

Focalization in Shah jo Risalo: A Narratological Analysis of Sur Marui

Abstract:

This study aims at exploring the concept of Focalization, one of the aspects of Narratology, in Sur Marui of Shah Jo Risalo of Shah Abdul Latif Bhitai (Sufi poet of Sindh, Pakistan). The analysis of the sur is made in the light of the model of focalization presented by Gerard Genette and Rimmon-Kenan. The model is divided into its types such as internal and external and facets such as perceptual, psychological and ideological. The story of the sur is mediated through both internal and external focalization. The internal focalization is made through Marui who is the first person character-narrator, the camel rider and Marui's kinsfolk who are the first person character-narratees and the third person heterodiegetic (authorial) narrator. The external focalization is made through the third person heterodiegetic (authorial) narrator and sometimes by Marui, the first person homodiegetic narrator. In the perceptual facet of focalization, Marui, the camel rider and Marui's kinsfolk remain limited only to their present and do not flash-forward and flashback in time and space; in the psychological facet of focalization, they see through their own consciousness and do not enter the minds of other characters and in the ideological facet, they show themselves marginalized. In the perceptual facet of focalization, the third person authorial narrator has privilege to see and report what Marui sees and does. He jumps into the past and present without any temporal and spatial restrictions. In the psychological facet of focalization, he is an omniscient narrator who has ability to enter the minds of Marui and other characters simultaneously and reports what they feel and think. In the ideological facet, the mystic ideology is conceptualized as a dominant ideology.

Keywords: focalization, facets, narratology, technique, homodiegetic and heterodiegetic.

Introduction:

Shah Abdul Latif is one of the prominent Sufi poets of

Sindh, Pakistan. His poetry is compiled in the form of collection known as 'Shah Jo Risalo'. The 'Risalo' is said to be a musical compendium and comprises of 30 surs (melodies). Each sur has its own name and is further divided into various 'Dastans' (episodes or cantos) and each sur is concluded with 'Wayee (s)' (an epilogue) (Hotechand, 1991; Iqbal, 1991; Shah, 2014). The *Risalo* has been translated by various scholars but for the present study Mushtaq Ali Shah's, a career diplomat of Pakistan in the Middle East countries, translated version of the *Risalo* is referred.

Shah Jo Risalo has been under research of various scholars but their studies have been focused mainly on the social, economic and political conditions of Sindh at the time of the poet, Sufi doctrines, and comparisons with other poets of the east and the west. However, no subsequent attention is paid towards the narrative techniques of various surs of *Shah Jo Risalo*, despite recognizing that these surs are stories or tales (Allana, 1991; Shaikh, 1991; Sorley, 1989). Finding this as a gap, the present study is undertaken to highlight the narrative techniques in the *Risalo* for that the narrative study in the form of narrative techniques is conducted on the narrative genres of literature like novels, short stories, poetry, etc. (Nkamanyang, 2008). There are various narrative techniques employed in literary genres but the present study is limited only to the focalization technique. Therefore, the present study aims at analyzing 'Sur Marui' of *Shah Jo Risalo* in the light of the framework of focalization presented by Gerard Genette and Rimmon-Kenan. 'Sur Marui' revolves around the story of a poor but beautiful girl of Malir, one of the villages of Thar, Sindh, named as Marui. She was abducted from the village-well by Omar Soomro, the then ruler of Sindh who confined her into the fortress of Omarkot (today is one of the districts of Sindh). He persuaded her to marry him but Marui threw out all his offers of princely life and chose to be determined, loyal and committed to her kinsfolk against his despotic rule. She was finally released with honour and dignity.

Literature Review:

Narratology is the study of structures of narratives to what Prince (1982) says that the narratology deals with the form and functioning of narrative. It is mainly related with the study of traits and their modulations in any work of narrative. It does not deal with the history, meaning or esthetic values either of novels or of tales. According to Arege (2012), the narratology is concerned with the manner in which stories are told and not the interpretation of stories. The term 'narratology' was coined in the late sixties of the twentieth century. Russian formalists were the first who analysed folk stories under this area (Fludernik, 2009, p.23). Historically, the narratology is classified into classical and post-classical domains. The classical narratology, as it is concerned more with structure, is also known as the structural narratology (Prince, 1982). Under this domain, narratologists deal mainly with textual features of narrative to what Nunning (2004, p.53) calls "integration and synthesis or poetics of narrative". The post-classical narratology deals with interdisciplinary study of a narrative (Prince, 1982). The post-classical narratologists do not deviate from the models of classical narratologists but in the words of Nunning (2004) modify and elaborate applications of models of their predecessors with introducing innovative interdisciplinary approaches. In this context, the present study relies on the model of focalization, taken from the classical approach of narratology. Among several classical narratologists, Genette is said to have given comprehensive model of structural narratology which has been interpreted by Rimmon-Kenan in a simple way (Nkamanyang, 2008). Genette's (1980, pp. 31-163) model comprises of three broader categories such as 'tense', 'voice', and 'mood'.

Genette (1980, pp.31-34) has given a detailed account of narrative time under the heading of 'tense'. He classifies narrative time into, 'order', 'duration' and 'frequency'. This aspect is not relevant to this study. The second aspect he discusses is 'voice'. He divides this category into narrator and narratee and classifies them on the basis of their levels and paradigms. Rim-

mon-Kenan (2002), while interpreting Genette's model, classifies the narrative voice on its level of narration in the story (extradiegetic and intradiegetic) and its extent of participation in the story (Homodiegetic and heterodiegetic). This aspect is also not relevant to this study. The third aspect that Genette (1980, p.161) has highlighted in his theory is 'mood'. Genette (1980, p.162) divides this category into 'distance' and 'focalization' respectively. Distance is further classified into a narrative of events and a narrative of words. Genette (1980, p.163) divides 'focalization' into 'zero', 'internal' and 'external'. However, Rimmon-Kenan (2002) focuses on Genette's only internal and external types of focalization as discussed in the following section, the theoretical framework for the present study, which comprises of typologies of focalization applied by both Genette and Rimmon-Kenan.

Focalization: Theoretical Considerations:

It is generally believed that literary writers write or describe something for some purposes in some ways. Nevertheless, there is always something written from someone's point of view. In the works of narrative fiction, the author adopts the narrator's (the first person or the third person) point of view to narrate something (Kisurulia, 2012). The term 'point of view', Genette (1980, p.189) has substituted with term 'focalization'. Rimmon-Kenan (2002, p.71) illustrates, "the story is presented in the text through the mediation of some 'prism', 'perspective', or 'angle of vision', verbalized by the narrator". The agent is the vehicle or focalizer who mediates the story (Rimmon-Kenan, 2002). Someone focalizes on something in the narrative. That someone is the subject of focalization who perceives something. The something perceived in narrative is an object of focalization (Kisurulia, 2012). Fludernik (2009, p. 36) calls the focalizer the 'mediator'. The mediator can be a narrator or a character or a neutral or impersonal camera-eye from whose point of view the story is to be mediated in the text (Fludernik, 2009; Wafula, 2013).

The focalizer as a filtering agent shares information by

means of perceptions, emotions and attitudes through language in meaningful sense from certain levels or positions (Kisurulia, 2012). The narrator communicates information either verbally or non-verbally. The verbal information he transfers through his voice (an act of narration) explicitly either being present within or above the diegetic (story) level and the non-verbal information he transfers through his behaviours and actions in the narrative inexplicitly (Kisurulia, 2012; Rimmon-Kenan, 2002). The focalization mainly is presented non-verbally in the text (Rimmon-Kenan, 2002; Lanser, 1981). The narrator sometimes focalizes through his own eyes and sometimes he sees through someone else's eyes (Rimmon-Kenan, 2002). In the former case, the narrator and focalizer is the same agent and in the latter case, the narrator and focalizer are two different agents (Fludernik, 2009; Genette, 1980; Rimmon-Kenan, 2002; Wafula, 2013). If the story is narrated and seen by the same person, he is said to be the narrator as well as the focalizer simultaneously. If the events are seen by one person but narrated by other person, the narrator and focalizer will be two different agents (Kisurulia, 2012).

1. Types of focalization:

Genette and Rimmon-Kenan has described different kinds of focalization. Genette (1980) classifies focalization into zero, external and internal. Rimmon-Kenan (2002) uses the typologies of external and internal focalization and classifies them according to different facets.

1.1. External focalization:

In the external focalization, the story is seen or perceived through narrators who hold greater knowledge than that of characters (Genette, 1980). Narrators are termed as 'narrator-focalizers' (Bal, 2009, p.150; Genette, 1980, p.189; Rimmon-Kenan, 2002, p. 75). Narrators view or see story through their eyes being heterodiegetic narrators (Cohn, 1995; Fludernik, 2009; Rimmon-Kenan, 2002; Wafula, 2013). Several narratologists have elucidated external focalization with the same or

different names. Genette's (1980) zero focalization has same definition that of the external focalization although he also applies the term external focalization separately to which Fludernik (2009) and Bal (2009) object and declare the classification illogical. Genette (1980) demonstrates that narrators in zero focalization see story standing at the extradiegetic level. Fludernik (2009, p.38) calls it 'authorial focalization'. Authorial narrators appear either covertly (depersonalizing) or overtly (personalizing) in the narrative (Chatman, 1978; Fludernik, 2009). Prince (1982) illustrates three positions of authorial narrators to view focalized objects such as an omniscient, limited omniscient and objective or dramatic. From the grammatical perspective, external focalizers present their perceptions in the third person linguistic markers. They use the third person pronouns such as, "he", "she" or "they" (Prince, 1982, pp. 51-52) while reporting about what they see being outside the story without participating in the events (Rimmon-Kenan, 2002).

1.2. Internal focalization:

In the internal focalization, characters of the story see things from their perspectives being inside the story. They are commonly known as 'character-focalizers' (Bal, 2009, p. 150; Genette, 1980, p. 189; Rimmon-Kenan, 2002, p. 74). This focalization is generally presented through the first person narration (Abdullah, 2015; Arege, 2012). Character-narrators narrate in the first person pronouns (Fludernik, 2009). They can be minor or major 'participating' characters (Bal, 2009, p. 160; Kisurulia, 2012, p.35; Rimmon-Kenan, 2002, p. 77). They remain limited only to their surroundings and tell what they can see through their own eyes (Fludernik, 2009; Stanzel, 1986). Character-focalizers sometimes can also act as external character-focalizers in the story as to what Fludernik (2009) says when characters present the point of views of other characters in the story, then their stance become that of the external focalizers. To Kisurulia (2012) external character-focalizers are character observers who can only report their observing and seeing other characters and

their situations. Internal focalization, according to Genette (1980), can be either fixed, variable or multiple. In the fixed internal focalization, one of the characters of the story mediates the whole story from his/her mind. In the variable internal focalization different characters see the story from their own perspectives. It is multiple internal focalizations when several characters tell the same story or events from different angles.

2. Facets of focalization

Rimmon-Kenan (2002) has described three main facets of focalization such as the perceptual, the psychological and the ideological. These facets are discussed in relation with both external and internal types of focalization.

2.1. The perceptual facet

The perceptual facet is related with the sensory perceptions of focalizers – their sight, hearing, smell, etc. It is coordinated by two aspects, space (spatial) and time (temporal) that determine the distance between narrators and narrated (Rimmon-Kenan, 2002). From spatial point of view, external focalizers have superior positions to perceive objects. They keep either a ‘panoramic’ or a ‘simultaneous’ views to focalize things taking place in various places (Rimmon-Kenan, 2002, p.77). Narrators may be omniscient or limited observers. The omniscient narrators have high place to view events. The limited observers remain attached to characters and follow them where they go (Rimmon-Kenan, 2002). In the internal focalization, from spatial point of view, according to Rimmon-Kenan (2002, p.77), focalizers are characters who do not have a ‘panoramic’ or ‘simultaneous’ views to focalize things. Their observations remain limited to their surroundings. They, according to Kisurulia (2012), remain attached with character narratees to either acquire information from them or share information with them. The temporal component of the perceptual facet, on the other hand, according to Rimmon-Kenan (2002), is related to the time

in which narrators can move to describe the events or situations of characters. External focalizers, in this context, are unrestricted. They can move in the present, past and future of objects focalized. Their perception would be panchronic. They are said to have stood at the high level and keep wide views, i.e. the birds'-eye-views or panoramic views of events (Rimmon-Kenan, 2002). Internal focalizers remain limited to their present only. Their perception would be synchronous (Rimmon-Kenan, 2002).

2.2. The psychological facet:

The psychological facet, according to Rimmon-Kenan (2002), is associated with thoughts and emotions of focalizers. Focalizers hold cognitive and emotive orientation towards objects. The cognitive component pertains to thinking, knowledge, belief, etc. of focalizers and the emotive component is related with their emotions. Through psychological facet thoughts and emotions of characters or narrators are analysed to know their behaviours and attitudes towards other characters or objects in the story (Rimmon-Kenan, 2002).

In the external focalization from the psychological point of view, Rimmon-Kenan (2002) and Kisurulia (2012) point out that, observers or third person external narrators (omniscient), describe characters' emotions and thoughts objectively. They report what they see characters doing. Sometimes they give their opinions merely as observers and sometimes they go into their (characters) minds and report what they feel, think and intend (Wafula, 2013). They act as to what Kisurulia (2012, p. 201) names ‘spirit like’. In the internal focalization, according to Rimmon-Kenan (2002) and Kisurulia (2012), from the psychological point of view, events and behaviours are viewed through the consciousness of characters of the story subjectively. They (characters) express their own feelings, thoughts and emotions with regard of circumstances they undergo (Wafula, 2013).

2.3. The ideological facet:

The ideological facet in the story is perceived through

attitudes, behaviours, values, emotions, etc., in relation to society or social norms (Kisurulia, 2012). Generally, in the text, the norms are presented from standpoints of focalizers (characters or narrators) and readers are invited to construct their understanding of those norms (Rimmon-Kenan, 2002). About ideological facet, Rimmon-Kenan (2002, p.81) while referring to Uspensky states, "this facet, often is referred to as 'the norms of the text', consists of 'a general system of viewing the world conceptually', in accordance with which the events, and characters of the story are evaluated". The ideological point of view can be of the narrator, of author or of the participating character or even of all at the same time (Kisurulia, 2012). There is always a dominant perspective in the narrative and that is of the author who constructs the text. There can be some other ideologies presented in the text by the characters but they are subject to their subordination to the dominant ideology (Rimmon-Kenan, 2002).

Research Methodology:

This study is non-empirical and based on qualitative approach. Focalization, one of the aspects of narratology being theory of literary criticism, is referred as a framework for analyzing poetry dealing with story. Nkamanyang (2008, p.15) states, "Narratology in general ..., is one of such frameworks that may be analytically useful in poetry, dealing with storytelling and issues of contexts". The data is analysed with interpretative and descriptive tools of analysis with close reading. The analysis is based on two main typologies, internal and external focalization characterized through perceptual, psychological and ideological facets as classified by both Genette and Rimmon-Kenan. The internal focalization is analysed and interpreted through characters' focalizing or seeing objects from their own perspectives and the external focalization is analysed and interpreted through heterodiegetic narrators' focalizing characters where narrators see and report what characters have seen, perceived, felt, imagined, thought or dreamt. The deliberate non-probability sampling is opted for selecting stanzas from the lengthy sur understudy. Ac-

ording to Kothari (2004, p.59), "non-probability sampling" is also known with names of deliberate, purposive and judgment samplings. "In this type of sampling, items for the sample are selected deliberately by the researcher; his choice concerning the item remains supreme."

Analysis:

Marui is the character-narrator (protagonist) who begins telling about her confinement and originality from where she was abducted. She recounts her own story from the castle of Omar, situated in Omarkote where she is imprisoned hence her perspective is that of the prisoner's. She narrates:

*Foremost name of Allah, loftier of all,
Out of question that I espouse Omar?
Welcome will of sustainer as my fate (I-1).*

*Fate brought me to castle, my motherland is Malir,
Shall share with my Sweetheart curd of Paiyer,
Confining me, oh Hamir! Is atrocious, I swear (I-2).*

In the above stanzas, the first person narrator begins with name of Allah utilizing personal pronouns as linguistic devices suggesting that she is a character-narrator who is recounting her own story being a prisoner. The first line unveils her Muslim identity. The second line of the first stanza clues that she is captivated for forced marriage against which she is denying. The third line of the first stanza and the first line of the second stanza illustrate that the character takes her captivity as an act of fate. In the second line of the second stanza the character shows hope for her releasing from imprisonment and uniting with her kinsfolk. The last line of the second stanza is an address to a narratee showing resistance against her captivity. The narrator in both stanzas is Marui (the protagonist) who is viewing all events through her own perspective. It is she who is refusing the proposal of marriage; considering her confinement an act of destiny; foreseeing her freedom and condemning the act of detention. Here, Marui is to be termed as 'narrator' as well as 'focalizer'. In

the former case, she is the homodiegetic and in the later case, she is internal focalizer.

The character narrator tells what she comes to know from any of the sources. The main sources of information are messengers who keep her updated about proceedings of her case being discussed with Omar, the captor. Whatever the messages have been brought to her, she communicates either addressing to Omar (intradiegetic narratee) or narrating through monologues aiming to address readers (extradiegetic narratees). These messages ultimately play a vital role in advancement of the story. She addresses to Omar:

*Camel rider came with authentic news,
'Both sides clement, oh Lady! Forget no life,
Shall return to hamlet in Malir this monsoon' (II-7).*

*'Few days in castle, change no scarf,
Your clan, oh madame! Held in esteem,
Compare no coziness with spec of paiyer,
Uphold honor, oh Marvi! will return to Malir' (II-8).*

In the above two stanzas, Marui is verbalizing the words of the camel rider. The first line of the seventh stanza is utterance of Marui whereas the rest of lines are quoted words of the camel rider retold by her. Here, Marui is a heterodiegetic narrator (narrating the words of other characters) and camel rider is the focalizer. The focalization in this case is internal as the camel rider himself is a character. What one can infer from the above stanzas is that Marui is verbalizing the perception of the camel rider. The camel rider, however, in the second and the third quoted lines of the seventh stanza is seen informing about the negotiation of her captivity with Omar. The rest of the four lines of the eighth stanza comprise of directions for Marui to follow and consolation. What Marui is doing in this context is merely verbalizing the directions and consolation delivered from the camel rider's point of view. The focalization shifts from the nar-

rating character to narratee character but the focusing character is Marui or the story is spoken or focalized about is of Marui. Sometimes Marui's stance of narration and focalization shifts from internal to external:

*Eid you celebrate, oh Soomra! Is grief to them,
Poor, they forgot glee as also Eid shopping,
Malir Kinsfolk martyred by incessant pinning (III-13).*

*Drinking rainwater, dressing fleece pristine plateaus,
Living in the groves, least bother of their lodges,
Keep no self-image, they are just happy-go-lucky,
Harm no aggrieved, oh Omar! They did no offense (III-18).*

In the above stanzas, Marui while addressing to Omar (the captive) appears to be the narrating and focalizing agent at the same time. She is seen performing the role of the figural heterodiegetic narrator and focalizer to what Goran (2002, p.691) states, "If the focalizer in a heterodiegetic narrative is not the narrator but a character, this should be called heterodiegetic figural focalization". She is reporting information filtered through her own mind on the grief, Eid-shopping, drinking, dressing, living style, and simplicity of her kinsfolk. However, she does not enter the minds of her kinsfolk like the omniscient narrator to reveal what they feel and think about their conditions. Her position of focalization is said to be that of the external focalizer where she is focusing agent and her kinsfolk are focused objects. Marui, often, seems to be reporting what she perceives herself:

*Noose around neck; shackles and chains,
Fetters on the feet; bolts latched on doors,
Ministers on guard; watching corridors,
Bereft of shack or shed; corps in utter anguish,
Ask for your peasant, oh Malir kinsfolk (V-17).*

*Sans shack or shelter; in the cage of castle,
Feet were fettered; right upon my arrival,
Handcuffs on wrists; legs and arms shackled (V- 19).*

In the above stanzas, Marui is narrating what she has physically experienced in the prison. Here, the character is confined into a locked room. The character seems to have camera in her eyes to make readers to see the physical setting of her imprisonment. Her perceptions seem to be bound to her present. She does not have a 'panoramic' or 'simultaneous' views to see things as she is locked in the room. Here the view of the Prison is verbalized and interpreted by the character herself. She is limited to her perceptual and psychological restrictions and remains attached to a character narratee. She remains bound to her surroundings from spatial and temporal point of views. Most of the time, she remains in the contact with character-narratee and tells what she is narrated to:

*Courier from ancestral side arrived yesterday,
Rains fell in Malir abundant butter and milk,
Duth grew in hinterland, ending indigence,
Sitting with sylvan, oh Soomra! Shall soak passion.^(IX-15)*

In the above stanza, Marui while addressing to her narratee (Omar) tells what she is informed by someone else (the courier). Here, Marui being limited to her present temporally, spatially as well as psychologically depends on the information provided by the courier suggesting that Marui is the story's internal character. Most importantly, the focalization in the above stanza is internal for that Marui being intradiegetic character, speaks from her own point of view as reflected through the last line of the above stanza. In the above stanza, Marui is the narrator as well as the focalizer of the events. Marui, often, expresses her gloomy condition to her kinsfolk through messengers suggesting that the character does not have any other access to share the information except messages. It is through these messages that the story is progressing. The narrating character her-

self involves and shares her own feelings, thoughts and emotions with the messenger with regard to the circumstances she passes from:

*Tell my sweetheart peasant, oh courier! As I say,
Forget no days, oh partner! We spent together,
Devastated in chambers; come soon to find out,
Send a bit of Duth; so I savor here in castle (IX-16).*

Marui herself absorbs into her mind and makes aware narratees (both the characters and readers) of her own feelings and emotions. She narrates her reactions and reservations seen or filtered through her own consciousness suggesting that the focalization is internal. In her mind nothing goes other than obsession how to get released. She even does not mind to say anything on the face to any character as she does in the following stanza:

*Pass my pleas, oh Courier! To the peasant,
Fetters on my feet; handcuffs on the wrists,
Living days in muddle; without an armistice (IX-18).*

It is very important to note that the narrating character through articulating her internal state of mind is not only illuminating her own personality but also is picturing the nature and attitudes of other characters (narratees), for instance, in the case of her kinsfolk in the following stanza:

*Blouse being ragged; my scarf too in shreds,
Let me return to desert; in this very attire,
Let kinsfolk believe; I lived up to their trust (II-19).*

The above stanza shows that what Marui is worried about is not merely her confinement but also her kinsfolk's ridiculing nature as reflected through the last line, giving impression that character-narrator invites readers to construct their perceptions about the characters. Marui appears to construct her opinions of things she experiences herself or she is told. She resists

against what she dislikes, or what she considers is wrong. Marui's such resistance is based on her perceptions or ideology of things. During her captivity, Marui has been tested in various ways. She has undergone several physical and mental assaults that she defended successfully. The one way Omar thought could be inducing her through precious offers that a normal human in a normal condition cannot deny. However, she refused all such offers that she thought could lose her stance. Hence, she constructs her own perceptions of these expensive offers such as:

*How can I have quilts; my spouse lives in desolation?
Loathe your drinks, oh Soomra! Better thirsty at home^(III-15).*

*Betrothal strands from kinsfolk; I consider as gold,
Lure no peasant girl, oh Omar! With silken petticoats,
Shreds of ancestral scarf; is better than everything^(VII-1).*

In the above stanzas, the things offered to Marui may be costly or valuable from Omar's point of view but Marui considers them mean or useless. In the above stanzas, we come to know the vision or perception of the speaking character that she constructs after objects she has focalized on such as 'quilts', 'drinks', 'betrothal strands', 'gold', 'silken petticoats' and 'shreds of ancestral scarf', hence, her counter arguments through rhetorical questions display her inner world.

It is not Omar's teasing and inducing that shackles Marui but the negligence of her kinsfolk pricks her inner state of mind. She bursts into emotions through monologues and utters:

*Sylvan folks unruffled; by the predicament I face,
Omar utterly heartless; Soomres do not bother,
Shifting body shatters me; shackles never bend,
Fetters bite limbs; beside angst of sylvan folks (IV-20).*

Those for whom I wear tattered drape

*Did not even bother to enquire after me,
Corridors anguish me; bedrooms butcher,
Mansions killed not; kinsfolk puzzle me (VI-1).*

In the above stanzas, Marui's inner viewpoint and attitudes towards other characters are disclosed. She being gloomy and disappointed exposes her inmost feelings. She shows how her kinsfolk are unperturbed to her pathetic condition that they do not pursue her case with interest. She also calls Omar heartless and his ladies irrelevant to her. Here, the character traits or attitudes of Omar, his ladies and Marui's kinsfolk are seen or viewed through the consciousness of Marui who is presenting herself marginalized. Her perception of her being lonely and helpless seems making readers sympathetic towards her agonized condition. What one may assess is that the character herself is relaying bitter experiences in the detention. Hence, the focalization is internal and the focalized object is the mind of the character.

Apart from Marui, the first person narrating agent, sometimes, the third person heterodiegetic narrator appears on the scene and narrates what he sees or perceives characters doing or thinking. He tells about characters sometimes through his own perspectives and sometimes through characters' perspectives. For instance when he sees Marui in the prison he tells:

*Missing peasant women, Marvi washes no locks,
Sobbing here, she makes everyone wail there,
Is anxious and peeved; perturbed for paiyer,
Away from sylvan folks; she hardly listens anything,
Show grace, oh Soomra! Let her out of castle (III-1).*

In the above stanza, the third person external narrator with omniscient privileges not only reports what he sees Marui doing physically ('Marvi washes no locks') but also enters her mind and reports what she is thinking ('Missing peasant women' / 'Is anxious and peeved; perturbed for paiyer'). The narrator

seems to have spatial privilege too for that he not only sees Marui sobbing in the castle of Omar but also sees her kinfolk wailing in Malir as demonstrated in the line: 'Sobbing here, she makes everyone wail there'. This also suggests that the narrator has ability to move from one place to another place to follow different characters and report what they do and feel at the same time. Moreover, the external narrator while showing his sympathy towards Marui appeals to Omar (intradiegetic narratee) by addressing him as shown in the last line of the above stanza. The important point to be noted in the above stanza is that the narrating agent is heterodiegetic as a narrator and external as a focalizer. It is his viewing of different characters in different setting, which is reported above. Thus, the story events are mediated through the consciousness of the external heterodiegetic narrator who is to be labeled as external focalizer. The narrator seems to be an implied author or in Stanzel's (1986, p.141) terminology an 'authorial narrator' who has depersonalized himself. The external narrator continues:

*With Malir on mind; Marvi never washes locks,
Would be vindicated; if Hameer sets her free,
Would gulp milk in Khayir; if trust returned (III-2).*

In the above stanza, the covert authorial narrator enters the mind of Marui and reports what she is feeling in third person references. The narrator is able to see both physical and psychological activities of Marui. The narrator is telling expected activities that the character would do if she is set free. These expected activities are outcome of the mind of the character not that of the narrator. More simply, one may say that the focalizer of situation is Marui and the focused object is her mind. The focalization is internal as perceptions are of Marui verbalized by the third person heterodiegetic narrator. He continues:

*Restive in palace; Marvi depressed in mansion,
Does not oil dull curls; pain belied her beauty,
Enchained, says Latif she lost gaiety and grin,*

No girl could oil curls with a shattered heart (III-8).

The heterodiegetic narrator, in the above stanza, can be identified linguistically as an authorial narrator as he personalizes his name 'Latif' in the third line to what Chatman states that when a narrator personalizes himself while narrating the story of characters as a third person narrator, he acts as an 'overt narrator' (cited by Nkamanyang, 2008, p.139). He is reporting what he himself has seen Marui doing seemingly being present on the occasion. His reporting is based on his own perception of Marui's miserable condition as he sees her restless and depressed in the castle in such a position that she has not even oiled her curly hair. The statements like 'pain belied her beauty', 'she lost gaiety and grin' and 'no girl could oil curls with a shattered heart' are filtered through the narrator's own consciousness. The focalization is external where the narrator as well as focalizer is the third person authorial narrator. He further tells:

*Facing towards Malir, Marvi stands wailing and saying,
'Your comforts, oh Soomra! I deem as gallows,
Belong to kinsfolk, you cannot wed by force,
Enchanted by them my heart depressed in castle' (III-11).*

The third person heterodiegetic narrator, in the above stanza, is reporting his seeing of Marui. In the first line the narrator is describing the physical position of the character being eye witness of the occasion and the rest of the lines are words of the character retold by the narrator. The narrator through his camera-eye is in the position to visualize the scene where Marui is shown addressing Omar. Here, the narrator is verbalizing the speech of Marui mediated through her own consciousness implying that the focalization is internal not the external. It is Marui whose consciousness is at work. It is she who is shown considering Omar's comforts as scaffold, refusing marriage proposal and revealing her gloominess in the castle. The omniscient heterodiegetic narrator continues:

Kinsfolk content this season living under boughs,

*Filed soaked in water they drink at doorstep,
They enjoy in Khaiyer, says Latif, she in chains,
Bittersweet on menu come home this monsoon (VIII-3).*

The third person narrator, in the above stanza, is reporting what he has seen himself being present at two different places. He moves from the castle of Omar (where Marui is confined) to Malir (where Marui's parents dwell) crossing temporal and spatial boundaries. A personalized (overt) heterodiegetic narrator being neutral to the represented world of characters generalizes his perception by providing information about both Marui and her parents. He is narrating from two different positions at the same time suggesting that the narrator is omniscient who can move forward and backward in time and place. The words are filtered through the narrator's consciousness implying that the focalization is external.

Findings:

The focalization is both internal and external in the above analysed *Sur*. The story is told and seen by both first person characters and third person narrator. Mainly, the story is told and mediated through the consciousness of Marui who as a prisoner sets eyes or perceives the circumstances and relays emotions to her narratees. It is she who displays her motives and expectations suggesting that the text is focalized through internal focalization. Marui being the protagonist character is seen telling and interpreting her own story related to her mind, physical state, food, clothing, sleeping, dreaming, messages, confinement, offers, etc. In addition, she also sees events through the consciousness of the camel rider and her parents denoting the focalization is again internal not external. From the point of perceptual facet, Marui, the camel rider and Marui's kinsfolk do not flash-forward and flashback in time and space. They remain limited only to their present and mediate story through their eyes. From the point of psychological facet, Marui, the camel rider and Marui's kinsfolk describe their inner feelings and emotions. From

the point of ideological facet, all the characters present their concept of mistreating by the hand of Omar. In addition to the character focalizers, the third person heterodiegetic narrator also acts as an internal focalizer by mediating the story from Marui's eyes.

On the other hand, external focalization is made by both Marui and the third person heterodiegetic narrator. Marui sometimes also sees story through the eyes of her kinsfolk being external to the story. Hence, she without jumping into their minds describes their status from her own perspective indicating the focalization is external. External focalization, very often, is made by the third person heterodiegetic or authorial narrator. He is seen most of the time reporting Marui's reactions, feelings, thinking, emotions, tensions, depressions, reservations and intentions through his own perspective. He looks into her mind and makes readers to experience what he himself experiences. He comments, suggests and generalizes the situation of the protagonist being positioned outside the story. His presence is observed sometimes as an overt authorial narrator when he personalizes himself and a covert authorial narrator when he depersonalizes. From the concept of perceptual facet, he goes flash-forward and flashback without temporal and spatial restrictions. From the concept of psychological facet, he is omniscient and omnipresent and from the concept of ideological facet, he conceptualizes the inherent message of mysticism allegorically.

Conclusion:

Focalization being one of the narrative aspects offered in narratology is said to be one of the useful tools for authors to present their ideologies in the texts through different focal agents who mediate story from their perspectives. Focalization offers two main kinds such as external focalization and internal focalization through which characters and narrators present their beliefs on the textual levels either being part of the story or being located external to it. Shah Abdul Latif, the mystic poet of

Sindh, is one of among several poets who have made use of the characters in his poems named as “Surs” compiled in the *Risalo*. Among thirty *Surs* presented in *the Risalo*, ‘*Sur Marui*’ is the longest one in which the poet presents the story mediated through the consciousness (focalization) of different characters. We have internal as well as external focalization presented through perceptual, psychological and ideological facets in the *Sur* under study. Marui, the camel rider, and Marui’s kinsfolk are internal focalizers from whose consciousness the things are seen or mediated. However, the focusing character remains Marui, the protagonist of the story who has relayed major part of the narration. In addition to internal focalization, the external focalization can also be noted. Both Marui and the third-person heterodiegetic omniscient narrator (using personalized and depersonalized textual references) have presented their point of views being present on the extradiegetic level of the story. However, the major part of this focalization (external) has been contributed by the omniscient narrator who is none other than the poet himself manifested with both covert and overt references. The above analysis describes that Shah Abdul Latif has employed one of the narrative techniques such as focalization in his poetry .

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