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Narrative Strategies In Revenge Of The Sith By M. Stover

Stāstījuma stratēģijas M. Stovera grāmātā “Situ atriebība”

The narrative strategy used in Revenge of the Sith is based on
character actions.

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Anotācija

Šī bakalaura darba nosaukums ir 'Stāstījuma stratēģija M. Stovera grāmatā Situ atriebība.' Šis nosaukums tika izvēlēts, jo šī bakalaura darba autoram patīk zinātniskās fantastikas grāmatas. 'Situ atriebība' ir stāsts no Zviegžņu kariem un šī darba autors ir ieinteresēts uzzināt kā M. Stoveram ir izdevies atpoguļot notikumus grāmatā, jo G. Lukas rakstīja 'Situ atriebība' kā filmu. Šī bakalaura darba mērķis ir izpētīt izmantoto stāstījuma stratēģiju 'Situ atriebība' grāmatā, kuru sarakstījis M. Stovers. Lai varētu veikt analīzi, nepieciešamā informācija tika apkopota un literatūras avotu izpētīti. Nākošais solis ir grāmatas analīze balstoties uz apkopoto informāciju. Analīzes rezultāti atklāja, ka 'Situ atriebības' stāstījumā ir pazīmes, kas norāda uz fabulas esamību. Kā arī stāstījumā ir visas trīs pazīmes, kas apliecina, ka šis teksts patiešām ir stāstījums. Analizējot stāstījuma uzsvaru (focalization) arī tika atklāta nozīmīga informācija. Notikumi grāmatā tiek atspoguļoti no varoņu skatu punkta. Kā arī galvenie varoņu apraksts un uzbūve ir līdzīga. Analīzes procesā tika atklāts, ka galveno varoņu darbības un pieņemtie lēmumi ir ļoti svarīgi stāstījumā. Ņemot vērā šos analīzes rezultātus ir iespējams izdarīt secinājumus. Piemēram, galveno varoņi ir uzbūvēti un to apraksti ir ļoti līdzīgi, jo šādā veidā lasītājam var atklāt varoņu iekšējās domas un sajūtas. Galvenais secinājums ir tāds, ka stāstījuma stratēģija grāmatā 'Situ atriebība' ir balstīta uz varoņu darbību un izvēlēm.

Atslēgas vārdi: stāstījums, stāstījuma stratēģija, stāstījuma uzsvars, varoņi.

Abstract

The title of the research paper is 'Narrative Strategies in Revenge of the Sith by M. Stover.' This particular title was chosen, because of a fact that author of this research paper is interested in science fiction books. Revenge of the Sith is a Star Wars story and the author of this research paper is interested in how Stover has managed to reflect this story in a book because originally Revenge of the Sith is a movie written by G. Lucas. However, the purpose of the research paper is to find out narrative strategies used in Revenge of the Sith book written by M. Stover. In order to carry out a research, necessary information was gathered and literature sources were reviewed. Next step is the analysis of Revenge of the Sith by the developed framework. The analysis results showed that from the point of narratology there is an indication of a fabula in Revenge of the Sith story. Furthermore, all three characteristics of a narrative text can be found in the story. From the analysis of focalization most important results were achieved. Results displayed fact that events are viewed from the point of characters and characters are described and built similarly. Furthermore, analysis of suspense revealed that character actions are very important. Thus, from these findings, it is possible to come to certain conclusions. For example, characters are described and built similarly, because of purpose to expose insight thoughts and feelings. Therefore, it is possible to conclude that narrative strategy used in Revenge of the Sith is based on character actions.

Key words: narrative, narratology, focalization, characters, narrative strategies.

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Introduction

Narrative Strategies in Revenge of the Sith by M. Stover

When a person decides to write a literary work, for example, a book, there are several basic rules that should be followed to successfully achieve the goal. In general, a book usually consists of a story. Furthermore, one of the main building blocks of a story is narrative. The definition of narrative is ‘a message that tells the particulars of an act or occurrence or course of events’ (Online 1). The goal of a narrative is ‘to entertain, to gain and hold a readers’ interest’ (Online 2). However, narrative can be used in different ways. For example, it could be written to ‘...teach or inform, to change attitudes...’ (Online 2). Also, a good narrative often provides the reader with a one or more problems, which are resolved throughout the story (Online 2). In order to write this research paper properly, it is needed to state main problems – narrative, narrative strategies, interplay of registers, and viewpoints (focalizations).

The topicality of the research was determined by several reasons. Firstly, the choice of this particular theme depended on the personal interest in science fiction genre books. Secondly, a narrative is very important part of any book. Therefore, it requires specific attention and is a very contemporary topic. Thirdly, the author was not able to find any research done on this particular theme. As a result, the topic of this research is important due to the fact that no similar research on this specific theme has been done.

The goal of this research paper is to find out what narrative strategies are used in M.Stovers book Revenge of the Sith.

The hypothesis of the research paper is that narrative in Revenge of the Sith is written from the point of view of characters and narrative is based on character actions.

In order to achieve the goal and prove or disprove the hypothesis the **enabling objectives** are:

1. Read and analyse the theory available
2. To develop a framework for analysis
3. Analyse narrative strategies
4. Apply the analysis framework to research paper

The **methods of research** used to achieve the goal and the hypothesis of the paper will be content analysis.

Research paper consists of three main parts. The first part of the Bachelor paper will focus on a relevant literature review about narrative. The second will deal with analyses of narratology. The third part of the paper will consist of analyses of focalization.

It is important to clarify that main focus of this research paper is on the analysis of narratology and focalization. In addition, it is chosen to mostly analyse text about characters of Revenge of the Sith, because of the fact that characters are very important in this book and, thus, important to this research paper.

In writing this paper the author has used several different theoretical and practical sources. It includes published books and online sources.

Literature Review

Narrative

This paper is about Revenge of the Sith book analysis. The narrative is important and one of the key elements of any book. Therefore, this paragraph purpose is to explain what narrative is and explain it in more details. All relevant information for this particular research theme will be provided.

A crucial part of any story, and therefore also a book, is narrative. As a result, it is very important part of this research paper. By a definition, narrative is ‘a story or account of events, experiences, or the like, whether true or fictitious’ (Online 10). Or in other words, it is possible to assume that narrative is an action of telling the story rather than the story itself (Online 11). There two types of narrative – written and oral. This research paper puts emphasis on the written narrative. A story has an arrangement of events and a narrative usually depicts those events. However, a narrative can leave out some parts or details of an event or on the contrary put emphasis on it. For example, ‘...a car crash takes a split second. A narrative account, however, might be almost entirely about the crash itself and the few seconds leading up to it’ (ibid).

The narrative is made from different things. Elissa Hansen considers that the most basic ones are structure, a point of view, characterization and figurative language (Online 12).

The structure is in what way the writer constructs a story from different elements. All in all, a story is series of events. However, in the moment when writers choose how to present these events, it evolves into a plot (ibid). Furthermore, a plot can be divided into segments. In the first segment, action starts to form and continues through rising action. This action also includes exposition and complication. Second segment deals with the main conflict reaching a climax. After this, the plot enters in falling trajectory until the final suspense moment is achieved. In the final segment, any remaining tension is destroyed and writer gives reader closure.

The point of view is the perspective from which the story is told (ibid). Narration can be from a first-person, second-person and third-person. In addition, Hansen adds that a second-person narration is very rarely used in literature. Third-person narrations that know everything about the character and events is called

omniscient. Opposite to it, there is a limited third-person narration. In this situation narrator 'has no information beyond that of his character' (ibid). Furthermore, a limited narration also is used in first-person narrations.

Characterization – important part of a narrative are characters. Hansen defines character as a person whose speech and actions are represented by a text (ibid). The main character is called protagonist, but the antagonist is the complete opposite to the main character. Therefore, conflict is formed in the case when these two types encounter each other. In addition, showing and telling are two methods used by Hansen to describe characters - in one of them the character is represented in the text to readers by dialogues or, as in dramas, through actions without interpretations. In the second method an author inserts a third-person omniscient narrator`s voice. By doing this an author often interrupts perspective, but it gives reader information about characters (ibid).

Figurative language can function as a bridge between ideas that are beyond what is literally presented by the text. Also, it adds meaning and nuance. Hansen gives examples of these tools – allegory, symbol, simile and metaphor, and many others (ibid).

Only the most important information about narrative is gathered in this chapter. Information about different aspects of narrative is provided. However, next chapter main attention is about narratology.

Narratology

In process of gathering information about narrative and narratology, several authors were researched. For example, Mieke Bal and Gerard Genette. Both of these authors have written about narrative. However, after closer analysis of Mieke Bal and Gerard Genette, decision was made to choose book by Mieke Bal 'Introduction to the Narrative.' This choice was made, because of the fact that Mieke Bal book is more suitable source of information for this research paper. Furthermore, to achieve specific goals and approve or disapprove hypothesis of research paper more appropriate information can be found in the book by Mieke Bal. Also, strict page limit is needed to be taken into account. This is one of the reasons why only Mieke Bal was chosen.

In Mieke Bal book 'Introduction to the Narrative' it is assumed that in order understand, analyse, and evaluate narratives there must be introduced a system. With term *narratology* the author means a theory of "...narratives, narrative texts, images, spectacles, events: cultural artefacts that "tell a story." (Bal, 1997: 3). Furthermore, the authors make an interesting and logical assessment that almost everyone has an idea what is a narrative text, but it is not easy to determine whether text is a narrative partly or wholly (Bal, 1997: 3). The author implies that if there was a definition of how narrative texts should be constructed (Bal, 1997: 3), it could be possible for readers to easily describe and interpret narrative text. However, the authors advise that this system cannot be considered as a machine in which text is put in and outcome is acceptable and adequate (Bal, 1997: 4). This system must be considered as intellectual tools for interpretation (Bal, 1997: 4). One of the good aspects of this system (or tools) is that it allows clarifying in an easy way narrative texts to others. It helps readers to understand the part of narrative text which usually is perceived by the consciousness as self-explanatory.

In order to proceed with Mieke Bal theory it is needed to clarify what the author considers to be a text, a narrative text, a story, an event, actors, to act. It is needed because to avoid misinterpretation. In the definition of Bal, *a text* is 'a finite, structured whole composed of language signs' (Bal, 1997: 5). Furthermore, *a narrative text* is a text in which someone tells a story. Bal defines *a story* as 'a fabula that is presented in a certain manner' (ibid). Next thing which Bal defines is *a fabula* – 'a series of logically and chronologically related events that are caused or

experienced by actors' (ibid). Thus, actors are agents that carry out actions, but the author adds that actors might not necessarily be humans. In addition, *an event* is described by Bal as 'the transition from one state to another state' (ibid). Final thing Bal defines is *to act* – 'to cause or to experience an event' (ibid).

Next thing that Bal puts emphasis on is *fabula*. As defined before, a *fabula* is a series of events and Bal adds that it can be considered as the outcome of the interpretation by the reader (Bal 1997: 9). Furthermore, the result is influenced by both – the story and the text. However, these series of events are built according to certain rules.

Fabula consists of important parts such as time (in a hypothetical meaning), place (real or imaginary), event and characters. Bal calls these parts *elements*. Furthermore, these elements are usually put into a story in particular order. It is done with a purpose to achieve a result. Mieke Bal continues by saying that a *fabula* that is ordered in desired way still does not mean it is a text. Missing piece is the narrator. It is important to understand 'who' is doing the narration, because a narrative text is a text that is told. It can be understood in two ways. The first one is when a text is told by an imaginary spokesman. However, the second way is when the text is told by actors. Usually this occurs through direct speech. In addition, there is a difference between style of the narrator and the actors. For the purpose of clarification – *actor* is in *fabula*, *character* is in the story, and *speaker* in the text.

Mieke Bal introduces the characteristics of narrative text, which can be described as the corpus of narrative text:

1. Two types of 'speakers' are to be found in a narrative text; one does not play a role in the *fabula* where the other does. This difference exists even when the narrator and the actors are one and the same person as, for example, in a narrative related in the first person. The narrator is the same person, but at another moment and in another situation than when s/he originally experienced the events.
2. It is possible to distinguish three layers in a narrative text: the text, the story, and the *fabula*. Each of these layers is describable.
3. That with which the narrative text is concerned, the 'contents' it conveys to its readers, is a series of connected events caused or experienced by actors presented in a specific manner. (Bal 1997: 9)

After the characteristics have been described, Bal introduces the definition of a narrative text which is the following– a narrative text is a text in which all above-mentioned characteristics can be found (ibid). Furthermore, Bal states that if a narrative text corresponds with described characteristics, then it must be a narrative.

In this chapter only the necessary information about narratology is provided. Furthermore, explanation and examples are given of a fabula and characteristics of a narrative text. But the next chapter is the story of Revenge of the Sith. All necessary information about it is provided.

Focalization

This chapter of the research paper will deal with focalization. The definition of this term will be provided and other important information about it will be gathered. It will be done with a purpose to successfully achieve goals of this research paper.

As this chapter is dedicated to the term focalization, it is needed to define what focalization is. Dictionary.com states that the definition of focalize is ‘to bring or come to a focus’ (Online 13). However, according to Dino Felluga definition of focalize as literature term is the display of a scene through the biased perception of a character (Online 14). Felluga adds that it can indicate to the person doing focalizing (the focalizer) or to the object that is being perceived (the focalized object) (ibid).

As mentioned before Mieke Bal presented theory that in story elements of the fabula are ordered in a certain way. Thus, it means that the reader is presented with a vision of the fabula (Bal 1997: 142). Furthermore, Mieke Bal forms a definition of focalization – ‘...the relations between the vision and that which is “seen, perceived”’ (ibid). The author adds that there are also used terms like *point of view* or *narrative perspective*. It cannot be denied, these terms are useful, but, according to Bal, confusing at certain moments. The flaw of these terms is in the lack of distinction between how the elements are presented by the vision and by the identity of the voice that is verbalizing that vision (Bal 1997: 143). Or in simple words, distinction is not made between who see and who speak. Bal mentions the fact that term *focalization* is more technical, because it is derived from photography and film. This feature of focalization is good, because it allows to focus on the right things rather than be distracted by emotions of the focalizer and the character (ibid).

Furthermore, Bal explains focalization as ‘...the relationship between the vision, the agent that sees, and that which is seen’ (Bal 1997: 146). The relationship, which Bal introduces, is a part of story, of the content of the narrative text. Bal gives an example: ‘A says that B sees what C is doing’ (ibid). However, this difference can be very little at times. That is when a vision is showed as precisely as possible to the reader. Thus, the difference between agents then cannot be distinguished, because of the fact that they correspond. Bal calls this ‘a form of `stream of consciousness`’ (ibid). Nonetheless, the `voice` of narrating is not the same as the vision, the memories, the sense perception, thoughts, that are told. Also it cannot be merged with the events it puts the focus on, orient, or interpret. Arises a question - where does

focalization belong in the story? Bal gives answer to it by saying that focalization belongs in the story between the layer of the linguistic text and the fabula. In addition, from the definition of focalization (formulated by Bal) is evident that there is a connection between the subject and the object of focalization. Bal says that these two aspects should be studied separately (ibid).

The point from which the elements are viewed is the object of focalization or focalizer. It can be a character and it can be outside it. There are cases where the focalizer merge with the character, thus happens two things. Firstly, this character will have advantage over the other characters. Secondly, it means that the reader is perceiving story through the eyes of the character and, therefore, has no other option than to accept the vision presented by that character or in another way it can be called as a character-bound focalizer (ibid). Bal mentions an example of it in the book by Henry James called `What Maisie Knew.` The story in this book is about a little girl called Maisie. There are passages in this book where the character-bound focalizer is shown through this little girl. Masie is small in age and, therefore, actions shown through Masie are with limited vision. However, Bal makes point that the reader is not a little girl. The reader understands more from the given information than the little girl and, thus, also interprets it differently. To make it more clear Bal gives example from book mentioned previously: `Where Maisie sees only a strange gesture, the reader knows that s/he is dealing with an erotic one` (Bal 1997: 147). This is a clear example of how to show that, in this particular book by Henry James, the narrator and the focalizer are not to be merged.

Bal continues about character-bound focalization by saying that it can change from character to character despite the fact that the narrator remains unchanged. Furthermore, this situation gives the reader opportunity to see the origins of the conflict. Also this situation might lead the reader to neutrality towards all the characters. However, in the same time the reader has no doubt which is the main character or in other words hero/ine (Bal 1997: 148). Bal calls character-bound focalization as internal focalization. Opposite term is external focalization, which means that an anonymous agent outside the fabula is functioning as focalizer. Bal makes statement that if all story is focalized externally, then it makes the narrative objective. It is due to fact that the events are not introduced from the point of view of the characters (Bal 1997: 149). As an example of these focalizations Mieke Bal gives a fragment from opening of Doris Lessing`s book `The Summer before the Dark`:

A woman stood on her back step, arms folded, waiting. Thinking? She would not have said so. She was trying to catch hold of something, or to lay it bare so that she could look and define; for some time now she had been `trying on` ideas like so many dresses of a rack. She was letting words and phrases as worn as nursery rhymes slide around the tongue: for towards the crucial experiences custom allots certain attitudes, and they are pretty stereotyped. *Ah, yes, first love!... Growing up is bound to be painful!...My first child, you know...But I was in love!...Marriage is a compromise...I am not as young as I once was.* (Bal 1997: 149).

According to Mieke Bal starting from sentence 2 the content of what character experiences is given (ibid). This means that there is a switch from an external focalizer to an internal focalizer.

Focalized by object

Next important aspect that Mieke Bal discusses about focalization is focalized by object. Because of the fact that the image received from the object is determined by the focalizer. Thus, it is possible to assume that the image of a focalizer shows something about the focalizer itself. Furthermore, Mieke Bal presents three important questions:

1. What does the character focalize: what is it aimed at?
2. How does it do this: with what attitude does it view things?
3. Who focalizes it: whose focalized object is it?

Objects, landscapes, events or in other words almost all elements can be focalized by internal or external focalization. Therefore, the reader is presented with a definite interpretation of the elements. This interpretation may include, for example, authors or characters opinion of certain things (Bal 1997: 150).

In order to better understand external and internal focalizations Mieke Bal provides two fragments from books `The Kiss` by Jan Wolkers (C) and `Faust, The Way to the Light` by J.M.A. Biesheuvel (D):

C: Behind the round and spiny forms around us in the depth endless coconut plantations stretch far into the hazy blue distance where mountain ranges ascend ghostlike. Closer, at my side, a ridged and ribbed violet grey mountainside stretches upward with a saw-tooth silhouette combing the white cloudy sky. Dark shadows of the clouds lie at random on the slopes as if capricious dark-

grey pieces of cloth have been dropped on them. Close by, in a temple niche, Buddha sits meditating in an arched window of shadow. A dressing-jacket of white exudation of bird-droppings in his shoulders. Sunshine in his hands which lie together perfectly at rest (Bal 1997: 150).

D: Then we must first describe heaven, of course. Then the hundreds of rows of angels are clad in glorious shiny white garments. Every one of them has long, slightly curly fair hair and blue eyes. There are no men here. `How strange that all angels should be women.` There are no dirty angels with seductive panties, garterbelts, and stockings, not to mention bras. I always pictured an angel as a woman who presents her breasts as if on saucers, with heavily made-up eyes, and a bright red mouth, full of desire, eager to please, in short, everything a woman should be. (Formerly, when I was still a student, I wanted to transform Eve into a real whore. I bought her everything necessary, but she did not want to wear the stuff) (Bal 1997: 150).

According to Bal a character-bound focalization is in the both examples. In C example words `around us` and `in the depth` are markers of high position. The presentation of whole C-segment seems to be impersonal (external focalizer). It seems as borrowed from geography book. However, the following words `at my side` and `around us` indicate the opposite – internal focalizer. This fact is confirmed by expressions `close by,` `closer,` and `at my side.` These words also show the closeness of the place to the perceiver (Bal 1997: 151). But from the use of metaphors in this segment Bal deduces that it is done with a purpose to reduce the objects in size. In this way the character-bound focalizer attempts to put in the objects into its own world of experience (Bal 1997: 151). The words that confirm this are `sawtooth`, `combing,` `capricious dark-grey pieces of cloth` and `mountain ranges.` Bal summarizes that in segment C the presentations of a landscape is done in a realistic way. It is done in a particular way so that it can be assimilated by the character.

In the segment D also a character-bound focalizer is evident. Nonetheless, in this segment the object is observed less and is more interpreted. Mieke Bal indicates that an association mechanism is visible. In the beginning of the segment D character-bound focalizer implies the traditional view of angels, but it shifts to theory that angels are women. Furthermore, Bal indicates this as ‘The interpretive focalization’ and, in this segment, it is noticeable in different ways (Bal 1997: 152). It is visible in the sentences in quotation marks. In addition, with this fragment ‘I always pictured an angel as...’ the personal opinion is revealed. Thus, it is a sign that the personal opinion is involved (ibid).

As Mieke Bal mentioned before it is very important to notice the approach how an object is presented, because it can give information about both the object itself and the focalizer (ibid). In segments C and D description gives reader more information about the character-bound focalizer than about the object. In segment C emphasis is on the way how nature is experienced rather than the temple and segment D emphasis is on women rather than heaven. Thus, this illustrates that the comparison with the object was intended to motivate the interpretation by character-bound focalizer in the both segments (ibid).

According to Mieke Bal these two segments also demonstrate that the object of the focalization can be perceptible and non-perceptible. For example, in segment C character-bound focalizer observes something that is outside the character (Bal 1997: 153). However, not in all cases it is so. An object also can be observed only inside the head of the character-bound focalizer. In this case it can be observed only by those `who` have access but only in case where perceiver is not another character (Bal 1997: 153). However, it could be an external focalizer. The non-perceptible object might be observed, for example, in case when a characters dream content is presented to the reader. This situation is possible when in the fabula there is another character that is able to identify the object with a condition that these objects are feelings, thoughts, fantasies, or dreams of a character. If the previously described situations realize then and only then the object can be put in `non-perceptible` object category (Bal 1997: 153).

These categories – perceptible and non-perceptible – are important for the characters. Those characters that can be described by both categories have advantage over characters that are only perceptible. The reader will receive insights of feelings and thoughts of a character, if it falls into both categories, but the reader will not receive any insights of a character if it is only perceptible. This kind of situation can be observed in first-person novels. This allows the writer to create an opinion about the various characters. Thus, leading to a situation where the focalization has strong manipulation effect. In other words, the point is the difference between spoken and unspoken words. Spoken words are perceived by others, but unspoken (thoughts, internal monologues) are not perceived by other characters. In addition, Mieke Bal mentions fact that writer can manipulate with these words to such extent that readers often do not realize how less other characters are informed then, readers.

Levels of Focalization

In order to explain levels of focalization Mieke Bal gives three examples:

E: Mary participates in the rally.

F: I saw that Mary participated in the rally.

G: Michele saw that Mary participated in the rally.

In all three sentences it is obvious that Mary participated in the rally. It is a perceptible fact. Thus, it is possible to assume that there is an agent which is acting as the perceiver. This agent's perceptions are presented to the reader. In sentence F it is 'I,' in sentence G it is Michele, and in sentence E there is no agent indicated. Thus, meaning - sentence E is with external focalizer and with perceptible object, sentence F is with internal focalizer (I) and with perceptible object, and sentence G is sentenced with internal focalizer (Michele) and with perceptible object. Nevertheless, Mieke Bal says about sentence F: 'Who focalized that section?' (Bal 1997: 157).

There are two possibilities – external or internal focalizer. Only option to identify it is to look at the all sentences and these possibilities are:

1. EF-[np CF (I)-p]: an external focalizer focalizes the CF(I), which sees. 'Seeing' is non-perceptible action, in contrast to 'looking,' so the complex focalized object is np. That object consists itself of a focalizer, CF (I), which sees something that is perceptible.
2. CF (I)-[np CF (I)-p]: a so-called 'first person narrative,' in which the external focalizer remembers afterward that at a certain moment in the fabula it saw Mary participating in a rally (Bal 1997: 157).

From this Mieke Bal concludes that there are various focalization levels and there are no important differences between first-person narrative and a third-person narrative in the focalization levels. Or in other words, in the situation where there is a need to demonstrate someone else's viewpoint it can be done so far as somebody understands and knows that viewpoint (Bal 1997: 158).

Therefore, it is now possible to identify focalization levels. In the first level of focalization (F1) focalizer is external. In the second level of focalization (F2) the external focalizer assigns focalization to an internal focalizer. In the previous given sentences E, F and G, the shift from F1 to F2 is evident. The indicator of that is the verb 'saw.' Mieke Bal calls this verb as 'attributive signs' (Bal 1997: 158). It is a

marker of shift in levels of focalization. In fact, all verbs that communicate perception (see, hear) can be attributive verbs.

However, there is another possibility. Mieke Bal explains that: 'The external EF can also watch along with a person, without leaving focalization entirely to a CF' (Bal 1997: 159). This situation occurs when an object is focalized. However, in this case nothing demonstrates that it is perceived. Bal writes that this focalization can be compared to free indirect speech, in which the narrator narrates as closely possible to the character own words, but does not let it speak directly. Mieke Bal calls it a 'free indirect' focalization. An example of this focalization is presented in order to understand it:

H: 1. The appearance on the front of a new arrival – a lady a lapdog – became the topic of general conversation. 2. Dimitri Dmitrich Gurov, who had been a fortnight in Yalta and got used to its ways, was also interested in new arrivals. 3. One day, sitting on the terrace of Vernat's restaurant, he saw a young woman walking along the promenade; she was fair, not very tall, and wore a toque; behind her trotted a white pomeranian. 4. Later he came across her in the park and in the square several times a day. 5. She was always alone, always wearing the same toque, followed by the white pomeranian, no one knew who she was, and she became known simply as the lady with the lapdog (Bal 1997: 159).

Mieke Bal has taken this example from the beginning of 'Lady with Lapdog' by Chekhov. The whole example is focalized by an external focalizer. A shift of level of focalization is present in the third sentence. It is indicated by the verb 'to see.' However, in sentence 4 the first focalization level is restored. Sentence 5 is peculiar in a way that the level of focalization is uncertain. According to the description of the lady in the sentence 5, it is logical to conclude that it is focalized by Dimitri character: CF2(Dimitri)-p. However, it is not so simple, because of the fact that there is no indication of shift in focalization level. Continuing sentence 5 analysis Mieke Bal states: 'In the second part of the sentence focalization clearly rests again with EF1' (Bal 1997: 159). It is evident that the first part of sentence 5 is focalized by EF1 and by CF2. Thus, it is double focalization, where EF 'looks over the shoulder' of CF. Mieke Bal calls this focalization a *hinge*. For double focalization Bal uses abbreviation EF1+CF2, but for focalization in which it is hard to see who focalizes – EF1/CF2. In example H a correct choice would be EF1/CF2 (Bal 1997: 160).

Suspense

Mieke Bal claims that suspense is difficult to analyse in terms of focalization, because it is a psychological process. Furthermore, suspense is defined by Bal as an outcome of actions by which the reader or the character is made to ask questions which are answered later. Thus, Bal thinks that it is possible to determine various kinds of suspense, but only in boundaries of focalization (Bal 1997: 160).

There are two possibilities how to ask these questions. First is the short form where the question is asked and answered in short amount of time. The second possibility is where the question is asked at the beginning of the story, but answer is given in the end. Mieke Bal claims that suspense develops when the question is recalled repeatedly. Therefore, suspense can be developed in different ways. One of the possibility is the announcement of something that will happen later or by concealing important information which is needed. In both of these cases presented image by writer is manipulative. In addition, the image is shown by the focalizer. But there are cases where the focalizer's image is incomplete. It happens in situation when the character is more informed than the focalizer. However, it is not the only way. There can be situation where the focalizer alters an image for a purpose to hide certain elements from the reader. Thus, leading to position where the characters 'know more' than the reader. This does not mean that the focalizer cannot have information that the character does not know. An example of this can be the origins of events. In this case the reader and the focalizer know more than the character. This means that the reader can receive the same image about the image the characters have of themselves. It is determined by focalizer. Mieke Bal suggests that with this information, it is possible to attempt to analyse suspense with the 'knowledge' of reader and character. It can be done if the information is provided by the focalizer. Thus, appears four possibilities – 'When a question is raised (who did it? What happened? How will it end?), it is possible that neither the reader nor the character can answer it' (Bal 1997: 161). Mieke Bal says that this technique is used in almost every detective novel. There is a possibility that the reader does know the answer, but the character does not. In this case the question is about whether the character will find the right answer in time. Bal points out that the suspense in this situation is in a threat. For example: 'A character makes a mistake. Will it realize this in time? There is someone standing behind with an axe. Will it turn round in time? (Bal 1997: 161).' However, writer can also create opposite situation – the reader does not know

the answer, but the characters does. In that case the answer can be revealed gradually. It can be done in phases and by various focalizers, or in the form of a puzzle. Usually, in the end, the reader and the character have revealed the answer and there is no more suspense. Mieke Bal provides a summary of possibilities when a question is asked:
'reader – character – (riddle, detective story, search)
reader + character – (threat)
reader – character + (secret)
reader + character + (no suspense)' (Bal 1997: 161).

In this chapter the necessary information about focalization is gathered. Focalization can be grouped in three parts – focalized by object, levels of focalization and suspense. The definitions and examples of focalization are provided. Next chapter is about important part of a book – book *Revenge of the Sith*.

Revenge of the Sith

In order to write this research paper correctly it is needed to explain the origins of the book *The Revenge of the Sith*. The author of the book M. Stover was not the person who created the story. It was adopted from a movie by the same name (Online 3). Furthermore, the full title of the movie is 'Star Wars: Episode III - Revenge of the Sith' (Online 4). The person who created this movie and Star Wars, in general, is George Lucas. He was born in California suburbs and studied cinematography at the University of Southern California (Online 5). The first successful movie of G. Lucas was 'American Graffiti.' In addition, interesting fact is that G. Lucas famous Star Wars story was developed from Saturday morning serial for children that partly was a fairy tale (ibid). The story of it took place in unexplored part of outer space (ibid). This children serial turned into a platform from which Lucas created full-length film entitled Star Wars. It was attractive to audiences, because of the sensational special effects, marvelous landscapes, interesting characters, and familiarity of popular myths and fairy tales (ibid). Not only its story was attractive, but also the first movie of Star Wars was financially successful. In addition, this movie set the basis for future films which continued the story of the first one. All in all, Lucas created six Star Wars movies - Star Wars: Episode IV - The Jedi Knights (1977), Star Wars: Episode V - The Empire Strike Back (1980), Star Wars: Episode VI - The Return of the Jedi (1983), Star Wars: Episode I - The Phantom Menace (1999), Star Wars: Episode II - Attack of the Clones (2002) and Star Wars: Episode III - The Revenge of the Sith (2005) (Online 6). George Lucas informed that *The Revenge of the Sith* is the last movie of the Star Wars. However, there were rumours of Episode VII to Episode IX (ibid). Furthermore, in November of 2013 it was announced that Star Wars: Episode VII will be released in movie theaters on the December 18 of 2015 (Online 7).

Nevertheless, this research paper is based on the book, not the movie. Therefore, it is needed to add information about the author of the book. *The Revenge of the Sith* was adopted in a book by Mathew Woodring Stover. He was born in 1962. M. Stover is a novelist and mostly writes in fantasy and science fiction genres. As examples from fantasy novels can be mentioned 'Iron Dawn' and 'Jericho Moon.' Furthermore, worth mentioning fact is that Stover has written three sci-fi/fantasy hybrid stories - 'Heroes Die,' 'Blade of Tyshalle', and 'Caine Black Knife.' The story

of these three books concentrates around the main hero named Caine. In addition, Stover graduated from Drake University and began living in Chicago in 1983. Although being a novelist, Stover has a passion for martial arts. The fighting style Stover is training is called the Degerberg Blend. In short, it is a fighting style that includes several different styles from all around the world. Therefore, it is not a coincidence that Stover's passion for martial arts also influences his writing style. It has a major influence in the fighting scenes, which have been positively reviewed by several critics. In addition, Stover has been influenced by Roger Zelazny, Stephen R. and Frederich Nietzsche. Stover has said in one of the interviews that he has thought about writing something in non-sci-fi/fantasy genre. Furthermore, Stover has claimed that it would be interesting to write the final adventure of the heroic trio of Luke Skywalker, Han Solo and Princess Leia (Online 8).

The next paragraph will deal with the plot of the book.

Plot

A very important part of this paper is the book *The Revenge of the Sith*. Therefore, this paragraph's main idea is to explain the plot of the book.

The plot of the book starts with Anakin and Obi-Wan coming back from mission to Coruscant. Both quickly find out that planet is under attack by the Separatist fleet. It is commanded by General Greivous and Count Dooku. Furthermore, it becomes clear that Chancellor Palpatine has been kidnapped. Obi-Wan and Anakin are sent to rescue Chancellor. Both Jedi fight their way through Separatist ship. Furthermore, brave Jedi finds Count Dooku. In the process of battle with Count Dooku Obi-Wan is knocked out. By this time M. Stover has revealed to readers that Chancellor Palpatine actually is Darth Sidious. However, Anakin is not aware of that. In the fight between Count Dooku and Anakin the Jedi is victorious. Furthermore, in the process of escaping the Separatists ship Anakin confronts with Greivous. However, Greivous manages to escape. A few moments later Anakin manages to fly a ship to planet safely with Chancellor and Obi-Wan on board. After this incident Chancellor Palpatine manages to convince the Senate to give Chancellor more power. It is done with the purpose to take control of the Separatists. However, Chancellor or Darth Sidious has hidden motives. One of the reasons why Chancellor

wants more power is the reason to get control over the Jedi. In the same time the Jedi are not willing to let Darth Sidious do that. Furthermore, a group of Senators is also not happy with giving so much power to Chancellor. This group is led by Padme Amidala. In order to make things more difficult and confusing Chancellor names Anakin as his representative on the Jedi Council.

On one of the 'out-of-the-way' planet called Rim Grevious has been discovered. Obi-Wan is sent to capture Grevious. However, Obi-Wan is sent alone without Anakin. Yoda is also sent out on a mission to the Wookiee's planet. The author of the book makes it seem that the War with separatists is coming to an end. However, Chancellor or Darth Sidious has different plans. The Jedi offer Chancellor a plan for peace negotiations, however Chancellor does not want peace and therefore rejects the plan.

Since the moment when Anakin had a dream about Padme dying in childbirth, the author describes Anakin as distracted in this time in the book. In addition, it is worth mentioning that previous Anakin dreams have come true. This is one of the main reasons why Anakin is described as worried. In addition, Chancellor uses this situation to reveal Anakin that Chancellor is actually Darth Sidious. Sidious reveals Anakin that Sith power is strong enough to save Padme if she dies in childbirth. Nevertheless, Anakin goes to the Jedi Council and tells who really is Chancellor. Mace Windu and few others Jedi immediately leaves to arrest Darth Sidious. In the confrontation Darth Sidious kills Jedi that were sent for his arrest. In the same moment Darth Sidious plan begins to take place. The clone soldiers receive secret 'kill all Jedi' order and Anakin switches sides. Palpatine addresses the Senate and claim that Jedi were trying to end his life and declares creation of the Galactic Empire.

In the clone soldier assault on all Jedi only a few survived – Obi-Wan and Yoda. Both return to Coruscant where Padme is 'practically-in-labor.' In addition, Anakin is sent to destroy remaining Separatist leadership. However, Obi-Wan confronts Anakin and in the same time Yoda confronts Darth Sidious. In the confrontation Yoda is defeated, but manages to escape. Obi-Wan finds Anakin and wins the battle. Anakin is left legless and armless near a lava flow. Obi-Wan has to run, because of the closing ships of Darth Sidious. In the process of running Padme gives birth to twins – a boy and a girl - on board the ship. The owner of the ship is a good friend of Obi-Wan called Bail Organa. She takes the girl to raise as her own

daughter, but Obi-Wan takes the boy to live with Anakin relatives on planet called Tatooine. As the Jedi are considered as enemies, Yoda insists that both children of Padme not to be trained as Jedi (Online 9).

The main focus of this chapter is the story of Revenge of the Sith and it includes also information about Star Wars. Also important information about the plot of Revenge of the Sith is provided. The next chapter will deal with framework for analysis.

Framework for Analysis

All the important information for analysis has been collected. Before analysis can be started it is essential to develop a framework. Main attention of this chapter is towards making a foundation to framework. In order to successfully analyse Revenge of the Sith book.

Analysis focus is divided into two categories – narratology and focalization. It is necessary to start analysis with narratology, because of two facts. Firstly, it is important to analyse if there are markers of a fabula in the text. However, not only fabula is important, but also characteristics of narrative text. If it is possible to find three characteristics, the text of Revenge of the Sith is a narrative. Analysis of characteristics of narrative text is divided into four parts – introduction, part one, part two, and part three. It is done with a purpose to achieve better results. Secondly, in case if both elements of narratology are to be found, analysis can be done on focalization. Analysis of focalization is divided into three parts. First parts main attention is on focalization by object. Analysis emphasis is on the characters of Revenge of the Sith. To be more precise, text about characters Obi-Wan Kenobi, Anakin Skywalker, Count Dooku, Padme Amidala, and General Greivous is going to be analysed. In addition, introduction part is going to be included into the analysis, because of the fact that it contains important information for this research. In second part analysis focus shifts from focalization by object to levels of focalization. There are two levels of focalization that are important. Analysis purpose is to search for these levels in text about previously mentioned characters. However, third part will deal with analysis of suspense in Revenge of the Sith. Analysis purpose in this part is to search if there is a suspense, what creates it and if there is a suspense development.

The main goal of this chapter is successfully reached, because of the fact that framework for analysis is developed. Therefore, it is possible to start the analysis. Next chapter main goal is to analyse Revenge of the Sith with developed framework in order to achieve goals of this research paper.

Analysis

After necessary information has been gathered, it is possible to start the analysis of M.Stovers book 'Revenge of the Sith.' This chapter will deal with the analysis. It will be done on the basis of gathered material. Revenge of the Sith book is divided into four parts. Therefore, the analysis will be done for each of the parts.

Narratology

Fabula

In order to achieve this research paper goal, it is important to analyse fabula in Revenge of the Sith. As mentioned before Mieke Bal divides fabula into elements - time, place, event and characters. These elements are put into a story in specific order. It is done with an idea to successfully achieve authors result. Each element will be analysed separately to reach successful results.

The first element chosen for the analysis is the place. With this word specifically Mieke Bal means is it real or imaginary. As mentioned before story of Star Wars and also Revenge of the Sith takes place in imaginary world. To be more correct, events of Revenge of the Sith takes place in a galaxy far, far away - 'This story happened a long time ago in a galaxy far, far away' (Stover 2005: 1). To be correct it is needed to be mentioned that different events took place on different planets. The book starts with events happening on planet named Coruscant - 'The skies of Coruscant blaze with war' (Stover 2005: 2). Worth mentioning planets include Mustafar - 'The members of the Separatist leadership scurried across the permacrete landing platform like the alley rats they were— scampering for the ship that would take them to the safety of the newly constructed base on Mustafar' (Stover 2005: 155). This planet also is worth mentioning for the fact that it is the place where Darth Vader (Anakin Skywalker) fought Obi-Wan Kenobi. Another important planet is Polis Massa - 'A Naboo skiff reverted to realspace and flashed toward an alien medical installation in the asteroid belt of Polis Massa' (Stover 2005: 367). It is important to story, because of two facts. Firstly, this is where Padme (wife of Luke Skywalker/Darth Vader) died. Secondly, Padme died by giving birth to twins - girl named Leia and boy named Luke. Furthermore, it is important to mention also planet

Utapau - 'This was Utapau, a remote backworld on the fringe of the Outer Rim' (Stover 2005: 154). On this planet happened the decisive battle between Obi-Wan and General Grievous.

Next element for the analysis are characters. It is a very important part of *Revenge of the Sith*. The story of this book is built around development of Anakin Skywalker to Darth Vader. As a Jedi Knight and the chosen one Anakin should have eliminated the Sith and bring balance to the Force. However, it did not happen - 'You were the chosen one! It was said you would destroy the Sith, not join them. It was you who would bring balance to the Force, not leave it in darkness' (Stover 2005: 365). Another important character is Obi-Wan Kenobi. He trained and fought beside Anakin thirteen years against the Separatists. Obi-Wan saw how Anakin grew up - 'He could still be surprised by the new depth of that voice. The calm confidence. The maturity. It seemed that only last week Anakin had been a ten-year-old who wouldn't stop pestering him about Form I lightsaber combat' (Stover 2005: 8). However, Obi-Wan was not able to save him from becoming Darth Vader. Obi-Wan was also a smart member of the Jedi high council. Is responsible for General Grievous death and helped to defeat Count Dooku. Obi-Wan also was one of few Jedi which survived Order 66 (killing of the Jedi). Obi-Wan was a friend to Padme. Also important character in this book - 'She is an astonishingly accomplished young woman, who in her short life has been already the youngest-ever elected Queen of her planet, a daring partisan guerrilla, and a measured, articulate, and persuasive voice of reason in the Republic Senate' (Stover 2005: 139). Padme was secret wife to Anakin Skywalker and, thus, his weakness. Padme also gave birth to Luke and Leia. The children of Anakin. However, she died by giving birth to children. The character responsible for turning Anakin Skywalker into Darth Vader is Palpatine or the Sith Lord Darth Sidious. On the one hand, Palpatine was considered to be a good man - 'Palpatine of Naboo, the most admired man in the galaxy, whose unmatched political skills have held the Republic together. Whose personal integrity and courage proves that the Separatist propaganda of corruption in the Senate is nothing but lies. Whose charismatic leadership gives the whole Republic the will to fight on' (Stover 2005: 3). On the other hand, Palpatine was Sidious the Sith Lord - 'Sidious was also a political manipulator so subtle that his abilities might be considered to dwarf even the power of the dark side itself. It was said that whenever the Force closes a hatch, it opens a viewport... and every viewport that had so much as cracked in this past thirteen

standard years had found a Dark Lord of the Sith already at the rim, peering in, calculating how best to slip through' (Stover 2005: 46). Furthermore, Sidious was behind Order 66 (killing of the Jedi) and master plan to turn the Galactic Republic into the Galactic Empire. Sidious had allies. Count Dooku was one of the allies of Sidious - 'Once a great Jedi Master, now an even greater Lord of the Sith, Dooku is a dark colossus bestriding the galaxy. Nemesis of the corrupt Republic, oriflamme of the principled Confederacy of Independent Systems, he is the very personification of shock and awe' (Stover 2005: 39). Dooku became leader of the Separatists, because of the fact that Republic's political power could be bought by the highest bidder. Count Dooku best general of war was General Grievous - 'The Separatist Supreme Commander is an abomination of nature, a fusion of flesh and droid—and his droid parts have more compassion than what remains of his alien flesh. This half-living creature is a slaughterer of billions' (Stover 2005: 4). Furthermore, Grievous stole lightsabers from fallen and killed Jedi. General Grievous had a task to kill Obi-Wan and the plan was set in motion. However, the plan failed and General Grievous was killed.

The next fabula element chosen for the analysis is time. In the book *Revenge of the Sith* there is no evidence of how long described events happen. There is mentioned time when the war against Separatists began - 'Master and Padawan and Jedi Knights together, they have fought this war for thirteen years' (Stover 2005: 33). The time is used as means to describe things or a person - 'Palpatine looked as if he'd aged ten years since Anakin had last seen him' (Stover 2005: 34) and 'For the first time in too many years he felt young: as young as he really was' (Stover 2005: 36). The time is also used to describe, for example, how old is the Jedi Order 'The Jedi Temple also contained the archives, the vast library that encompassed the Order's entire twenty-five millennia of existence' (Stover 2005: 162), or how old are some of the characters - 'Yoda settled his chin onto hands folded over the head of his gimer stick. He looked every day of his nearly nine hundred years' (Stover 2005: 162), and Count Dooku 'Today he felt every hour of his eighty-three years' (Stover 2005: 43). Most of the time element time is used to describe not something exact, but it is used as abstract period of time. For example, 'all these years' (Stover 2005: 13), 'For the first time in too many years he felt young...' (Stover 2005: 36), '...these many years...' (Stover 2005: 43), '...number of years...' (Stover 2005: 46), '...all their years...'

(Stover 2005: 50), ‘...the long, long years of his life...’ (Stover 2005: 50), ‘Years of Jedi training...’ (Stover 2005: 71).

The next element for the analysis is event. There are a lot of events in *Revenge of the Sith*. Only the most important are chosen for the analysis. One of the most important events of the book is Anakin Skywalker killing Count Dooku. It is important, because of two factors. The first, Sidious encouraged Anakin to use the dark side to kill Dooku - ‘*Don't fear what you're feeling, Anakin, use it!*’ he barked in Palpatine's voice. *Call upon your fury. Focus it, and he cannot stand against you. Rage is your weapon. Strike now! Strike! Kill him!*’ (Stover 2005: 67). The second factor is that Anakin Skywalker killed Count Dooku despite the fact that it was against Jedi laws - ‘He has existed only for this. This. To be the victim of Anakin Skywalker's first cold-blooded murder. First but not, he knows, the last’ (Stover 2005: 72). This was one of the crucial events that led Anakin Skywalker to become Darth Vader. Another important event was the denial of the Master rank by the Council of the Jedi - ‘*You will attend the meetings of this Council, the Korun Master said, but you will not be granted the rank and privileges of a Jedi Master*’ (Stover 2005: 67). This event was important due to a fact that it was also one of the key reasons why Anakin Skywalker decided to join the Dark Side. Anakin had an idea that becoming of a Master it would be possible to prevent another important event from happening. This event is a dream or rather a vision of future that Anakin had - death of Padme in childbirth: ‘When Anakin could finally make himself tell her, his voice was raw and hoarse as though he'd been shouting all day. *It was... about you dying*, he said. *I couldn't stand it. I can't stand it*’ (Stover 2005: 146), ‘*You're going to die in childbirth*’ (ibid). All these already mentioned events led to one of the main events in the book. Anakin Skywalker joining the Dark Side and becoming Darth Vader - Anakin said: ‘*I give myself to you. I pledge myself to the ways of the Sith. Take me as your apprentice. Teach me. Lead me. Be my Master*’ (Stover 2005: 302). By deception and manipulation Sidious managed to lure Anakin to into this decision. Furthermore, it is one of the most important events of the book, because of the fact that one of the main characters of the story becomes a villain. However, it is needed to mention also event called in the book as Order 66 - ‘With the Jedi Order overextended, spread thin across the galaxy, each Jedi is alone, surrounded only by whatever clone troops he, she, or it commands. War itself pours darkness into the Force, deepening the cloud that limits Jedi perception. And the clones have no malice,

no hatred, not the slightest ill intent that might give warning. They are only following orders' (Stover 2005: 310). In other words, Order 66 was meant to kill all of the Jedi. However, only few of the Jedi survived. One of the survivors was Obi-Wan Kenobi. One of the final important events is the fight between Obi-Wan and Darth Vader. It is important, because of the fact that it turned Darth Vader into one of the most iconic villains of Star Wars. Furthermore, there is one event left that is worth mentioning and is important to Revenge of the Sith and also to Star Wars story. It is event of Padme giving birth to twins Luke and Leia. This can be considered as a culmination of events in Revenge of the Sith and even more important event looking from Star Wars story point of view.

Characteristics of Narrative Text

Introduction

To start the analysis of this part of the book, it is needed to determine the characteristics of narrative text. There are three characteristics. In the first, it is needed to determine if there are two types of `speakers` to be found. In introduction of this book there are two types of `speakers`. `First is the narrator which narrates the story. It can be observed in this passage – ‘The artificial daylight spread by the capital's orbital mirrors is sliced by intersecting flames of ion drives and punctuated by starburst explosions; contrails of debris raining into the atmosphere become tangled ribbons of cloud’ (Stover 2005: 2). Second `speaker` are characters which author describe in introduction as `beings` - ‘*We won!* beings tell each other. *We held them off!*’ (Stover 2005: 3). The second characteristic is possibility to distinguish three layers in a narrative text – a text, a fabula and a story.

1. A text – it is undeniable fact that Introduction of Revenge of the Sith applies to this layer. Example: ‘The skies of Coruscant blaze with war’ (Stover 2005: 2).
2. A fabula - this layer of narrative text can be observed in this particular book in the introduction part, because of the fact that described events are put together in a chronological and logical order, and events are related to each other. It can be observed in this passage of text: ‘Across the remnants of the Republic, stunned beings watch in horror as the battle unfolds live on the HoloNet. Everyone knows the war has been going badly. Everyone knows that more

Jedi are killed or captured every day, that the Grand Army of the Republic has been pushed out of system after system...' (Stover 2005: 2).

3. A story - by definition a story is a fabula displayed in a certain manner. Furthermore, introduction is a part of book where writers introduce, for example, characters. Example: 'Palpatine of Naboo, the most admired man in the galaxy, whose unmatched political skills have held the Republic together' (Stover 2005: 3). Therefore, it can be categorized as a presentation of events (fabula) in a certain manner.

The third narrative text characteristic idea is that characters are responsible for events that happen and how readers experience these connected events. The introduction of *Revenge of the Sith* is not an exception, because of the fact that the described attack on the Coruscant is led by General Grievous. The reason for the attack is based on capturing Palpatine of Naboo. Both characters are responsible for this event. Therefore, it is possible to state that in this part of the book events and actions are because of characters, and it is the indication of the third narrative text characteristic.

All three characteristics can be found in the Introduction of *Revenge of the Sith*. Therefore, it is possible to conclude that this part of the book is a narrative according to Mieke Bal.

Part One

In this part of the book it is needed to determine if there are two types of 'speakers' what is the first characteristic of a narrative text. Evidence of narrators (first speaker) presents can be observed in this passage: 'Even louder than the clatter of shrapnel and the snarl of his sublight drives, his cockpit hummed and rang with near hits from the turbolaser fire of the capital ships crowding space around him' (Stover 2005: 8). There is also evidence of the second 'speaker' (characters) throughout all Part One. Example said by Anakin Skywalker: '*There isn't a droid made that can outfly you, Master*' (Stover 2005: 8), and Obi-Wan Kenobi '*Does your droid have anything? Arfour's hopeless. I think that last cannon hit cooked his motivator*' (Stover 2005: 16).

The next characteristic of narrative text is ability to distinguish three layers:

1. A text - Part One is a text because of the fact that the text is built out of language sings: ‘Not long after he became Obi-Wan's Padawan, all those years ago, a minor mission had brought them to a dead system: one so immeasurably old that its star had long ago turned to a frigid dwarf of hypercompacted trace metals, hovering a quantum fraction of a degree above absolute zero’ (Stover 2005: 20).
2. A fabula - In this part of the book there a lot of indications of a fabula. For example: ‘He'd have done the same right here, except that Palpatine was somewhere on this ship. They just might need one of the light shuttles in this hangar to get the Chancellor safely to the surface; a few dozen cannon blasts bouncing around in here could wreck them all’ (Stover 2005: 32). This example indicates that experience from the past event is used in currently described situation. Thus, it is evidence of events that related to each other.
3. A story - proof of a story layer can be found, for example, in this passage: ‘He cast the comlink aside and ignored its clatter across the deck. He had no further use for it. Let it be destroyed along with Grievous, those repulsive bodyguards of his, and the rest of the cruiser, once he was safely captured and away’ (Stover 2005: 51). This passage is about character named Dooku and the description allows reader to conclude some of the character characteristics. Thus, making it a proof of a story layer.

The third characteristic of a narrative text that is needed to be found can be observed in description of how General Grievous got his lightsabers: ‘One belonged to the interminable K'Kruhk, whom he had bested at Hypori; another to the Viraanntesse Jedi Jmmaar, who'd fallen at Vandos; the other two had been created by Puroth and Nystammall...’ (Stover 2005: 81). This extract from the book is an evidence that characters are responsible for how the readers view and experience connected events.

Three narrative text characteristics can be found in Part One of the book *Revenge of the Sith*. Therefore, it is a confirmation of a narrative.

Part Two

Also in this part of the book of *Revenge of the Sith* it is required to analyse it for the narrative text characteristics. The first characteristic is two ‘speakers.’ The first

speaker - narrator - is evident in this extract: 'Mace shook his head. Skywalker again. The chosen one' (Stover 2005: 122). The second 'speaker' is classified as character. This speaker can be observed in this example: '*Chancellor*, Mace said as he met them. *Are you well? Do you need medical attention?* He gestured over his shoulder at the waiting gunship. *I have a fully equipped field surgery—*' (Stover 2005: 123).

The next characteristic that Part Two is needed to be analysed for three layers.

1. A text - evidence that this part of the book is a text can be observed in this example: 'To sit within Yoda's chambers was to inhale serenity; to Obi-Wan, this was a great gift in these troubled times' (Stover 2005: 150).
2. A fabula - as mentioned before a fabula is a series of linked events that are put together in logical and chronological order. These aspects are displayed in this example: 'Anakin remembered what he'd said to Padme about exactly that last night. The queasy knot tightened' (Stover 2005: 163).
3. A story - in Part Two chapter 15 called 'Death On Utapau' and first six paragraphs deal with a plan description of how to kill a Jedi. For example: 'A textbook example of the ideal Jedi trap is the one that waited on Utapau for Obi-Wan Kenobi' (Stover 2005: 233). In the next few paragraphs the author reveals how Obi-Wan Kenobi is planning to capture General Grievous - 'Obi-Wan's plan was to pinpoint Grievous's location, then keep the bio-droid general busy until the clones could attack; he would be a one-man diversionary force, holding the attention of what was sure to be thousands or tens of thousands of combat droids directed inward toward him and Grievous, to cover the approach of the clones' (Stover 2005: 233). Thus, making this an evidence of a story layer, because of the fact that a fabula is presented in a certain manner. The narrator in these paragraphs reveals plans of General Grievous and Obi-Wan Kenobi in order to set a setting for the upcoming action.

The third characteristics of a narrative text are character-driven events. It is obvious that in this particular part of the book emphasis is on General Grievous and Obi-Wan Kenobi. All events are generated by these characters and their actions. Therefore, this is evidence of the third characteristics of a narrative text.

Part Two of *Revenge of the Sith* has all three markers of characteristics of a narrative text. Therefore, Part Two also is a narrative.

Part Three

Part Three is the last part in *Revenge of the Sith*. The analysis of it will be carried out in the same way as in other parts. The characteristic of 'speakers' is revealed in the first two sentences of Part Three - 'Depowered lampdisks were rings of ghostly gray floating in the gloom. The shimmering jewelscape of Coruscant haloed the knifeedged shadow of the chair' (Stover 2005: 281). The 'speaker' in these sentences is narrator. However, in this passage second 'speaker' is revealed: '*When I die, Palpatine had said, so calmly, so warmly, so reasonably, my knowledge dies with me...*' (Stover 2005: 283). 'Speaker' in this passage can be classified as character. This is a proof that Part Three has all necessary attributes of the first characteristics of a narrative text.

For this part to have the second characteristics of narrative text layers must be analysed.

1. A text - this extract from book is an evidence of a text: 'Their blind lives meant nothing now. None of them' (Stover 2005: 291).
2. A fabula - a series of events led Anakin Skywalker to become Darth Vader - 'The Sith Lord who once had been a Jedi hero called Anakin Skywalker stood, drawing himself up to his full height, but he looked not outward upon his new Master, nor upon the planet-city beyond, nor out into the galaxy that they would soon rule' (Stover 2005: 303). As a result, this is indication of a fabula.
3. A story - as mentioned before definition of a story is a fabula that is presented in a certain manner. This definition can be applied to this passage - 'Two liquid gems, indescribably precious—because they were his. He had earned them. As he had earned her; as he had earned the child she bore' (Stover 2005: 315). These sentences are indication of a story, because of the fact that there were a series of events that led the story of *Revenge of the Sith* to this point. Thus, making it proof of a story.

Confirmation of third characteristic of a narrative text is displayed in this part of text: 'Bail Organa looked from one Jedi to the other, frowning. *What are you saying? I'm saying*, Obi-Wan replied, *that we have to go back to Coruscant*' (Stover 2005: 324). This is clear indication that events are happening, because of the characters. Therefore, it is the confirmation of the third characteristics of a narrative text.

Part Three of the book *Revenge of the Sith* is analysed for the characteristics of a narrative text. It is proved that all necessary components can be found and Part Three is a narrative.

On the basis of analysis done on Introduction, Part One, Part Two and Part Three, it can be approved that *Revenge of the Sith* text is a narrative. Because of the fact that all parts have the necessary components of characteristics of a narrative text. Furthermore, in summary of fabula analysis it is worth mentioning a fact that all elements of a fabula can be found in *Revenge of the Sith*. Therefore, it can be concluded that in *Revenge of the Sith* story fabula can be identified. Because of this fact it is possible to move forward with the analysis. Therefore, next chapter main attention is the analysis of focalization. The analysis is going to be done on focalization topics as focalized by object, levels of focalization and suspense.

Focalization

Focalized by Object

This chapter of research paper is about the analysis of focalization. Emphasis is on the analysis of focalization by object. The analysis must be done, because of the fact that it is important part of the research paper and in order to achieve necessary goals. The analysis focus is going to be on characters of the book. For the purpose of better results of analysis, it is going to be done for each of the book parts separately.

Introduction

In the Introduction part there are both - internal and external focalization. Internal focalization can be observed, for example, in this passage: ‘The artificial daylight spread by the capital's orbital mirrors is sliced by intersecting flames of ion drives and punctuated by starburst explosions; contrails of debris raining into the atmosphere become tangled ribbons of cloud’ (Stover 2005: 2). However, external focalization is displayed in this example: ‘Every one of them knows it in her heart, in his gut, in its very bones— Without Palpatine, the Republic will fall’ (Stover 2005: 3). As Mieke Bal mentioned before both internal and external focalization can be used to interpret different elements and even authors or characters opinions. Example of this can be observed in these two extracts from the book: ‘Many among these beings break into tears; many more reach out to comfort their husbands or wives, their creche-mates or kintriads, and their younglings of all descriptions, from children to cubs to spawn-fry’ (Stover 2005: 4), and ‘It is instead the younglings who offer comfort to their elders. Across the Republic—in words or pheromones, in magnetic pulses, tentacle-braids, or mental telepathy—the message from the younglings is the same: *Don't worry. It'll be all right. Anakin and Obi-Wan will be there any minute*’ (ibid). These examples include interpretation of events from different point of views. The narrator describes that adults think much more pessimistically. However, the younglings point of view is more positive, because of the fact that Obi-Wan and Anakin are going to make everything good. Furthermore, in introduction part there is not much more to analyse about focalization. This is the reason to start the analysis of Part One in next chapter of this research paper.

Obi-Wan Kenobi and Anakin Skywalker

In the beginning of Part One there is noticeable internal focalization: 'Even louder than the clatter of shrapnel and the snarl of his sublight drives, his cockpit hummed and rang with near hits from the turbolaser fire of the capital ships crowding space around him' (Stover 2005: 8). It is internal focalization, because of the use of words like 'his,' 'him.' In this sentence the narrator reveals character - 'Right now Obi-Wan Kenobi envied the clones: at least they had helmets' (ibid). This is a signal of character-bound focalization, because described situation is written from the point of view of Obi-Wan Kenobi. On the other hand, there are paragraphs in the Part One where external focalization is observed. For example: 'For merely human pilots, this would be suicide. By the time you can see your partner's starfighter streaking toward you at a respectable fraction of lightspeed, it's already too late for your merely human reflexes to react' (Stover 2005: 10). Although, Anakin Skywalker character also is present in described events - '*Perfect. Through the cockpit speakers, Anakin's voice carried grim satisfaction. Both of them are on your tail*' (Stover 2005: 10) - it does not change the fact that majority of events are described from Obi-Wan perspective. However, there are paragraphs in Part One where external focalization is used. In this case it is used to describe Obi-Wan Kenobi: 'This is Obi-Wan Kenobi: A phenomenal pilot who doesn't like to fly. A devastating warrior who'd rather not fight. A negotiator without peer who frankly prefers to sit alone in a quiet cave and meditate. Jedi Master. General in the Grand Army of the Republic. Member of the Jedi Council. And yet, inside, he feels like he's none of these things' (Stover 2005: 13). Furthermore, narrator through internal focalization reveals information about Obi-Wan that no other character in the book knows. For example: 'Inside, he still feels like a Padawan' (ibid). This is an indication of a non-perceptible object focalization. Evidence of this is the information about Obi-Wan has revealed that no other character knows. Not only there are signs of non-perceptible object focalization, but also perceptible. Proof of this is noticeable in the moment when character-bound focalization observes something outside the character. For example: 'The shock wave of debris and expanding gas rocked Obi-Wan; he fought the control yoke, barely keeping his starfighter out of a tumble that would have smeared him across the cruiser's ventral hull' (Stover 2005:10). Thus, in this part of Part One Obi-Wan character can be described by both categories. Meaning that writer reveals insight feelings and thoughts of a character. This leads to fact that Obi-Wan character in this

section of the book of Revenge of the Sith has an advantage over other characters. In this case character of Anakin.

From page 14 character-bound focalization shifts from Obi-Wan Kenobi to Anakin Skywalker. It is evident in this example: 'From its socket beside the cockpit, R2-D2 whistled and beeped. A translation spidered across Anakin's console readout: SCANNING. LOTS OF ECM SIGNAL JAMMING' (Stover 2005:14). Furthermore, there are signs of internal focalization. For example: 'For Anakin Skywalker, starfighter battles were usually as close to fun as he ever came' (ibid). Also indication of external focalization can be found - 'The most powerful Jedi of his generation. Perhaps of any generation. The fastest. The strongest. An unbeatable pilot. An unstoppable warrior. On the ground, in the air or sea or space, there is no one even close. He has not just power, not just skill, but dash: that rare, invaluable combination of boldness and grace.' (Stover 2005:19). It is external focalization, because of the fact that it is written in a particular style that can be found, for example, in an advertisement or leaflet. Similarly, as in previous part with focus on Obi-Wan, this part of the book of Revenge of The Sith mentions other characters besides Anakin such as Obi-Wan Kenobi, but it does not switch the character-bound focus from Anakin Skywalker. The majority of events and actions are described from the point of view of Anakin. For example: '*Watch this.* Anakin flipped his starfighter again and dived, spinning, directly through the flock of vulture droids. Their drives blazed as they came around' (Stover 2005:22). The narrator reveals secrets about Anakin that none of the other characters know - 'That is the kind of fear that lives inside Anakin Skywalker: the dragon of that dead star. It is an ancient, cold dead voice within his heart that whispers all things die...' (Stover 2005:20). In fact, this is evidence of non-perceptible object focalization. However, not only narrator reveals non-perceptible element, it also reveals perceptible. It is indicated in text when narrator describes something outside the character - 'Anakin whipped by him and used his forward attitude jets to kick himself into a skew-flip: facing backward to blast the last of the tri-fighters on his tail' (Stover 2005:21). Furthermore, if Anakin Skywalker character-bound focalization can be found both perceptible and non-perceptible elements, it is a proof that Anakin`s character possesses advantage over other characters in this section of the book. This fact is undeniable, because narrator gives insight information about Anakin`s character feelings and thoughts.

Dooku

The next chapter of *Revenge of the Sith* focuses on Count Dooku. However, the beginning of this chapter main attention is on Obi-Wan and Anakin - 'Obi-Wan's familiar grimace showed past his blade as he let it shrink away. *I hate it when they do that.* Anakin's lightsaber was already back on his belt. *When they do what?'* (Stover 2005: 34). Character-bound focalization is not shifted towards Count Dooku, but it is still on Anakin Skywalker - 'Anakin barely heard him. He stared down at his black-gloved fist' (Stover 2005: 35). Obi-Wan also features in this part of chapter, but majority of events and actions are described from point of view of Anakin. Furthermore, narrator reveals to readers a vision of future what is seen by Anakin, but no other character is aware of this - 'He was looking at an image inside his head. Not an image. A reality. A memory of something that hadn't happened yet. He saw Count Dooku on his knees. He saw lightsabers crossed at the Count's throat' (Stover 2005: 36). This is evidence of non-perceptible object focalization. Not only there are signs of non-perceptible elements, but also the perceptible object focalization. As it can be observed in this example: 'The holoimage rippled again, and transformed into an image of the cruiser's General's Quarters once more' (Stover 2005: 35).

The part of this chapter point of attentions changes from Obi-Wan and Anakin to Count Dooku or Darth Tyranus. This part starts with external focalization. Proof of this fact can be observed in this example: 'Sophisticated sensor algorithms compressed the combat that sprawled throughout the galactic capital's orbit to a view the naked eye could enjoy: cruisers hundreds of kilometers apart, exchanging fire at near lightspeed, appeared to be practically hull-to-hull, joined by pulsing cables of flame' (Stover 2005: 37). Nevertheless, there are signs of internal focalization. For example: 'With his back to that chair and to the man shackled within it, hands folded behind him beneath his cloak of silken armorweave, stood Count Dooku' (ibid). Keywords that reveal internal focalization are 'his' and 'him.' Furthermore, the character-bound focalization is changed to Dooku. Meaning that majority of events and actions are observed from the point of view of Dooku. For example: 'Dooku turned. From his commanding height, he stared down at the blue-scanned holoimage of Invisible Hand's commander. *Your objections have been noted already, General. Leave the Jedi to me'* (Stover 2005: 38). However, there are parts in this chapter where external focalization is used. In this case it is done with a purpose to introduce reader with character of Dooku. It can be observed in this example: 'Once a great Jedi

Master, now an even greater Lord of the Sith, Dooku is a dark colossus bestriding the galaxy. Nemesis of the corrupt Republic, oriflamme of the principled Confederacy of Independent Systems, he is the very personification of shock and awe' (Stover 2005: 38). Also in chapter of Dooku narrator reveals an aspect of this character that only the reader is made aware of, but not other characters. The information is given in this example from text: 'He is entirely incapable of caring what any given creature might feel for him. He cares only what that creature might do for him. Or to him' (Stover 2005: 41). This is a sign of the non-perceptible object focalization. This example is a confirmation of the perceptible object focalization - 'Count Dooku watched with clinical distaste as the blue-scanned images of Kenobi and Skywalker engaged in a preposterous farcechase, pursued by destroyer droids into and out of turbolift pods that shot upward and downward and even sideways' (Stover 2005: 42). By confirming that character of Dooku has elements of non-perceptible and perceptible object focalizations, it can be concluded that this character has an advantage over other characters in this part of the book.

Padme

One of the characters of the book is Padme Amidala. It is necessary to analyse also this character, because of the fact that Padme is important part of the book and the story of Revenge of the Sith. The internal focalization is noticeable in this chapter - '...she watched Senators clustering in through the archway from the Chancellor's landing platform, and then she saw the Chancellor himself and C-3PO and yes, that was R2-D2!—and so be could not be far behind...' (Stover 2005: 138). It is the internal focalization, because of the indicator word 'she.' Furthermore, there are signs of the external focalization in this example from the text: 'She is an astonishingly accomplished young woman, who in her short life has been already the youngest-ever elected Queen of her planet, a daring partisan guerrilla, and a measured, articulate, and persuasive voice of reason in the Republic Senate' (Stover 2005: 138). It is evidence of external focalization, because of the fact that narrator introduces character of Padme Amidala through description rather than actions. In this chapter of the book character-bound focalization is from the point of view of Padme Amidala, because of the fact that events and actions are written from the point of view of this character. For example: 'She clung to him, just breathing in the presence of him after so long,

murmuring love against his broad strong chest while he murmured love into the coils of her softly scented hair' (Stover 2005: 141). Furthermore, the narrator also displays elements of information that is written only to reader and no other character is aware of it - 'He is not a perfect man: he is prideful, and moody, and quick to anger— but these faults only make her love him the more, for his every flaw is more than balanced by the greatness within him, his capacity for joy and cleansing laughter, his extraordinary generosity of spirit, his passionate devotion not only to her but also in the service of every living being' (Stover 2005: 140). Thus, making it an indicator of the non-perceptible object focalization. However, there are also elements of the perceptible object focalization. For example: 'Through the swirl of HoloNet reporters and the chatter of Senators and the gently comforting tones of Palpatine's most polished, reassuringly paternal voice...' (Stover 2005: 138). This fact is a proof that character Padme is superior to other character in this part of the book, because of the fact that non-perceptible and perceptible elements can be found.

Grievous

This chapter of *Revenge of the Sith* starts with external focalization - 'The ARC-170s of Squad Seven had joined the V-wings of Squad Four in swarming the remaining vulture fighters that had screened the immense Trade Federation flagship, *Invisible Hand*' (Stover 2005: 77). This passage purpose is to serve as an introduction part of a chapter that focuses on General Grievous. Interesting is fact that part of this chapter where attention shifts towards character also start with an external focalization - 'This is General Grievous: Durasteel. Ceramic armorplated duranium. Electrodrivers and crystal circuitry' (Stover 2005: 80). However, there is evidence of internal focalization in this example of the text - 'He ignored the jolts of impact and was unaffected by the swirl of unpredictable gravity as he paced the deck with metal-on-metal clanks; he walked on taloned creations of magnetized duranium, jointed to grab and crush like the feet of a Vratixan blood eagle' (Stover 2005: 78). As mentioned before, this chapter focus is on General Grievous. Therefore, the character-bound focalization is on Grievous, because of the fact that all events and actions are seen from the point of view of this character. Also narrator exposes information about Grievous that no other character in this chapter is aware of. Therefore, making it as a marker of the non-perceptible object focalization. For example: 'He remembers joy.

He remembers anger and frustration. He remembers grief and sorrow. He doesn't actually feel any of them. Not anymore. He's not designed for it' (Stover 2005: 81). However, this example illustrates another element - 'The sole being on the bridge who was not strapped into a chair stalked from one side to the other, floor-length cape draped over shoulders angular as exposed bone' (Stover 2005: 78). This element is the perceptible object focalization. Thus, making General Grievous in this passage in the book more superior character than others.

After the analysis of these characters, it is clear that writer of *Revenge of the Sith* has built these characters similarly. Each character is introduced to reader with a purpose. Of course not completely all characters are introduced and built as the analysed characters. Only the most important and significant characters to the story Stover described, introduced, and events are viewed from their perspective. It is done with a purpose to give reader insight thoughts and feelings of a character. In order for reader to understand why, for example, Anakin Skywalker turned into Darth Vader or why the death of Count Dooku is important to the story.

Levels of Focalization

This chapter of the research paper is going to deal with levels of focalization in *Revenge of the Sith*. It must be done in order to achieve necessary goals of this research paper. Main attention of the analysis is on the first level of focalization and the second level of focalization.

Characters are in focus of the analysis of the levels of focalization.

Introduction

In introduction part mostly the first level of focalization can be observed. Thus, meaning that focalizer is external. For example: 'The battle from the inside is a storm of confusion and panic, of galvened particle beams flashing past your starfighter so close that your cockpit rings like a broken annunciator, of the boot-sole shock of concussion missiles that blast into your cruiser, killing beings you have trained with and eaten with and played and laughed and bickered with' (Stover 2005: 2). It is a fact, because of the peculiarity of introduction parts structure. However, in the end of the introduction chapter the second level of focalization can be found -

‘Ashes because they can't see two prismatic bursts of realspace reversion, far out beyond the planet's gravity well; because they can't see a pair of starfighters crisply jettison hyperdrive rings and streak into the storm of Separatist vulture fighters with all guns blazing’ (Stover 2005: 6). The indicator word that reveals it as the second level of focalization is ‘see.’

Obi-Wan Kenobi and Anakin Skywalker

Next chapter of levels of focalization deals with characters Obi-Wan and Anakin. It includes proof of the second level of focalization in these examples from the book: ‘Obi-Wan kept hoping to hear some of Anakin's old cocky grin in his tone’ (Stover 2005: 8) and ‘He could practically hear Obi-Wan's stomach dropping’ (Stover 2005: 17). Indicators of the second level of focalization in these examples can be identified as word ‘hear.’ Furthermore, there can be observed more of the second level of focalization with keyword ‘see’ - ‘...Obi-Wan could see R2-D2 grappling with a buzz droid hand-to-hand’ (Stover 2005: 27). However, there are also signs of the first level of focalization. It can be observed in this extract from the book: ‘The Force nudged hands on control yokes and the Jedi starfighters twisted and flashed past each other belly-to-belly, close enough to scorch each other's paint’ (Stover 2005: 10). It is the first level of focalization, because of the external focalizer. Same level of focalization is evident in this passage: ‘The most powerful Jedi of his generation. Perhaps of any generation. The fastest. The strongest. An unbeatable pilot. An unstoppable warrior. On the ground, in the air or sea or space, there is no one even close. He has not just power, not just skill, but dash: that rare, invaluable combination of boldness and grace’ (Stover 2005: 19).

Dooku

In this part of the book external focalizer is noticeable - ‘The storm of blasterfire ricocheting through the hangar bay suddenly ceased. Clusters of battle droids withdrew behind ships and slipped out hatchways’ (Stover 2005: 34). Thus, making it proof of the first level of focalization. Same level of focalization is also shown in this example: ‘Once a great Jedi Master, now an even greater Lord of the Sith, Dooku is a dark colossus bestriding the galaxy. Nemesis of the corrupt Republic, oriflamme of the principled Confederacy of Independent Systems, he is the very

personification of shock and awe' (Stover 2005: 39). There are many indications of the first level of focalization, but also the second level of focalization can be found. For example: 'He saw lightsabers crossed at the Count's throat' (Stover 2005: 36). Indicator word of this is 'saw' and this is not the only example. It is also observed in this extract from the text: 'Anakin saw in the Chancellor's face something he'd never dreamed he'd find there' (Stover 2005: 52).

Padme

This chapter of *Revenge of the Sith* focuses on Padme Amidala. The first level of focalization is noticeable in these examples: 'After an all-too-brief eternity, the kiss finally ended' (Stover 2005: 141) and 'Coruscant at night had always been an endless galaxy of light, shining from trillions of windows in billions of buildings that reached kilometers into the sky, with navigation lights and advertising and the infinite streams of speeders' running lights coursing the rivers of traffic lanes overhead' (Stover 2005: 145). These examples are the first level of focalization, because of the fact that external focalizer is noticeable. This chapter includes also the second level of focalization. Proof of this can be observed in examples from the text: 'In silence so deep he could hear the whirring of the electrodrivers in his mechanical hand...' (Stover 2005: 145) and '...she heard Bail saying something about the end of Count Dooku and the end of the war and finally an end to Palpatine's police-state tactics...' (Stover 2005: 138).

Grievous

Next character chosen for analysis is General Grievous. From the beginning of this chapter the first level of focalization can be noticed - 'Strike Group Five had deployed in a triangle around Mas Ramdar, maintaining a higher orbit to pin Invisible Hand deep Coruscant's gravity well' (Stover 2005: 78). Nevertheless, interesting fact can be found in this chapter. The analysis revealed that there are no second level of focalization to be found.

The analysis of levels of focalization revealed interesting results. The chosen chapters about characters for the analysis display similar levels of focalization. Almost all chapters have both levels of focalization. However, chapter about character Grievous did not include the second level of focalization.

Suspense

This chapter focus is on the analysis of suspense. It is important part of focalization. Therefore, also important part of this research paper.

The analysis of *Revenge of the Sith* revealed fact that suspense is created with ‘a question’ that is asked in the beginning of the story and answer is in the end. To be more precise, in the book ‘a question’ is a dream (a vision) of Anakin Skywalker in which Padme Amidala (wife of Anakin) dies in childbirth - ‘*You’re going to die in childbirth*’ (Stover 2005: 146). From the point of view of Anakin, it is a threat. All events and actions by Anakin after this vision is done with a goal to prevent Padme from dying. Furthermore, the reader also does not know whether Padme is going to die in childbirth until the end of the book. Anakin also does not have information that would confirm this. Furthermore, one of indication of suspense development is if ‘a question’ is recalled several times. Anakin Skywalker is repeatedly remembering vision about the death of Padme in childbirth. For example: ‘All that mattered was Padme. This was a gift beyond gifts: as a Master, he could access those forbidden holocrons in the restricted vault. He could find a way to save her from his dream...’ (Stover 2005: 170) and ‘His own voice inside his head, had a hot black fire that smoked from the depths of his furnace heart. *You think you can stop me from saving my love? You think you can make me watch her die? Go ahead and Vaapad this, you—*’ (Stover 2005: 178).

Mieke Bal gives four possibilities when a question is asked in a book:
‘reader – character – (riddle, detective story, search)
reader + character – (threat)
reader – character + (secret)
reader + character + (no suspense)’ (Bal 1997: 161).

It is needed to determine if *Revenge of the Sith* can be put under one of these categories. After analysis in previous paragraph, it is clear that *Revenge of the Sith* has similarities with the first category - reader – character – (riddle, detective story, search). Due to a fact that neither character of Anakin Skywalker knows, nor does the reader know if Padme Amidala is going to die in the childbirth. In addition, another evidence that *Revenge of the Sith* has analogy with the first category is that Anakin Skywalker searched how to prevent vision of Padme Amidala dying in childbirth.

Summary of suspense analysis is that suspense in *Revenge of the Sith* is based on 'a question' or in this case a dream that is introduced in the beginning of the story and is resolved in the end. Suspense development is displayed in Anakin recalling the death of Padme in childbirth several times throughout the story. In addition, *Revenge of the Sith* has similarities with the first category of suspense when a question is asked. Furthermore, this chapter also provided conclusion to analysis of focalized by object - it is clear that writer of *Revenge of the Sith* has built these characters similarly. Each character is introduced to reader with a purpose. Of course not completely all characters are introduced and built as the analysed characters. Only the most important and significant characters to the story Stover described, introduced, and events are viewed from their perspective. It is done with a purpose to give reader insight thoughts and feelings of a character. In order for reader to understand why, for example, Anakin Skywalker turned into Darth Vader or why the death of Count Dooku is important to the story. This chapter also provided summary of analysis of levels of focalization. It reveals interesting results. The chosen chapters about characters for the analysis display similar levels of focalization. Almost all chapters have both levels of focalization. However, chapter about character Grievous did not include the second level of focalization. But in the next chapter of research paper conclusions of analysis will be provided.

Conclusion

Next step after the literature review and the analysis is a summary of the findings of research. In order to do that it is needed to restate the goal and the hypothesis. Thus, finding out what narrative strategies are used in M. Stover's book *Revenge of the Sith* is the goal of the research paper. However, the hypothesis is that narrative is driven by actions of characters and that *Revenge of the Sith* is written from the point of view of characters.

The research of narrative revealed that it is a vital part of a book. However, the research on narratology showed that its most important parts are fabula and the characteristics of the narrative text. In addition, the research of focalization is important to achieve goals and approve or disapprove hypothesis. This research revealed that it consists of three crucial parts – focalized by object, levels of focalization and suspense.

The results of this analysis display that Stover has built most important characters in the book similarly. It is done with a purpose to expose insight thoughts and feelings. By doing this Stover reveals that events are viewed from the perspective of characters. In addition, the analysis identifies that levels of focalization are also similar in the text about characters. This puts, even more, emphasis on the fact that characters are built and described similarly in order to reveal character information. However, the analysis of suspense unveils that character actions are responsible for moving forward the narrative. Or in other words, the narrative is based on character actions. Thus, the hypothesis is approved. Furthermore, the goal of the research paper is achieved, because narrative strategies are identified – narrative strategy in *Revenge of the Sith* is based on character actions.

In addition, a worth mentioning fact is that this research papers strength is in the detailed analysis of the most important characters of *Revenge of the Sith*. Also, the complex analysis of the narratology helped to achieve goals. However, as a weakness of this research might be in the fact that it is based only on Mieke Bal book 'Introduction to the Narrative.' Another author's theory about narrative analysis could be added and it might serve as a suggestion for further research.

Theses

1. Narrative is a crucial part of every book as it contains all the elements to entertain and excite the reader.
2. In order to understand, analyse and evaluate narrative a system, based on M. Bal's concept of narratology was used.
3. Narratology studies the various aspects of narrative and narrative strategies.
4. Fabula in narratology means a series of logically and chronologically related events that are caused or experienced by characters.
5. In the *Revenge of the Sith* by M. Stover, fabula is expressed as a sequence of events caused by decisions of Anakin Skywalker.
6. Focalization is the relationship between the vision, the agent that sees, and that which is seen.
7. Focalized by object, suspense and levels of focalization are crucial parts in order to understand focalization.
8. All the main characters in *Revenge of the Sith* are built similarly, including Anakin Skywalker, Obi Wan Kenobi, Count Dooku, General Grievous and Padme Amidala.
9. The narrative of *Revenge of the Sith* is character-driven.
10. The narrative strategy used in *Revenge of the Sith* is based on character actions.

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Dokumentārā lapa

Bakalaura darbs „Narrative Strategies in Revenge of the Sith by M. Stover” (Stāstījuma stratēģijas M. Stovera grāmātā “Situ atriebība”) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

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Rekomendēju/nerekomendēju darbu aizstāvēšanai

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