). The narrator reflects Elizabeth's thoughts as follows:

> The sisters, on hearing this, repeated three or four times how much they were grieved, how shocking it was to have a bad cold, and how excessively they disliked being ill themselves; and then thought no more of the matter: and their indifference towards Jane when not immediately before them, restored Elizabeth to the enjoyment of all her original dislike. (*P&P* 32)

The focus on this passage is on Elizabeth because the narrator conveys her opinions about Miss Bingley and Mrs. Hurst. Therefore, readers also experience that specific scene through Elizabeth's focalization. To put in Genette's terms, the one "who sees" here in this scene is Elizabeth, which makes her the focal character. This is an example of fixed internal focalization, which means that there is only one focal character that regulates the narrative information in the novel (Genette 189). However, the fixed internal focalization of Elizabeth Bennet does not cover the whole narrative since there are descriptions of the external world in the narrative. Therefore, in addition to the focalization through Elizabeth, the narrator of the novel mentions other characters' thoughts and characteristics in some parts of the narrative. Yet, Elizabeth's focalization dominates the text. Hence, through Elizabeth's perspective, the narrative information of the novel is regulated (Halliday 65).

Another indicator of the internal focalization is that despite the full attention given to Mr. Bingley at the beginning of the novel, the change of focus from him to Mr. Darcy as the story unfolds is an indication of the fact that Elizabeth is the focal character since it is Mr. Darcy that has drawn her attention. For instance, in Chapter Fifteen, there is a clear example of Elizabeth's acting as a focal character when she goes to Meryton with her sisters and Mr. Collins, who is Mr. Bennet's cousin. In Meryton, while Mr. Wickham is being introduced to the Bennets by Mr. Denny, who is an officer and acquaintance of Lydia, Mr. Darcy and Mr. Bingley are seen riding down the street. However, a strange exchange of gaze between the two gentlemen, Mr. Darcy, and Mr. Wickham draws Elizabeth's attention:

> (…) Elizabeth happening to see the countenance of both as they looked at each other, was all astonishment at the effect of the meeting. Both changed colour, one looked white, the other red (…) What could be the meaning of it? – It was impossible to imagine; it was impossible not to long to know. (*P&P* 63)

In this passage, the narrator first describes the physical reaction of Mr. Wickham and Mr. Darcy when they all encounter, and this occasion is depicted from Elizabeth's perspective. Especially, the use of the word "see" is a key point indicating that the one who sees is Elizabeth. Then, the narrator puts into words the question of a possible meaning of these men's reactions. This is a kind of question that Elizabeth has in her mind because she is the one who wonders about the relation between the two men. Thus, the voice of the narrator and the vision of Elizabeth intermingle in this passage of the novel.

Similarly, in Chapter Sixteen, when the Bennet girls and Mr. Collins go to Meryton to have dinner with Mrs. Philips, who is Mrs. Bennet's sister, Mr. Wickham and a couple of officers are also in the house. This is the second time that Elizabeth encounters Mr. Wickham. "The gentlemen did approach; and when Mr. Wickham walked into the room, Elizabeth felt that she had neither been seeing him before, nor thinking of him since, with the smallest degree of unreasonable admiration" (*P&P* 65). As these lines from the novel indicate, the narrator discloses Elizabeth's mind while mentioning other characters' physical actions. Then, Mr. Wickham tells what happened between him and Mr. Darcy. Therefore, Elizabeth is astonished by all these events, feels sorry for Mr. Wickham and resents Mr. Darcy. "Elizabeth honoured him for such feelings and thought him handsomer than ever as he expressed them" (*P&P* 70). The narrator's comments are shaped by Elizabeth's opinion about Mr. Wickham as is seen in the following passage that appears right after their conversation in Meryton: "Whatever he said, was said well; and whatever he did, done gracefully. Elizabeth went away with her head full of him. She could think of nothing but of Mr. Wickham, and of what he had told her, all the way home;" (*P&P* 73). The way Elizabeth sees Mr. Wickham is influenced by how she thinks of him. Now that she

regards him as handsome and graceful, readers are also presented with such a positive portrayal of this character. Therefore, how Mr. Wickham is presented in the narrative is shaped by Elizabeth's thoughts.

In the novel, characters' letters emerge as important means of regulating the narrative information as well. Starting from the first letter that is sent by Mr. Bingley's sister, Miss Bingley, to invite Jane for a dinner, the function of the letters is to clarify the parts that are left unclear in the plot. Especially, Mr. Darcy's letters help to unravel the main conflict in the story. Thanks to his letter that he sends to Elizabeth after she rejects his marriage proposal, he gains the chance to respond to the accusations that led Elizabeth to feel prejudiced against Mr. Darcy. He starts one of his letters for Elizabeth as follows:

> 'Be not alarmed, Madam, on receiving this letter, by the apprehension of its containing any repetition of those sentiments, or renewal of those offers, which were last night so disgusting to you. I write without any intention of paining you, or humbling myself, by dwelling on wishes, which, for the happiness of both, cannot be too soon forgotten; and the effort which the formation, and the perusal of this letter must occasion, should have been spared, had not my character required it to be written and read. You must, therefore, pardon the freedom with which I demand your attention; your feelings, I know, will bestow it unwillingly, but I demand it of your justice.' (*P&P* 168)

Then, he continues explaining his side of the events which are separating Mr. Bingley from Jane and addresses the claim that he is unfair to Mr. Wickham. Through this letter, he manages to respond to the accusations made by others against him. However, readers are not shown Mr. Darcy's explanations directly because Elizabeth, as the addressee of the letter conveys the narrative information to readers indirectly.

After Elizabeth reads Mr. Darcy's letter, she realizes the true characteristics of Wickham and her change of thoughts are expressed by the narrator as follows: "How differently did everything now appear in which he was concerned!" (*P&P* 176). Actually, this sentence is an example of the novel's use of free indirect speech in

combination with focalization. The one who speaks is the narrator while that speech is shaped through Elizabeth's focalization in this sentence. The narrator continues to comment on Elizabeth as: "She grew absolutely ashamed of herself. – Of neither Darcy nor Wickham could she think, without feeling that she had been blind, partial, prejudiced, absurd" (*P&P* 177). Now, Elizabeth's misjudgement of both Darcy and Wickham is revealed by the narrator and the fact that her prejudice affects her view of the others around them is exemplified in this part.

The employment of free indirect speech enables focalization to blend into the narration throughout the novel. When free indirect speech is employed in a narrative, it enables a smooth transition between external focalization and internal focalization because of a "confusion between the speech (uttered or inner) of the character and that of the narrator" (Genette 172). The distinguishing feature of free indirect style from other styles is that declarative verbs and quotation marks are not used when there is free indirect speech. Therefore, the absence of a declarative statement causes an ambiguity regarding whether the speech is character's or narrator's (Genette 172). An instance of this feature from the novel is when Elizabeth is in the Pemberley Estate:

> In the gallery there were many family portraits, but they could have little to fix the attention of a stranger. Elizabeth walked on in quest of the only face whose features would be known to her. At last it arrested her—and she beheld a striking resemblance of Mr. Darcy, with such a smile over the face, as she remembered to have sometimes seen, when he looked at her. (*P&P* 210)

Thus, in the first two lines of this paragraph, narrator talks about the physical entities in the gallery of the house and Elizabeth's appearance in that room. While the external focalization is employed in these first lines, for the third line, there is a change of focalization. In this line, the thoughts and memories of Elizabeth are narrated with the internal focalization technique that is given through free indirect speech since focal character's thoughts are given as interwoven with narrator's voice. Therefore, the

usage of narration and focalization techniques in the novel bring us closer to the characters and so, the way Elizabeth overcomes her prejudice of Mr. Darcy is witnessed throughout the novel since she is the focal character.

Another example of focalization through Elizabeth appears when Elizabeth and the Gardiners, who are Elizabeth's uncle and aunt, are invited to Pemberley by Miss Darcy and Mr. Darcy. Now that Elizabeth has a broader sense of what Miss Bingley feels about her, she infers the way Miss Bingley behaves around Elizabeth:

> Convinced as Elizabeth now was that Miss Bingley's dislike of her had originated in jealousy, she could not help feeling how very unwelcome her appearance at Pemberley must be to her, and was curious to know with how much civility on that lady's side, the acquaintance would now be renewed. (*P&P* 223)

Thus, the narrator's these lines also indicate what Elizabeth thinks and feels about Miss Bingley while there is no apparent indicator of what Miss Bingley actually thinks about Elizabeth in this specific passage.

The following passage depicts an event which is seen by Elizabeth Bennet in Pemberley, which is Mr. Darcy's country estate, as follows:

> Elizabeth soon saw that she was herself closely watched by Miss Bingley, and that she could not speak a word, especially to Miss Darcy, without calling her attention. This observation would not have prevented her from trying to talk to the latter, had they not been seated at an inconvenient distance; but she was not sorry to be spared the necessity of saying much. Her own thoughts were employing her. She expected every moment that some of the gentlemen would enter the room. She wished, she feared that the master of the house might be amongst them; and whether she wished or feared it most, she could scarcely determine. After sitting in this manner a quarter of an hour, without hearing Miss Bingley's voice, Elizabeth was roused by receiving from her a cold enquiry after the health of her family. She answered with equal indifference and brevity, and the other said no more. (*P&P* 223-224)

The speaker is the narrator while the focal character is Elizabeth as illustrated in this passage above. Even though there are other characters such as Miss Bingley and Miss Darcy, the narrator mentions Elizabeth's mental actions and feelings as well as her observations of the occasion. While there is no mention of what other characters think,

what Elizabeth sees in the room, her expectations and wishes are given within the passage as the narrator talks about this gathering. Therefore, the image of other characters is drawn via Elizabeth's thought process and this puts her into the position of a focal character. As every element in a verbal narrative is expressed through words, focalization, which is originally a non-verbal element, is also needed to be conveyed by language (Rimmon-Kenan *Narrative Fiction* 85). Thus, the presence of a focal character is one of the crucial elements of a narrative technique that is handled by the writer in such a way that the narrative information is controlled accordingly. "The overall language of a text is that of the narrator, but focalization can 'colour' it in a way which makes it appear as a transposition of the perceptions of a separate agent" (Rimmon-Kenan *Narrative Fiction* 85). Therefore, the transitions between the focal character and the narrator enriches the narrative content.

Though not so prominent as in the case of Elizabeth, the novel includes passages which reflect Mr. Darcy's thoughts and feelings, as well. For instance, when Jane and Elizabeth want to leave the house of the Bingleys at Netherfield, the narrator gives information regarding what passes in Mr. Darcy's mind about this situation: "To Mr. Darcy it was welcome intelligence - Elizabeth had been at Netherfield long enough. She attracted him more than he liked - and Miss Bingley was uncivil to *her*, and more teasing than usual to himself" (*P&P* 53). The narrator represents what Mr. Darcy thinks through free indirect speech. Although there are passages that directly show readers what Darcy thinks, most of the time we learn about his side of the things from other sources such as aforementioned letters and people who know him. For instance, when Elizabeth visits her aunt and uncle, the Gardiners, in London, they also visit Pemberly where Mr. Darcy's house is. Contrary to previous negative comments

from the Bennets, Mrs. Reynolds, who works for Mr. Darcy in the Pemberly mansion,

talks about Mr. Darcy when Elizabeth visits the place:

> "Yes, Sir, I know I am. If I was to go through the world, I could not meet with a better. But I have always observed, that they who are good-natured when children, are good-natured when they grow up; and he was always the sweetest tempered, most generous-hearted, boy in the world."
>
> Elizabeth almost stared at her.—"Can this be Mr. Darcy!" thought she. (*P&P* 209)

Therefore, these comments from the people who know Mr. Darcy very-well start to

influence Elizabeth's thoughts about him because she questions whether these nice

things about him can be the truth or not. "Elizabeth freezes Darcy off when he is proud

and pretentious; but she warms to him when she discovers how as master of Pemberley

he uses his extensive power for the good of those around him" (McMaster 118). Thus,

after Elizabeth visits Pemberley, her judgements of Mr. Darcy start to change

positively. After Elizabeth meets Mr. Darcy's servant in Pemberley, the narrator

conveys Elizabeth's thoughts as follows:

> There was certainly at this moment, in Elizabeth's mind, a more gentle sensation towards the original, than she had ever felt in the height of their acquaintance. The commendation bestowed on him by Mrs. Reynolds was of no trifling nature. What praise is more valuable than the praise of an intelligent servant? (*P&P* 210)

The fact that Elizabeth hears good remarks from Mrs. Reynolds gives her a chance to

consider Mr. Darcy's true characteristics. It is important for her to learn more about

Mr. Darcy from the people who know him well.

Furthermore, most of the time, his thoughts and feelings are not given directly

by himself. For instance, Elizabeth finds out from Mrs. Gardiner's letter that it was

Mr. Darcy who helped her sister, Lydia, when Wickham seduced her to run away

together. Mr. Darcy gives the money to Wickham for his debts and saves the reputation

of both Lydia and her sisters. When Elizabeth realizes that Mr. Darcy is a really good

person, the narrator conveys her feelings and thoughts as follows:

It was painful, exceedingly painful, to know that they were under obligations to a person who could never receive a return. They owed the restoration of Lydia, her character, everything to him [Mr. Darcy]. Oh! how heartily did she grieve over every ungracious sensation she had ever encouraged, every saucy speech she had ever directed towards him. For herself she was humbled; but she was proud of him. (*P&P* 271)

Therefore, by the time Elizabeth learns that Mr. Darcy is the one who helped Lydia, the obscurity about him continues. However, right after the truth is revealed to Elizabeth, readers are also informed that he has helped her family. Hence, the true characteristics of Mr. Darcy and Mr. Wickham are displayed for readers. "The precise articulation of each stage in her changing feelings for Darcy is crucial for Elizabeth's emotional and linguistic maturation because it betokens her new respect for language as a mode of judgment" (Mooneyham 47). Wickham is described as a dishonest man as opposed to Elizabeth's initial opinions about him and his portrayal as a decent man. Thus, the important truth about Mr. Darcy's help for Elizabeth's sister, Lydia, and Wickham is revealed without the presence of Mr. Darcy himself because the narrative information is still conveyed through Elizabeth.

Now that Elizabeth knows Mr. Darcy is a noble and decent man, she feels affection for him and wants to figure out whether she can give him another chance to be together. When Mr. Bingley and Mr. Darcy come back to Netherfield, they also visit Longbourn and see the Bennets. During this time, Elizabeth observes Mr. Darcy, and her observations are displayed by the narrator: "Darcy had walked away to another part of the room. She followed him with her eyes, envied everyone to whom he spoke, had scarcely patience enough to help anybody to coffee; and then was enraged against herself for being so silly!" (*P&P* 283). In this passage, what Elizabeth sees, and thinks are reflected in order to give an insight to her mind. Then, she questions whether Mr. Darcy still wants to marry her despite her earlier refusal of his marriage proposal. She asks herself "'A man who has once been refused! How could I ever be foolish enough

to expect a renewal of his love?'" (*P&P* 283). In this part, the narrative information is conveyed mainly through Elizabeth and there are no indicators of what Mr. Darcy thinks until the moment Mr. Darcy confesses his still-continuing love for her. Hence, the fact that only Elizabeth's thought process is firstly given indicates the restriction of the information still continues from the sight of Elizabeth since all of the informants pass through her perspective as the utilization of focalization.

A couple of days after the unpleasant visit from Lady Catherine[9] and the letter from Mr. Collins, Mr. Bingley, together with Mr. Darcy, comes back to Longbourn to visit the Bennets. Mr. Bingley wants to see Jane while Mr. Darcy gets a chance to talk to Elizabeth about everything that needs to be resolved. As they try to explain themselves to each other, Mr. Darcy restates her love for Elizabeth. "Elizabeth was too much embarrassed to say a word. After a short pause, her companion added, 'You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. *My* affections and wishes are unchanged, but one word from you will silence me on this subject for ever'" (*P&P* 306). Then, Elizabeth accepts his proposal gladly now that they have moved beyond their feelings of pride and prejudice.

Elizabeth informs Jane about her engagement to Mr. Darcy and when Jane is surprised with this news, Elizabeth tells her "'You know nothing of the matter. *That* is all to be forgot. Perhaps I did not always love him so well as I do now. But in such cases as these, a good memory is unpardonable. This is the last time I shall ever

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[9] Before Mr. Darcy proposes to Elizabeth for the second time, the rumour about their engagement wanders around the town. After Lady Catherine De Bourgh, who is Mr. Darcy's aunt, visits Longbourn to threaten Elizabeth about her relationship with Mr. Darcy because of her wish for her daughter to get married to him. Also, Mr. Bennet receives a letter from Mr. Collins stating Lady Catherine's outrage regarding the rumours about Elizabeth's engagement to Mr. Darcy. All of these passages include indirect information about Mr. Darcy's intentions for his relationship with Elizabeth. Therefore, readers are first informed about the possibility of their being together by other sources.

remember it myself'" (*P&P* 312). She assures her sister that they will be "the happiest couple in the world" (*P&P* 321). The resolution of the conflict between Elizabeth and Mr. Darcy leads to their marriage and happiness.

In conclusion, when *Pride and Prejudice* is examined with a special focus on the distinction between focalization and narration, Elizabeth Bennet emerges as the major focal character in the narrative since the narrative information is mostly regulated in terms of her perspective. The employment of focalization in the novel contributes to the development and conveyance of the main theme, which is the significant role that pride and prejudice play in shaping the ways in which we see the world around us. Thus, focalization through Elizabeth assists the storyline of the novel by reflecting the effects of the characters' feelings of pride and prejudice as well as maintaining the suspense in the relationship between the two main characters. The focus on the perception of a character and restriction of access to information in a narrative are defined by Genette as focalization. This tool allows readers to differentiate the narration of the narrative content and the cognitive processing of a character within that narrative. In addition to focalization, free indirect speech is commonly used in the novel. Therefore, the vision of the focal character and the voice of the narrator are interwoven in certain parts of the novel. These tools help maintain the plausibility of the story and keep readers curious about and interested in especially the relationship between Miss Elizabeth Bennet and Mr. Darcy.

CHAPTER 4

FOCALIZATION IN THE GRAPHIC NOVEL *PRIDE AND PREJUDICE*

A graphic novel is a lengthy comics that utilizes images, words, and sequence to tell a story. In this chapter, the Marvel Comics adaptation of *Pride and Prejudice* (2009) by Nancy Butler[10] and Hugo Petrus[11] will be examined in terms of the distinction between narration and focalization. The techniques that are used for focalization in graphic narratives enable readers to understand characters' fields of vision (Mikkonen *NCA* 169). It will be argued that as in Jane Austen's *Pride and Prejudice,* the graphic novel version also makes use of the difference between narration and focalization in order to foreground the role of the feelings of pride and prejudice in shaping the characters' view of the world around them.

The narrative content of *Pride and Prejudice* is adapted to the comics medium by retaining the crucial points in the story such as the emphasis on the role of pride and prejudice in shaping the relationship between the main characters. As it is the case for each type of adapted work, there are certain changes regarding the storyline mainly because of the medium-specific necessity for displaying the events in a limited number

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[10] The adapter of the graphic novel *Pride and Prejudice* from Austen's novel.

[11] The Illustrator of the graphic novel *Pride and Prejudice* based on the novel.

of panels. Also, despite the fact that certain verbal content is borrowed from the source narrative of *Pride and Prejudice*, some verbal content is changed during the adaptation process considering both the words of the narrator and characters' speeches in order for the story to fit better to its new medium. Hence, there have been some reductions in the storyline so that only the major events can be given room in the graphic novel. Nancy Butler, who is the adapter of the graphic novel version of *Pride and Prejudice,* comments on her preparation for the adaptation process as follows:

> The first thing I did was go back to the canon; I reread *Pride and Prejudice* for the umpteenth time, but with new eyes. I needed to take this paragon of parlor talk, this ode to witty banter and insightful prose, and reduce it to captions and dialogue balloons. Without losing the flavor or texture. At first I tried modernizing the language and softening the social commentary, but in the end, it was Austen's own words and sharp-eyed observations that won the day. You don't update a classic; you give it free rein. (qtd. in Martin 175)

In order for a novel to be adapted for a comics medium, the required changes were made because the text from the novel needed to be suitable for text boxes and speech balloons, which are the parts for conveying the verbal narrative in comics. However, Butler tried to be loyal to the source text as much as possible during the process of adaptation of the novel. She emphasizes the way that the wit of a novel can be transmitted successfully to a graphic novel (Martin 175). Thus, the story of the novel does not lose its unique way of narration.

In the graphic novel adaptation of *Pride and Prejudice*, the characters are displayed from the outside since they are the ones that need to be seen on the pages. This situation makes it difficult to distinguish between "what is shown" and "who sees" in a narrative. Therefore, compared to the analysis of narratives in linguistic medium such as the novel by Austen, the analysis of a graphic novel requires certain changes in the exploration of narrative perspective. As discussed in the theoretical chapter of this thesis, Mikkonen in *Narratology of Comic Art* focuses on these changes

and the factors behind them. Therefore, this chapter will analyse focalization in the selected graphic novel in the light of Mikkonen's terms and distinctions. As in the novel, the graphic novel also makes use of focalization in its narrative because it helps create the suspense in the relation between Miss Bennet and Mr. Darcy, whose perspectives of each other are coloured by the feelings of pride and prejudice.

The graphic novel of *Pride and Prejudice* by Marvel Illustrated has five different cover pages that were created by Sonny Liew for each series. The cover pages are reminiscent of the covers of contemporary popular women's magazines such as *CosmoGirl* and *Marie Claire*. These cover pages [12] are related with the major points in the story. Therefore, the lines that are written on each cover page highlight the important events in each volume. The way that the cover is represented may attract the contemporary audience, especially young women, and raise interest towards the comics series. In addition, they briefly introduce the narrative content of the graphic novel.

The famous opening line of Austen's novel, "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife", is given on the first page of the first volume as it is common for novel-based graphic novels. The graphic novel adaptations of *The Hobbit, City of Glass*, and *Recherche* start with the well-known first sentence of these novels (Vanderbeke 108). In the opening panel of the Marvel Comics, readers encounter the house of the Bennets

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[12] For instance, the first one of the five comics series has the drawing of Elizabeth at the centre of the cover page and on her both sides, there are lines such as "Who is Mr. Darcy", "Bingley's Bring Bling to Britain", "How to Cure Your Boy-Crazy Sisters!", "17 Secrets about Summer Dresses" and "Lizzy on Love, Loss and Living" while the third comics series has the drawings of five of the Bennet girls and the lines given on this page are "London Loves Lost For Long?", "An Officer vs. A Gentleman: A Lizzy Bennet Investigation", "Ho Ho Ho! Ring in the Yuletide the Austen Way!", and "Peas and Prayer in The Garden with Mr. Collins".

and in the speech box, the time and the place where the story is set, which is 19th century England, is given. In the second panel, the interior of the Bennet house is shown, and we see each daughter attending their own business before their mother's arrival. This scene does not exist in the source text. In the novel, Mrs. Bennet directly talks to Mr. Bennet while in the adaptation, she first talks to her daughters asking for their father. In order to be able to set the scene and introduce the Bennet family, their house and each member of the house are presented in the panels. As Kukkonen also states "[c]omics employ images (rather than words) to represent the characters and settings, and they therefore often have to be more specific than novels are about the way an element looks in the storyworld" (*Studying Comics* 75). Therefore, these panels may have been added for the purposes of adaptation since if the setting can be displayed through visual images, the need for detailed verbal description can be spared.

In the last two panels of the first page, Mrs Bennet's speech and her facial expression give a clue of her enthusiasm about the news that she has heard, and this helps readers understand the character's emotion with the juxtaposition of the visual and verbal mode. Because of the multimodal features of the comics medium, the way each character and the environment represented need to be examined besides the verbal expressions given in the graphic novel. On the next page, the first panel (*Figure* 4.1.) introduces the daughters of the Bennets, Jane, Lizzy, Lydia, Kitty, and Mary, to the readers. This panel including the introduction of the characters assists readers with keeping track of the names easily. The facial expressions and the sentences in the speech balloons of each character display their characteristic features in a way that readers get a respective understanding of the characters. For instance, while Jane and Elizabeth focus on Mrs. Bennet's behaviour, Lydia and Kitty try to deduce whether

their mother's news is about the militia since they are interested in the military officers in Meryton. On the other hand, Mary stays indifferent to Lydia and Kitty's enthusiasm regarding the military officers. Through the daughters' comments on Mrs. Bennet's excitement, the readers are also informed about the presence of a militia in Meryton. Therefore, this informative panel also helps the story in terms of setting the scene.

Figure 4.1. Panel from Marvel Comics adaptation of *Pride and Prejudice* by Nancy Butler and illustrated by Hugo Petrus. MARVEL Illustrated Limited Series, 1 of 5. April 01, 2009. Used with permission.

Because of the medium-specific features of a graphic novel, it is not possible to show each event happening in a narrative (Duncan and Smith 131). Therefore, visuals and words are to be chosen carefully by the writer or the artist so that the panels have the crucial parts of a narrative. The selection of the most important points of the action is called "encapsulation," and this process includes choosing specific moments of the main events in order to be able to convey the story properly through graphic narratives. Therefore, encapsulation is considered as one of the most distinctive and crucial steps while creating the content in a comics (Duncan and Smith 10). Thus, in the graphic novel *Pride and Prejudice*, the plot is given with carefully designed visuals

and words in the linear order of the events in the novel despite certain reductions of the minor events.

The first time when Elizabeth and Mr. Darcy meet is at the ball in Meryton town. This scene displays the first encounter of these two main characters, and it leads to the first major misjudgement of each other. In the panel that shows a moment from this ball (*Figure* 4.2.), Elizabeth is shown in the corner of the page and her position indicates that Mr. Darcy and Mr. Bingley are in her sight. Therefore, this panel is an example for "the over-the-shoulder image" because it shows us Elizabeth's direction of looking (Mikkonen *NCA* 168). In order to indicate the character's field of vision, the scenes are shown from the back of the character or by her or his side, and the character is displayed as staring at something (Mikkonen *NCA* 217). "In comics and graphic narratives, similarly, the image may be shown from behind a character's back, or, as is the case in the process following, the image may follow a character's movement closely, as if the point of view were tied to this movement" (Mikkonen "Graphic Narratives as a Challenge to Transmedial Narratology" 644). As claimed by Mikkonen, Elizabeth's point of view in this panel is tied to the dialogue between the two gentlemen. The dialogues are embodied in a graphic novel because of the presence of facial expressions, signs, and gestures of characters.

In this panel, Mr. Darcy's speech is broken up into two interwoven speech balloons, which could be for the purpose of giving readers a sense of pause (Eisner *Comics and Sequential Art* 113). From his initial comment about Elizabeth, Mr. Darcy's prejudice towards the status of her family can be observed. Since their conversation is overheard by Elizabeth, her pride is hurt by his comments about her and this panel has an important part regarding the origin of her prejudice against Mr.

Darcy. She forms her judgements too quickly and her perspective limits the information readers have about the storyworld. Therefore, in this panel (*Figure* 4.2.), it is emphasized that the visual focalizer is Elizabeth and this is how she sees Mr. Darcy and Mr. Bingley.
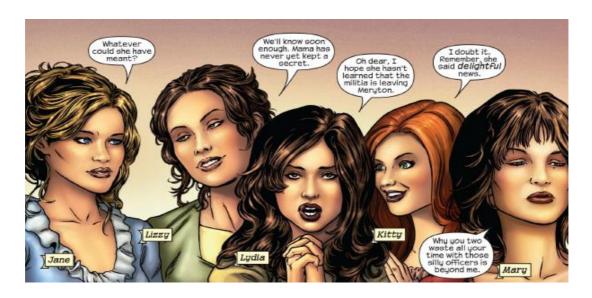

Figure 4.2. Panel from Marvel Comics adaptation of *Pride and Prejudice* by Nancy Butler and illustrated by Hugo Petrus. MARVEL Illustrated Limited Series, 1 of 5. April 01, 2009. Used with permission.

The embedded (overlapping) panels create the impression of simultaneous actions of the characters. Therefore, the embedded panel inside the larger panel brings Elizabeth's face closer for a better sight of her facial expressions for the readers (see *Figure* 4.2.). It enables readers to perceive Elizabeth's first impression of Mr. Darcy after his criticism. Also, in this panel, Mr. Darcy's facial expression can be seen and "it is pride that leads Darcy to behave impolitely towards the Bennet sisters" (Morini 110). Thus, the readers are given visual cues about Mr. Darcy's pride through his face

and Elizabeth's reaction to Mr. Darcy's comments about her when she overhears him since the focus is on what she sees in this panel.

As Ferstl states, "[t]ext used in speech balloons is usually derived from dialogue in the original, from free indirect speech or context" (62) since it is the artist's responsibility to convey the narrative information in the novel in a way that it would be suitable for the space provided in the comics medium (62). In the source text[13], this scene is narrated through a dialogue between the two gentlemen and a later comment regarding Elizabeth's feeling are given by the narrator. "Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings towards him" (*P&P* 13). Thus, in the panel, the way Mr. Darcy looks at Elizabeth for a moment and the way Elizabeth overhears the dialogue between them is drawn with the purpose of indicating how Elizabeth feels in this scene. The depiction of the expression on her face corresponds to the narratorial commentary in the source text.

When Elizabeth and her sisters take a walk to Meryton, they encounter Mr. Wickham and other officers. As they are introducing themselves, Mr. Darcy and Mr. Bingley come riding down their horses. In this panel (*Figure* 4.3.), the smaller embedded panels show the way Mr. Darcy and Mr. Wickham look at each other while Elizabeth is watching them. This panel also displays one of the scenes[14] examined in the preceding chapter as one of the examples of focalization in *Pride and Prejudice*.

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[13] "'Which do you mean?' and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, "She is tolerable; but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men" (*P&P* 13).

[14] "(…) Elizabeth happening to see the countenance of both as they looked at each other, was all astonishment at the effect of the meeting" (*P&P* 63). As mentioned in the analysis of the novel, the usage of "to see" is a key indicator of the fact that Elizabeth is the one who sees in this scene.

According to Mikkonen, "in visual narratives such as comics, internal and external focalisers can appear simultaneously, embedded in a literal sense, at different points inside and outside the image frame" (*NCA* 171). Therefore, in the panel that shows the tense encounter between Mr. Darcy and Mr. Wickham, both external and internal focalization can be seen because it shows characters from the outside while focusing on three characters in specific embedded panels. The tension between Mr. Wickham and Mr. Darcy catches Elizabeth's attention.

Figure 4.3. Panel from Marvel Comics adaptation of *Pride and Prejudice* by Nancy Butler and illustrated by Hugo Petrus. MARVEL Illustrated Limited Series, 2 of 5. May 13, 2009. Used with permission.

In the panel (*Figure* 4.3.), the focus of this scene is on the looks of these three characters and the way the two gentlemen stare at each other. The narrator's lines in the speech boxes are shaped with Elizabeth's thoughts. The curious facial expression of Elizabeth and nervous looks on two men's faces cue readers that this panel is important regarding the plot of the story. This is an example for "the gaze image" in which characters are shown as they are looking at something or someone.

The lines of the narrator are given in the text boxes of each panel. The purpose of these text boxes is to distinguish the characters' speech from that of the narrator.

While most of the text boxes give explanations related to that panel or aim to complete an information gap in the storyline, some text boxes reflect the thoughts or feelings of certain characters in certain parts of the graphic novel. In the panel that comes right after this panel (*Figure* 4.3.), the narrator says in the text box that "Lizzy could not imagine what this meant, but it was impossible not to long to know". This scene is given through the usage of free indirect speech in the novel [15] as it is the case in the graphic novel version. In this panel, Elizabeth's internal speech is voiced by the narrator because it is Elizabeth who wants to learn about the meaning of the tension between these two men. According to Mikkonen, "many common techniques of embedded point of view in films, including ones that are also commonly used in comics, have been likened to FID" (*NCA* 210). Therefore, the embedded panels are used in order to emphasize certain characters' perspective. In this specific panel, the fact that the narrator's comment is intermingled with Elizabeth's thoughts is likened to free indirect speech borrowed from the source text.

During one of her walks when she is in Kent visiting Charlotte and Mr. Collins, Elizabeth comes across Colonel Fitzwilliam, who is Mr. Darcy's cousin. She learns from him that Mr. Darcy influenced Mr. Bingley's judgement about marrying a girl because of this girl's family status and then Elizabeth realizes that Mr. Darcy is responsible for Mr. Bingley's change of mind about Jane. As a result, her resentment and prejudice against Mr. Darcy grows because now she knows he is one of reasons for her sister's heartache. This information is given in the panels through Elizabeth, and only when she learns about it, readers are also informed. Therefore, it is an

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[15] "Mr.Wickham, after a few moments, touched his hat – a salutation which Mr. Darcy just deigned to return. What could be the meaning of it? – It was impossible to imagine; it was impossible not to long to know" (*P&P* 63). As explained in the third chapter, the questions are presented by the narrator in entanglement with Elizabeth's internal speech. Therefore, it is an example of free indirect speech.

example for Elizabeth's role in the narrative to convey the narrative information since readers are informed about this occasion only when Elizabeth finds it out.

When Elizabeth is still in Kent, Mr. Darcy visits her and confesses his love for her and asks her to marry him. In this panel, the usage of Mr. Darcy's exact lines from the source narrative[16] can be seen. As he finishes his sentence, the illustration of Elizabeth's facial expression is displayed with an emphasis of her reaction to Mr. Darcy's love confession. As a result of Darcy's speech, Elizabeth's surprise is signalled through the focus on her eyes in a whole panel and the background effect of zooming into someone fast (*Figure* 4.4.). In order to emphasize her reaction, "the reaction image" is utilized as a subjectifying device (Mikkonen *NCA* 168). This subjectifying device highlights the reaction of the character right after what is perceived by that character. "In the comic strip, we can look at a character looking at something (that we do not see), get gradually closer to his field of vision (as the perspective alters in each panel), and also literally share part of what the protagonist sees" (Mikkonen 7). Therefore, for the purpose of emphasizing the one who sees the events, this certain panel displays the focus of the scene. Elizabeth's reaction to Mr. Darcy's confession of love is important in terms of indicating her initial dislike that is caused by her prejudice. Thus, her response is emphasized in this panel that consists of a closer shot of her eyes. Mikkonen states that "the medium stimulates the viewer's engagement with the minds of characters by recourse to a wide range of verbal modes of narration in a dynamic relation with images that show minds in action" ("Presenting Minds" 302). Therefore, when a character is presented in a certain context, in addition

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[16] "In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you" (*P&P* 161).

to the visual clues presented in a panel, the way that focalization technique is used gives insight into the thinking process of that character.

Figure 4.4. Panel from Marvel Comics adaptation of *Pride and Prejudice* by Nancy Butler and illustrated by Hugo Petrus. MARVEL Illustrated Limited Series, 4 of 5. July 08, 2009. Used with permission.

The following panels reflect Elizabeth's response to Mr. Darcy's confession of love for her. She harshly accuses him of ruining Jane's happiness with Mr. Bingley and being unjust to Mr. Wickham (*Figure* 4.5.). In this specific panel, "the over-the-shoulder image" is shown from Mr. Darcy's perspective because the perspective in visual narratives may change from one panel to another with respect to the changes in the degree of subjectivity of vision (Mikkonen 165). Also, it is important for Elizabeth's facial expression to be seen[17] since both verbal and visual clues are needed to be taken into consideration when examining the graphic narratives. However, Mr. Darcy's face is not shown in this panel since showing his facial expression may give clues about his thoughts and feelings regarding Elizabeth's accusations against him. Against all these accusations, Mr. Darcy does not explain himself right away and leaves, wishing happiness for her. Thus, readers are still provided with the limited

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[17] In the novel, the scene is narrated as follows: "But it is not merely this affair," she continued, "on which my dislike is founded. Long before it had taken place, my opinion of you was decided. Your character was unfolded in the recital which I received many months ago from Mr. Wickham" (*P&P* 164).

information that is only available to Elizabeth because of the restriction of narrative information. Since Mr. Darcy's explanations about what Elizabeth says will be given through his letter, the way he reacts is not clearly presented at this stage of the narrative. Thus, the focus is still on Elizabeth, which is emphasized by the image of Mr. Darcy whose back is turned to the reader. This is another similarity between the novel and its graphic novel adaptation with its medium-specific treatment of the issue.

Figure 4.5. Panel from Marvel Comics adaptation of *Pride and Prejudice* by Nancy Butler and illustrated by Hugo Petrus. MARVEL Illustrated Limited Series, 4 of 5. July 08, 2009. Used with permission.

Furthermore, as discussed in the previous chapter, the letters written by characters have also essential roles in the resolution of some conflicts in the novel such as Mr. Darcy's chance to explain himself through his letter to Elizabeth and Mrs. Gardiner's letter explaining the events at Lydia's wedding and Darcy's role in it. In the graphic novel, the letters are shown to readers directly as Elizabeth reads them in the related panels. Therefore, the graphic novel maintains the importance given to the letters in the narration and that these letters are read by Elizabeth suggests that the focus is on her in the story. Hence, most of the critical points are enlightened when Elizabeth is present, and also the missing parts or the unknown information related to the main events are given to readers through Elizabeth. It is also the case in the graphic novel adaptation. In the panel (*Figure* 4.6.), Elizabeth is represented as she is reading

Mr. Darcy's letter written after his confession of love and Elizabeth's rejection. The letter is also shown in the panel containing the exact lines in the novel. Therefore, instead of being given as a summary or indirectly through a character, the letter is displayed in the form of a letter for readers of the graphic novel. Thanks to his letter Elizabeth finds out that she has misjudged Mr. Darcy because of distorted information without his presence in the scene (*Figure* 4.6.). Therefore, the letter that explains his side of the events are conveyed through Elizabeth's reading experience of these letters.

Figure 4.6. Panel from Marvel Comics adaptation of *Pride and Prejudice* by Nancy Butler and illustrated by Hugo Petrus. MARVEL Illustrated Limited Series, 4 of 5. July 08, 2009. Used with permission.

Elizabeth's opinion on Mr. Darcy starts to change with his letter and it continues to change with the comments of Mrs. Reynolds who works for Mr. Darcy and whom she meets when she visits Pemberley with the Gardiners. However, the most influential event that promotes Elizabeth's fondness of Mr. Darcy is to learn from Mrs. Gardiner's letter about his help for her sister Lydia, who elopes with Mr. Wickham. As Elizabeth finds out Mr. Darcy's true personality and intentions, readers witness her change of heart along with focalization in the narrative.

Figure 4.7. Panel from Marvel Comics adaptation of *Pride and Prejudice* by Nancy Butler and illustrated by Hugo Petrus. MARVEL Illustrated Limited Series, 5 of 5. August 12, 2009. Used with permission.

After Mr. Bingley and Mr. Darcy returns to Netherfield from London, they visit Longbourn to see the Bennets. In the panel which displays the dinner at the Bennets' house (*Figure* 4.7.), the narrator describes the way Mr. Bingley, Jane and Mr. Darcy sit, and Elizabeth's thoughts are given in the text box: "She hoped the evening would afford them some chance of being together". This line reflects Elizabeth's thoughts about her wish to talk to Mr. Darcy. While there is no mention of what other characters think, the line enables readers to access Elizabeth's mind. As these lines are reduced from the passage of this scene,[18] the gist of her thoughts is mainly conveyed. Although this panel (*Figure* 4.7.) is displayed from an external perspective, the text box within the panel reflects Elizabeth's focalization. This panel well illustrates Mikkonen's observation that "Within a sequence of images, the panel frame can easily alternate between indicating either external or internal vision, or narratorial or figural (character-bound) focalisation" (*NCA* 218). Thus, the room is displayed from an external vision as Elizabeth's ideas are given via the narrator.

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[18] "She was in hopes that the evening would afford some opportunity of bringing them together; that the whole of the visit would not pass away without enabling them to enter into something more of conversation, than the mere ceremonious salutation attending his entrance" (*P&P* 282).

Now that Elizabeth is aware of the righteousness of Mr. Darcy, she wonders whether there can be a chance for them to be happily together. As it is examined in the third chapter of this thesis, the way Elizabeth thinks[19] is conveyed through the process of her inner thoughts. In the graphic novel, her thoughts are given in a thought balloon, which indicates her inner voice (*Figure* 4.8.). As McCloud states that there are various balloon shapes that are specific for the message aimed to be given, a thought balloon drawn with small circles instead of pointy lines reflects "the essence of thought" (134). Thus, it hints that those sentences are not heard by other characters since they reflect what a character thinks to herself/himself.

Figure 4.8. Panel from Marvel Comics adaptation of *Pride and Prejudice* by Nancy Butler and illustrated by Hugo Petrus. MARVEL Illustrated Limited Series, 5 of 5. August 12, 2009. Used with permission.

In this panel (*Figure* 4.8.), the scene is shown from Elizabeth's field of vision in that Mr. Darcy and Mr. Bingley are displayed as the way Elizabeth sees them. This panel expresses her concerns about Mr. Darcy. She is presumed to be seeing Mr. Darcy as she thinks about him. Therefore, the narrative perspective is oriented through Elizabeth in this panel and "the gaze image" is used as a subjectifying device so as to

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[19] "'A man who has once been refused! How could I ever be foolish enough to expect a renewal of his love?'" (*P&P* 283).

present the storyworld (Mikkonen 167). This creates a sense of a subjective perception from Elizabeth.

As Elizabeth's judgement about Mr. Darcy changes, readers are also kept up to date regarding her feelings. However, it is still not clear from the narrative whether Mr. Darcy still loves Elizabeth or not. Right after Mr. Bingley and Jane are engaged, a rumour about an engagement between Elizabeth and Mr. Darcy is spread around the town. As a result of this rumour, Lady Catherine comes to Longbourn in order to object to their relationship because she wants her daughter to be married to Mr. Darcy. However, Elizabeth resists Lady Catherine and does not give any promises about staying away from Mr. Darcy. These scenes from the novel are also given within panels and Elizabeth's determination is presented to readers through visual clues such as her facial expressions and the way that she stands up to Lady Catherine. When Mr. Darcy hears of this incident, Elizabeth's behaviour builds up his hopes concerning her feelings for him. However, as it is also the case in the novel, readers are only informed about Mr. Darcy's thought when he comes back to the Bennets' house. Then, Mr. Darcy returns to Longbourn for Elizabeth and he proposes to her for the second time.

After Mr. Darcy's second marriage proposal, Elizabeth's happiness is shown in the panel (*Figure* 4.9.) through "the reaction image" because it is the drawing of Elizabeth looking at Jane while Jane cannot be seen in the image. Thus, the focus is on Elizabeth and her facial expression in this panel. Since the visual clues are as important as the written ones, readers are provided with a happy character whose lines are taken from the novel[20]. However, except the epilogue of the novel, this panel is not

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[20] "That is all to be forgot. Perhaps I did not always love him so well as I do now. But in such cases as these, a good memory is unpardonable. This is the last time I shall ever remember it myself." (…) "It is settled between us already, that we are to be the happiest couple in the world" (P&P 312).

followed by other scenes from the novel, including the scene in which Mr. Bennet's approval of the marriage between Mr. Darcy and Elizabeth takes place. The reason for the reduction of the last scenes can be because of the focus on the major points in the novel as they are adapted from the source narrative. Thus, some parts are removed from the ending of the novel.

Figure 4.9. Panel from Marvel Comics adaptation of *Pride and Prejudice* by Nancy Butler and illustrated by Hugo Petrus. MARVEL Illustrated Limited Series, 5 of 5. August 12, 2009. Used with permission.

In conclusion, in the graphic novel adaptation of Austen's novel, too, Elizabeth emerges as the main character whose focus of attention primarily orients the narrative information. The panels mostly reveal her field of vision in addition to the external viewpoint that stems from medium-specific features of a graphic narrative. It is observed that the graphic novel version of *Pride and Prejudice* also differentiates narration and focalization in order to foreground the way in which the feelings of pride and prejudice shape characters' worldview as in Jane Austen's novel *Pride and Prejudice.* As in the novel's employment of a narrator who is heterodiegetic and extradiegetic, the text boxes given in the panels of the graphic novel have the role of conveying the narrator's lines. Because of medium-specific features of a graphic

novel, there are different techniques of subjectification in order to make a distinction between focalization and narration in a visual narrative. The crucial point is that while the narrative perspective can be interpreted from verbal representations in written narratives, the visual perception is presented through both verbal and graphical clues in visual narratives (Mikkonen 155). Therefore, what is seen by a character is literally shown inside of a panel in visual narratives. Considering the focalization in the graphic novel adaptation of *Pride and Prejudice*, it is observed that "the gaze image", "the over-the-shoulder image" and "reaction image" are used among the means of subjectification. These techniques are utilized in the graphic novel adaptation of *Pride and Prejudice* for the purpose of conveying the predominance of the feelings of pride and prejudice between the two main characters, Elizabeth Bennet and Mr. Darcy, which shape their views of one another and the world around them.

CHAPTER 5

CONCLUSION

This thesis has analysed *Pride and Prejudice* (1813) by Jane Austen and the graphic novel version of *Pride and Prejudice* (2009) adapted by Marvel Illustrated in relation to their employment of focalization. In addition to the narratological examination of the selected works, this thesis aims to contribute to the flourishing field of graphic narrative studies. The theoretical background of this thesis is mainly based on the narratological studies of Gérard Genette and Kai Mikkonen. In this thesis, it has been argued that focalization is employed in both Jane Austen's *Pride and Prejudice* and its graphic novel adaptation by Marvel Illustrated, and in both narratives, it contributes to the construction of the idea that pride and prejudice have a crucial role in shaping how characters perceive the world around them. It has been concluded that the use of focalization enables the narrative information to be restricted for the purposes of conveying these feelings of pride and prejudice among the characters besides maintaining the suspense in the story.

Focalization is commonly studied in relation to verbal narratives while there are limited examples of its exploration in visual narratives. Furthermore, there is no comparative study focusing on a novel (or a verbal narrative in general) and its graphic novel adaptation specifically with regard to the distinction between narration and

focalization. Hence, the aim of this thesis is to contribute to the field by examining *Pride and Prejudice* and its graphic novel version with respect to the question of how focalization is employed.

Upon examination of focalization in *Pride and Prejudice* (1813) by Jane Austen it has been found that although the narrator is heterodiegetic and extradiegetic, it has access to each character's mind and the events are mainly conveyed through Elizabeth Bennet's focalization. This means that Elizabeth is the main focal character whose limited perspective regulates the narrative information. The main conflict in the novel is caused by Elizabeth's prejudice against Mr. Darcy because of his arrogant behaviour resulting from his pride. Since most of the major events are seen through Elizabeth's perspective, readers are given the narrative information along with her. The difference between "who sees" and "who speaks" plays an important role in disclosing the limited and prejudiced perspective especially of the major character, Elizabeth.

When the graphic novel adaptation of *Pride and Prejudice* has been analysed from within the framework of visual narratology, it has been found that although the tools of focalization in visual narratives are different than those of verbal narratives, focalization is also employed in the adaptation and for the same purpose. Among these tools of focalization, the gaze image, the over-the-shoulder image, and the reaction image are employed in the graphic novel adaptation of *Pride and Prejudice*. The relationship between Elizabeth and Mr. Darcy is presented in each panel through the employment of the most suitable focalization tool for the story. Most of the verbal text is borrowed directly from characters' dialogues or free indirect speech in the novel; yet there are some changes in the text that are necessitated by the medium. As Nancy

Butler, the adapter of the graphic novel, mentions, the fidelity to the novel is aimed by keeping the narrative in the adapted version as much as possible in accordance with the new medium's features. Furthermore, it has been found that there are certain panels that do not correspond to the text of the novel and it is argued that these are added for the purposes of clarification. Also, some scenes from the novel are not included in the graphic novel adaptation since as a graphic novel, it reduces the storyline of the source text.

This study has also revealed that it is important to consider the changes that emerge in narrative tools in keeping with the changes in the medium. The graphic novel adaptation of a novel forms its own medium-specific form of narrativity. Examining a graphic novel in the light of narrative theory contributes to the theory itself by drawing attention to the question of the medium. As this study underlines, when the medium changes, so do the narratological tools of analysis.

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APPENDICES

A. TURKISH SUMMARY / TÜRKÇE ÖZET

Bu çalışmanın amacı Jane Austen'in *Aşk ve Gurur* (1813) romanı ve bu romanın Marvel Illustrated tarafından grafik roman olarak uyarlanan versiyonunun ana teması olan gurur ve önyargı duygularının okuyucuya aktarmada odaklanma (focalization) tekniğinin katkılarını incelemektir. Fransız anlatıbilimci Gérard Genette'in anlatıbilimine önemli katkılarından biri olan odaklanma tekniği *Aşk ve Gurur*romanının incelenmesi için temel alınmıştır. *Aşk ve Gurur*'un Marvel Illustrated (2009) tarafından uyarlanan grafik roman versiyonu Kai Mikkonen'in Genette'in anlatıbilim alanındaki görüşlerini ele aldığı tartışmaları ile ilişkili olarak incelenmiştir. Yazılı ve görsel anlatılarda anlatım ve odaklanma teknikleri arasındaki farklılıklar ve benzerlikler incelenerek bu tekniklerin ana temasının okuyuculara aktarmasındaki rolleri ele alınmıştır.

Anlatı, insanlık tarihinin başlangıcından beri hayatımızın en temel elementlerinden biri olmuştur. Anlatıbilimi, anlatı kavramını incelemektedir. Yazılı kanallara ek olarak, görsel kanallar aracılığı ile çizgi roman ve grafik roman gibi çeşitli anlatılar oluşturulur. Bu anlatılar da anlatıbilim kapsamında incelenebilir. Jared Gardner ve David Herman, görsel kanalların ve anlatıbiliminin kesişim noktalarının incelenmesinin iki alan için de faydalı olduğunu belirtmiştir (6). Anlatıbilimi artık sadece yazılı anlatılarla sınırlı olmayıp görsel anlatılar için de bir araştırma alanı olarak

görülmektedir. Görsel kanalların da anlatıbilimi açısından incelenmesi sonucunda görsel anlatıların da anlatı söylemi analizi yapılabilmektedir.

Bu tezin amacına uygun olarak öncelikle yazılı kaynaklarda Genette'in öne sürdüğü kavramlar, sonrasında ise Kai Mikkonen'in bu alanda yapmış olduğu çalışmalar bu tezin teori bölümü olan ikinci bölümde bahsedilmiştir. Bu tezin üçüncü bölümünde Jane Austen'in *Aşk ve Gurur* romanı Genette'in odaklanma terimi üzerinden incelenerek anlatım ile olan farklarına yoğunlaşırken bu tezin dördüncü bölümünde ise *Aşk ve Gurur* romanın grafik roman uyarlaması Mikkonen'in anlatıbiliminin grafik romanlarla kurduğu bağlantısı temelinde incelenmiştir.

Gérard Genette *Narrative Discourse: An Essay in Method* (*Anlatının Söylemi: Yöntem Hakkında Bir Deneme*) adlı kitabında "Gören kim?" ve "Konuşan kim?" (186) soruları ile anlatıda bakış açısı ile anlatı sesinin farklılıklarına değinir. Ancak, "bakış açısı" ifadesinin çok genel bir anlam ifade ettiği ve bir netliğe sahip olmadığını düşünen Genette, bu ifade yerine anlatıbilimine "odaklanma" terimini kazandırmıştır. Odaklanma kavramı "kip" (mood) başlığı altında incelenir. Anlatı kipinin (mood) alt başlıkları da mesafe ve perspektif kavramlarıdır.

Bir anlatıda odaklanma en önemli unsurlardan biridir çünkü olay örgüsünün anlatımı sırasında karakterin düşündükleri ve anlatıcı ses arasındaki bağlantıyı odaklanma tekniği belirler. "Gören kim?" sorusu odaklanma alt başlığı ile incelenirken "Konuşan kim?" sorusu anlatım ile ilgilidir. Odaklanma ve anlatım arasındaki farkların belirlenmesi ve fark edilmesi bir romanın mesajının doğru bir şekilde anlaşılmasına katkı sağlar. Genette odaklanma tekniğini anlatı içinde anlatıcı tarafından okuyucuya verilen bilginin kısıtlanması olarak açıklar. Bu teknik, *Aşk ve Gurur* kitabının ana teması olan bu iki duygu açısından da karakterlerin olay örgüsü sırasında okuyuculara sunduğu kısıtlı bilginin aktarılmasına uygun bir tekniktir.

Genette odaklanmayı türüne ve derecesine göre "sıfır odaklanma", "iç odaklanma" ve "dış odaklanma" olmak üzere üç başlık altında incelemiştir. Genette'in kurduğu birinci başlık "sıfır odaklanma" yani bir anlatıcının her şeyi bildiği durumlar için kullanılan terimdir. Sıfır odaklanma kullanıldığında anlatıcı bütün karakterlerin düşüncelerine ve eylemlerine hakimdir. İkinci başlık ise "iç odaklanma" yani bir karakterin bilinci ile kaynaşmış bir halde sunulan bir anlatıcı bulunmasıdır. Genette bu odaklanma eyleminin temel alındığı yani karaktere ise "odak karakter" terimini kullanır. Bu karakterin gördüğü ve dikkatini çeken nesne veya eylem okuyucuya aktarılan durumları oluşturmaktadır. İç odaklanma, ağırlıklı olarak Modernizm akımından etkilenilerek "bilinç akışı" yöntemi ile yazılan edebi eserlerde de görülür. Diğer bir örneği ise "serbest dolaylı söylem" kullanımında görülür. Serbest dolaylı söylem, anlatıcı bilinçle anlatılan bilincin aynı anda iç içe geçmiş şekilde görüldüğü durumlar için kullanılır. Bu teknikle beraber verilen duygu bildiren ifadelerin anlatıcıya mı yoksa karaktere mi ait olduğuna dair bir belirsizlik vardır. Bu yöntem, karakterin düşündüğü ya da söylediği şeyleri, bu karakterin bakış açısından, ancak karakter haricindeki bir anlatıcı tarafından üçüncü kişi referansıyla aktarır. Son başlık ise "dış odaklanma" yani anlatıcının sadece gözle görülür eylemleri ve söylemleri anlattığı odaklanma tekniğidir. Bu teknik karakterlerin içsel ve bilişsel dünyalarını aktarmaz ve sadece dışarıdan gözlemlenebilen olay ve durumları paylaşır.

Anlatıcı konusu ise Genette'in "ses" (voice) başlığı altında ele alınır. İlk olarak anlatı düzeylerinden bahsedilir. Bu düzeyler anlatıcının konumuna göre belirlenir. Bunlar, birinci düzeyde olan dış-öyküsel (ekstradiegetik) ve anlatının içinde gerçekleşen olayların ve karakterlerin anlatımı olan öyküsel (diegetik) ya da iç-öyküsel (intradiegetik) olarak adlandırılır. Ayrıca, iç-öyküsel yapı içinde olan bir karakter anlatısı var ise bu üst-öyküsel (metadiegetik) olarak adlandırılır.

Bir anlatıda yer alan anlatıcıyı ifade etmek için Genette birinci şahıs anlatısı yerine, "homodiegetik" (içöyküsel anlatıcı) ve romanda yer almayan yani karakterlerden biri olmayan üçüncü şahıs anlatısı yerine ise "heterodiegetik" (dışöyküsel anlatıcı) terimlerini kullanır. Bu terimler, yazılı bir anlatıda anlatıcının anlatı içindeki yerini ve rolünü ifade eder. Bu bağlamda anlatıcının da özelliklerinin bilinmesi anlatının doğru anlaşılması için önemli bir yere sahiptir.

Tezin ikinci bölümünde görsel anlatıları daha iyi inceleyebilmek için bu anlatıların tür özelliklerinden de bahsedilmektedir. Grafik romanların önemli toplumsal konulara dikkat çekerek daha geniş bir kitleye hitap etmeye başlaması bu alana olan ilginin artmasına sebep olmuştur. Birçok alanda da ödüller kazanmaya başlayan grafik romanlar sayesinde akademik araştırmalar da artmıştır. Bu durum, gelişmeye devam eden görsel anlatı alanın ilerlemesine ve tanınmasında büyük rol oynamaktadır. Önceleri, çoğunlukla çocuklara hitap ettiği düşünülen görsel anlatılar, artık her yaştan okuyuculardan oluşan bir kitleye sahiptir. Hitap edilen kitlenin de çeşitlenmesi ile görsel anlatıların da çizgi roman, karikatür ve grafik roman gibi türleri artmıştır. Bu tezin amacı dahilinde görsel anlatıların tür özelliklerine ek olarak çoğunlukla grafik romanlar üzerinde odaklanılmıştır.

Grafik romanlarda görselleri, yazı kutucukları, konuşma ve düşünce balonlarını panellerin içinde görebiliriz. Yazı kutucukları, konuşma ve düşünce balonları, paneller ve paneller arası boşluklar grafik romanın başlıca elementleridir. Grafik roman içindeki panellerin belli bir sırada verilmesi de anlatının içeriği için en önemli faktörlerden biridir. Panellerin okunma sırası da çoğunlukla yazılı anlatıların okunması gibi soldan sağa ve sonrasında aşağıya doğrudur. Ancak bazı durumlarda nasıl bir sırada okunacağı da grafik roman yaratıcısı tarafından sayfa üzerinde verilen imgelerle belirlenebilir. Kukkonen'in de belirttiği gibi grafik romanda görseller ve

yazılar bir hikâye aktarma amacı ile bir araya gelmektedirler (36). Bu elementlerin anlatının amacına uygun olarak oluşturulması anlatının içerdiği mesajın doğru iletilmesini sağlar. Ayrıca, bu tarz anlatılarda görsellerin ve yazıların arasındaki bağlantı okuyucular tarafından da doğru kurulmalıdır.

Bu tezin amacı doğrultusunda anlatıbilimi ile görsel anlatıların bağlantısı üzerine yapılan çalışmalarda odaklanma ve anlatım üzerinde durulmuştur. Kai Mikkonen, *Çizgi Sanatının Anlatıbilimi* (*Narratology of Comic Art*) (2017) adlı kitabında, anlatıbiliminin görsel anlatılara uyarlanabileceği yöntemler üzerine olan çalışmalarını derlemiştir. Bu eserde, sözlü biçimde anlatılan metinlerin incelenmesinden farklı olarak görsel anlatıların incelenmesinde bu türün beraberinde getirdiği yeniliklerin de göz önünde bulundurulması gerektiği savunulmuştur. Mikkonen çizgi romanların anlatısının sistematik bir teori haline getirilmesi gerektiğini de öne sürmektedir. Tartışmalarının temelini Gérard Genette'in de içinde bulunduğu birçok önemli yazın kuramcısına değinir. Mikkonen, odaklanma tekniği için de Genette'in yazılı anlatılar için öne sürdüğü tekniklere vurgu yaparak başlar.

Grafik anlatıların, anlatıbilimi kapsamında incelenebilmesi için Genette tarafından yazılı anlatılar için kullanılan odaklanma tekniklerinin üzerine bazı eklemeler ve değişiklikler yapılmıştır. "Gören kim?" ve "Konuşan kim?" sorularına "Gösterilen ne?" sorusu da eklenerek görsel anlatıların çok modlu özelliği için daha uygun bir hale getirilmesi hedeflenmiştir. Mikkonen Manfred Jahn'ın film anlatısı alanında kullandığı en önemli beş öznelleştirme tekniğini görsel anlatılarda odaklama üzerine olan tartışmasına temel olarak almıştır. Bu öznelleştirme teknikleri ise grafik anlatıya uygun olması için uyarlanmış ve beş yeni kategori ortaya çıkartılmıştır. Görsel bir anlatıyı öznelleştirme araçları "bakış açısı resmi", "bakış resmi", "göz seviyesi resmi", "omuz-üstü resmi" ve "tepki resmi" olarak beş başlık altında ortaya atmıştır.

Görsel anlatılarda odaklanmanın kullanımına ek olarak yazılı anlatılarda incelenen serbest dolaylı söylem tekniği de görsel anlatılara aktarılabilmektedir. Bu tekniğin etkili kullanımı anlatı içinde kısıtlanan bilgi için odaklanmayı destekler. Grafik romanlar göz önünde bulundurulduğunda serbest dolaylı söylem tekniği anlatıcının söylemlerinin bulunduğu yazı kutularında yer alabilir. Böylelikle, bu tekniğin kullanıldığı karakterler anlatı içinde daha kapsamlı bir yer edinmiş olur.

Tezin üçüncü bölümünde de *Aşk ve Gurur* (1813) romanı anlatıbilimi çerçevesinde odaklanma tekniğinin kullanımı ve anlatım ile olan farkından bahsedilerek incelenir. Roman, Elizabeth Bennet ve Fitzwilliam Darcy arasındaki çalkantılı ilişkiyi temel alır. Mooneyham, romanın ana karakterlerinin aralarındaki dinamiğin *Aşk ve Gurur* romanının çok sevilmesinin sebeplerinden biri olduğunu ileri sürmüştür (45). Elizabeth ve Bay Darcy'nin çok farklı karakter özelliklerine sahip olması ve farklı sosyoekonomik sınıflardan gelmelerine rağmen bu farklılıkları aşıp romanın sonunda mutluluğa ulaşmaları romanda verilen en önemli mesajlardan biri olan ilk izlenimin ve gururun kişileri yanıltıcı etkileri ile alakalıdır.

Romanın ana karakterleri olan Elizabeth ve Bay Darcy arasındaki ilişki ilk izlenimlerinden kaynaklanan bir yanlış anlaşılma ile başlamıştır. Meryton'daki baloda Elizabeth ile dans etmek istemeyen Bay Darcy'nin Elizabeth hakkında yapmış olduğu önyargı ve gurur barındıran eleştirisi Elizabeth tarafından duyulunca Elizabeth'in gururu incinmiş ve bu durum da onun Bay Darcy'ye karşı olan önyargısına sebep olmuştur. Bay Darcy ve Elizabeth arasındaki sınıf farkı Bennet ailesinin davranışlarının gözlemlenmesiyle ortaya konmaktadır. Bu iki karakterin arasındaki ilişki romanın ana teması da olan gurur ve önyargı duygularıyla şekillenmektedir.

Zimmerman, odaklanma tekniğinin anlatı içinde verilen bilgi kısıtlaması amacı ile kullanımının yarattığı etki gibi gurur ve önyargı duygularının da bu tekniğe benzer

şekilde insanların etrafındaki kişilere ve olaylara karşı algılarının da kısıtlandığını söylemektedir (66). Bu açıdan da düşünüldüğünde *Aşk ve Gurur* romanının odaklanma tekniğinin kullanımının incelenmesi uygun görülmüştür.

Bu roman odaklanma açısından incelendiğinde anlatım içinde diğer karakterlerin de odak karakter olarak anlatıcıyı etkilediği kesitler olmasına rağmen Elizabeth Bennet karakterinin ağırlıklı olarak anlatıcıyı düşünce ve duygularıyla etkilediği görülmektedir. Romanda serbest dolaylı söylem örneklerine de oldukça sık rastlanmaktadır. Bu tekniğin etkili kullanımı sayesinde okuyucular karakterlerle daha yakın bir bağ kurabilir. Özellikle Elizabeth Bennet'in duygu ve düşüncelerinin serbest dolaylı söylem ile verilmesi, romanda çoğunlukla bu karaktere göre kısıtlanan bilgi akışının romanın ana teması ile olan bağlantısını destekler. Konuşan kişinin anlatıcı olmasına rağmen anlatıcının sözleri birçok kısımda Elizabeth tarafından şekillendirilmiştir. Bu durumun sonucu olarak ise anlatı içinde verilmek istenen mesajlar okuyuculara Elizabeth'in odaklanması sayesinde aktarılabilmektedir.

Aşk ve Gurur (1813) romanındaki anlatıcı her bölümde varlığını hissettirmektedir. Ancak anlatıcı romandaki karakterlerden biri olarak yer almadığı için heterodiegetik anlatıcı olarak sınıflandırılır. Buna ek olarak, anlatımın romanın olay örgüsü dışında gerçekleşmesi ise anlatıcının ekstradiegetik anlatıcı olarak sınıflandırır. Yani *Aşk ve Gurur* romanı heterodiegetik ve ekstradiegetik bir anlatıcıya sahiptir.

Romanda karakterlerin diyalogları ve anlatıcının konuşmalarına ek olarak karakterlerin birbirlerine yazdıkları mektupların da anlatı için büyük önemi vardır. Karakterlerin kendilerini ifade edebilme araçlarından biri olan bu mektuplar aynı zamanda olay örgüsü içinde verilmesi gereken kritik bilgilerin de okuyucularla paylaşılmasını sağlar. Anlatıcı çoğunlukla Bennet ailesi üzerinden anlatıya devam

ederken, romanda Bay Darcy, Bayan Bingley ve Bayan Gardiner tarafından gönderilen mektuplar çoğunlukla Elizabeth tarafından okunmuştur. Bu durum da Elizabeth üzerine olan odaklanmaya yardımcı olan bir durumdur. Özellikle Bay Darcy'nin Elizabeth'e karşı hislerini ifade ettikten sonra yazdığı mektup, ona hakkında yapılan suçlamalara karşı kendini açıklayabilme şansı vermiştir. Anlatıcı, Darcy'nin düşüncelerini Elizabeth'in düşüncelerini ifade ettiği şekilde odaklanma tekniği ile vermemesine rağmen diyaloglar ve mektuplar anlatımı destekler.

Anlatıcının çoğunlukla Elizabeth üzerinden odaklanma tekniğini kullanması sonucunda okuyucular da anlatı içinde Elizabeth ile birlikte bilgi sahibi olmaktadır. Örneğin, Elizabeth, Bay Wickham ile ilk tanıştığında onu yakışıklı ve iyi bir insan olarak düşünmüştür ve anlatıcı da bu şekilde ifade etmiştir. Elizabeth, Bay Darcy ile ilk tanıştığında ise onun kibirli ve düşüncesiz bir insan olduğunu düşündüğünden anlatıcı bu düşünceyi okuyuculara bu şekilde aktarmıştır. Ancak olay örgüsü geliştikçe ve Elizabeth de Bay Wickham ve Bay Darcy'nin gerçek yüzlerini görmeye başladıkça bu düşünceler tersine dönmüştür. Bay Wickham Elizabeth'in kardeşi Lydia ile evlenme vaadiyle kaçtıktan sonra aslında Bay Wickham'ın iyi niyetlerle değil de maddi çıkarlar amacıyla Lydia ile kaçtığı öğrenilir. Sonuç olarak da Bay Wickham'ın çıkarcı ve kötü biri olduğu anlaşılmıştır. Artık anlatıcı da Bay Darcy'nin aslında iyi bir kişi olduğunu, Elizabeth'e ve ailesine olan yardımlarından sonra daha net bir şekilde okuyuculara aktarmıştır.

Bir anlatının içinde birden fazla ve farklı şekillerde odaklanma kullanımları görülmektedir. Bunlara aynı paragraf içinde de örneklere rastlanmaktadır. Örneğin Elizabeth, Bay Darcy'nin yaşadığı yer olan Pemberley'e olan ziyareti sırasında Darcylerin evindeki galeriyi gezerken öncelikle anlatıcı tarafından galerinin dış

odaklanma ile tasviri yapılmasından sonra Elizabeth'in düşüncelerinin iç odaklanma ile anlatıcı tarafından aktarıldığı görülmektedir.

Romanın sonunda, Elizabeth artık Bay Darcy'ye karşı olumlu hisler beslemektedir ve birlikte geleceklerinin olmasını ister. Bay Darcy'nin Elizabeth'e karşı olan sevgisinin ve evlenme isteğinin değişmemesi sonucunda ikinci kez evlenme teklifi eder. Romanın sonunda gurur ve önyargı düşüncelerini aşmalarının ardından birbirlerine karşı olan gerçek hislerini ifade ederek evlenme kararını verirler.

Bu tezin dördüncü bölümde *Aşk ve Gurur* romanının grafik roman uyarlaması görsel anlatılarda Kai Mikkonen tarafından bahsedilen anlatıbilim kuramlarına göre incelenmiştir. Nancy Butler tarafından uyarlanan ve Hugo Petrus tarafından çizimleri yapılan *Aşk ve Gurur*'un grafik roman uyarlaması Marvel Illustrated tarafından yayınlanmıştır. Nancy Butler, Jane Austen'in en başarılı romanlarından biri olarak düşünülen bu klasik eseri grafik roman kanalına uyarlarken asıl metne sadık kalmaya çalıştığını belirtmiştir. Romanın olay örgüsü, grafik roman uyarlamasında da aynı kalmıştır. Ancak, görsel anlatıların karakteristik özellikleri göz önünde bulundurulduğunda uyarlama sırasında yapılması gereken değişiklikler de uygulanmıştır.

Grafik roman beş kısımdan oluşmaktadır ve bu kısımların her birine *CosmoGirl* ve *Marie Claire* gibi güncel dergilerin kapaklarına benzer kapaklar Sonny Liew tarafından çizilmiştir. Her kısmın içeriğindeki önemli kesitlerden de birer cümle kapaklarda yer almaktadır. Bu cümleler olay örgüsünün önemli kesitleri hakkında da okuyuculara ipucu verir. Romanda da olduğu gibi bu grafik roman da heterodiegetik ve ekstradiegetik bir anlatıcıya sahiptir. Anlatıcının varlığı panellerin içerisindeki yazı kutularında görülmektedir.

Grafik roman, romanın en tanınmış ilk cümlesi ile başlar. "Dünyaca kabul edilmiş bir gerçektir, hali vakti yerinde olan her bekar erkeğin mutlaka bir eşe ihtiyacı vardır". Bu cümle, romanın asıl metnine sadık kalma amacıyla romandan direkt olarak alınmıştır. Nancy Butler'ın da belirttiği gibi romandaki asıl metne sadık kalınarak aynı şekilde alınan yazılı metinler grafik roman içinde görülmektedir. Bu kesitler de grafik romanın analiz bölümü olan dördüncü bölümde dipnot olarak uyarlanan metinler ile karşılaştırma amacıyla verilmiştir. Ancak, Austen'in romanında olmayan bazı kısımlar, grafik romanda görsel anlatı özelliğinden faydalanma amacı ile eklenmiştir. Örneğin Bennet kızlarının tanıtıldığı ve her bir karakterin kişisel özelliklerinden izler taşıyan cümlelerinin konuşma balonlarının içlerinde verilmesi karakterlerin daha iyi anlaşılmasına ve olay örgüsü için gerekli olan bağlamın okuyuculara en etkili bir şekilde aktarılmasına yardımcı olmaktadır.

Grafik romanda karakterlerin düşünceleri ve duyguları, onların yüz ifadeleri veya duruşları tarafından da okuyuculara aktarılmaktadır. Böylelikle yazıyla ifade edilebilen birçok betimleme yerine grafik roman bu durumları görsel olarak paneller içinde verebilir. Bu durum ise asıl metinden alınan kesitlerde belli başlı değişikliklerin yapılmasına sebep olur. Paneller içinde gösterilecek karenin seçilmesi için olayları en iyi ifade eden ve anlatıda kilit nokta olarak düşünülen kesitler seçilmektedir. Böylelikle daha az yazı kullanılarak romanda yazı ile ifade edilen kesitler, grafik romanda görsel imgeler ve resimler ile ifade edilebilir.

Aşk ve Gurur grafik romanının panellerinde, karakterlerin görüş alanlarının belirtilebilmesi için Mikkonen'in bahsettiği çeşitli öznelleştirme teknikleri ile odaklanma vurgulanmıştır. Örneğin, Elizabeth'in Meryton'daki baloda Bay Darcy ve Bay Bingley'in konuşmasına şahit olması "omuz-üstü resim tekniği" ile ifade edilmiştir. Panel içinde kenarda Elizabeth görünmektedir ve onun bakış açısında Bay

Darcy ve Bay Bingley yer almaktadır. Aynı zamanda iç içe yer alan paneller sayesinde de Elizabeth'in yüz ifadesi gösterilmiştir. Bu durum ise Elizabeth'in duyduğu konuşmaya verdiği tepkiyi okuyuculara daha net bir şekilde aktarmaktır. Bu sayede, yazılı halde ifade edilmese bile görseller aracılıyla karakterlerin duygu ve düşüncelerine dair ipuçları verilir. Elizabeth ve Bay Darcy'nin ilk izlenimlerinin oluştuğu yer Meryton'daki bu balodur. Bu anlamda hikâyenin önemli bir noktasını oluşturmaktadır.

Bu panelde Bay Darcy'nin sözlerinin büyük tek bir konuşma balonu içinde verilmek yerine birbiriyle bağlantılı iki konuşma balonuna bölünmesi anlatı içinde bir duraksamayı ifade eder. Yani birbiriyle bağlantılı iki konuşma balonunun varlığı o an karakterin duraksadığını ifade eder. Bu durum, romandaki sahnenin grafik roman uyarlamasına en uygun şekilde aktarılmasının amaçlanması sonucu oluşmuştur. Grafik roman uyarlamasında anlatıcının yazı kutucukları, karakterlerin konuşma ve düşünce balonlarına ek olarak karakterlerin yazdıkları mektupların, karakterler bu mektupları okurken göründüğü paneller içinde gösterilmeleri de önemli bir yere sahiptir. Bu mektuplar sayesinde karakterlerin olay örgüsü için gerekli olan anlatı bilgisi verilmektedir. Sonuç olarak, mektupların da direkt olarak mektup şeklinde çizilmiş olan yazı kutucukları içinde görünmeleri romanın asıl metninde de mektup şeklinde gösterilen bölümlere sadık kalınması sonucunda oluşmuştur.

Odaklanmanın kullanıldığı bir diğer panel ise Elizabeth ve kız kardeşlerinin Meryton'a yürürüş için gittikleri sırada Bay Wickham ile tanışmaları ve bu sırada da yoldan geçen Bay Darcy ve Bay Bingley ile karşılaşmalarıdır. Bu sahnenin önemi romanda da olduğu gibi anlatıcının Elizabeth'in düşünceleri ile anlatımı şekillendirmesi ve Elizabeth'in bakış açısına odaklanmasının en açık örneklerinden biridir. Mikkonen'e göre görsel anlatılarda da yazılı anlatılarda olduğu gibi iç

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odaklanma ve dış odaklanma aynı anda aynı panel içinde iç içe geçmiş paneller yardımıyla veya panelin etrafındaki paneller ile gösterilebilir (171). Bay Darcy, Bay Wickham ve Elizabeth'in karşılaştığı bu panelde de böyle bir durum söz konusudur. Yani, dış panelde bu karşılaşma anı dış odaklanma ile gösterilirken panelin içindeki küçük paneller Bay Darcy, Elizabeth ve Bay Wickham'ın yüz ifadelerine ve bakışlarına odaklanmıştır. Bu panelde karakterlerin düşüncelerini aktaran düşünce balonu veya sözlerini ifade eden konuşma balonu olmamasına rağmen iç içe geçmiş paneller sayesinde Elizabeth, Bay Darcy ve Bay Wickham'ın yüzüne yapılan "tepki resmi" odaklama tekniği sayesinde dış odaklanmada gösterilen karakterler arasında vurgunun bu üç karakter üzerine olduğu anlaşılabilmektedir. Buna ek olarak, anlatıcının sözlerinin yer aldığı yazı kutularında da Elizabeth'in düşüncelerinden parçalar görülmektedir. Bu panelde anlatıcının yazı kutularında serbest dolaylı söylem tekniğinden örnekler de görülmektedir. Elizabeth'in düşüncesi olduğu anlaşılan cümleler ona referans edilmeksizin direkt olarak anlatıcı tarafından yazı kutularında verilmiştir. Bu teknik, okuyucuların Elizabeth ile daha yakın bir bağ kurmasına da yol açtığı savunulmaktadır. Kapsamlı bir inceleme sonucunda *Aşk ve Gurur* grafik romanında Mikkonen tarafından ifade edilen görsel anlatılarda odaklanma teknikleri arasından çoğunlukla "bakış resmi", "omuz-üstü resmi" ve "tepki resmi" kullanıldığı görülmüştür.

Sonuç olarak, bu tezde odaklanma tekniğinin *Aşk ve Gurur* romanı ve bu romanın grafik roman versiyonunda gurur ve önyargı duygularının insanların dünya görüşlerini etkilediği fikrinin okuyuculara aktarılmasına katkı sağladığı tartışılmıştır. Odaklanma tekniğinin kullanımı ile anlatı içinde aktarılan bilgiyi kısıtlayarak ana tema olan gurur ve önyargı duygularının karakterlerin etraflarındaki olayları ve kişileri taraflı bir şekilde görmesine sebep olduğu ifade edilmiştir. Bu teknik sayesinde *Aşk ve*

Gurur romanında baş karakter olarak karşımıza çıkan Elizabeth Bennet'in Bay Darcy ile ilişkisinde anlatıcının Elizabeth üzerinde odaklanması ile anlatımın da bu karakterin duygu ve düşüncelerinden etkilendiği sonucuna varılmıştır. Romandaki bu durum, grafik roman uyarlaması için de geçerlidir. Aynı zamanda bu teknik olay örgüsünün içindeki merak ögesinin de canlı tutulmasına katkı sağlamaktadır. Böylelikle, anlatı zenginleşmiştir.

Bu tezin amacına yönelik olarak *Aşk ve Gurur* roman ve grafik romanlarının odaklanma tekniğinden anlatı içinde yararlanılması ve bu tekniğin ana temaya olan katkısı üzerinde durulmuştur. Odaklanma tekniği incelendiğinde iki türün de bu tekniği etkili bir şekilde kullandığı görülmektedir. Ancak, bu tezin araştırma kapsamına girmemesine rağmen romandan grafik romana uyarlama sürecinde belli başlı değişiklikler mevcuttur. Bu konuya dair yeni çalışmalar için romanların grafik roman uyarlamalarında görülen hitap edilen kitlede görülen değişiklikler gibi değişimler daha detaylı bir şekilde incelenebilir.

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