

Research Article

Narrative Multiplicity as Ideological Deconstruction in George Fox's Amok

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Abstract

Structuralist Narratology underscores theoretical and typological ideas and interests in narratives. Novelists employ various narrative modes to embellish their style of writing and captivate the attention of readers. They exemplify their power of creativity through narrative multiplicity. Interpretation of novels is closely associated with the special way in which a narrator uses language in texts. This paper examines the narrative language of George Fox's *Amok* with focus on literary stylistics. The main objective of this paper is to explore and delineate George Fox's narrative skills as a unique modern American novelist and how he applies narrative multiplicity in his novel, *Amok*. The literariness of this thriller cum novel lies in its structure and the effective use of language in describing events and analysing characters. The assertion that the novel's capacity to represent plurality of voices or languages depends on the style of the novelist and his skill as an individual author undergirds this paper. Narratological concepts of Genette and Bal as guiding principles were essential reference points. Extracts from the novel served as primary data and the analytical procedure adopted was critical examination of textual content. Analysis identifies three forms of narrative multiplicity: mobile focalization, voice heteroglossia, and historical analepses and methodology that is, the application of Genette and Bal models to five excerpts from the novel, *Amok*. The study concludes that the interpretation and understanding of *Amok* are based on narratological features such as linguistic, figurative and semiotic representation exemplified by the novelist's captivating style, his choice of words and the portrayal of the human-monster character.

Keywords

Amok, Literary Stylistics, Narrative, Narratology, Narrative Multiplicity, Structuralism

1. Introduction

Structuralism and Tenets of Narratology

Structuralism and Narratology are closely related to linguistic and literary development of texts especially novels. In theoretical perspective, the classical phase of narratology developed as an offshoot of Structuralism. Narratology evolved in France and theoretical ideas which influenced the evolution and sustenance of the literary world include Claude Bremond, Algirdas Julien Greimas, Tzvetan Todorov, Roland Barthes and Gerard Genette. It is important to note that

Propp's [1]. *Morphology of the Folktale* had a radical influence on Bremond and paved the way for narrative grammar. This allowed all narratives to be analysed using basic forms and components. Propp's Model identified thirty-one functions of Russian folktales. Prominent features of the model were the Hero, Magic Helper and the Antagonist. These influenced Greimas' Model of actants. This further influenced the structuralist methods of Noam Chomsky's generative grammar which emphasised its transformations from gram-

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mathematical deep structure to surface structure. Thus, Propp pioneered the focus on text grammars in which deep structural narremes are transposed to the textual surface of sentences and paragraphs.

However, it was Gerard Genette [2] who brought about significant development of narrative theory. It was Genette's trilogy: *Figures* including *Discours du recit* that focused on narrative discourse of the novel. His theoretical models were hinged on initial researches that were conducted. He used these to create a new terminological framework constructed in accordance with binary principles. It is in this way that narrative science is known as narratology. In its current application, it can be regarded as a multidisciplinary study that negotiates and absorbs the insights of several different critical discourses that engage narrative modes of representation. Therefore, in a broader sense, narratology examines the narrative elements in a variety of literary and non-literary genres and discourses including lyrical poetry, film, theatre, history and advertisements which need not be purely narrative (Onega and Landa [3]).

In another multidisciplinary perspective Barry states that "one of the most striking aspects of narratology is the way it tends to provide several different terms for the same phenomenon, each one the creation of a different school" (p. 240). Studies on narratology gave birth to various concepts related to narratology and as such, narratologists have approached narratology from different perspectives. Barry (p.240) [4] has indicated this in the following words: "If Aristotle is mainly focused on theme, Propp on plot ... Genette on narration (and) Barthes on the reader ... "then, it is obvious that theoretical ideas on narratology vary from one author to the other (Ezzaoua (p. 2). [5] Todorov [6] stresses the importance of dwelling on the structural elements of narration; he maintains that there is an underlying relationship between narrative and syntax. This is based on the distinction of the paradigmatic and syntagmatic components of the story. Todorov therefore proposes an analysis which focuses on the syntax of narrative. He stresses that there is an important difference "histoire" (narrative signified) and "discours" (the narrative signifier). According to Todorov, the reader may "understand narrative better if we know that the character is a noun, the action a verb (Todorov cited in Ezzaoua (p. 1).

Propp built on the Russian formalist studies of local folktale structures and extended this approach to narratology by creating a typology and division of the smallest narrative units that are common in the Russian folktales and concluded that these folktales include thirty-one generic narremes. He identified eight-character types (heroes vs sought for person, father/dispatcher vs hero, helper/provider vs villain/false hero "dramatis personae" (Propp). It was therefore not surprising that his *Morphology of Folktales* was demonstrated in the work of Julien Greimas. [7] Greimas' Theory of Narrative took a comprehensive dimension in an attempt to apply a typology to all sorts of narratives, not only folktales or myths. He introduced narrative actants or actional roles (p. 178). An actant is the par-

ticular action performed by a character. The actants are classified into six categories; these are "subject vs object", "sender vs receiver", helper vs opponent".

Gerald Prince (pp.1-2) [8] emphasises that narratology makes us understand ourselves as the nature of narratives gives us the opportunity to examine how and why we construct events through plots, narrator, narratee and character. On the other hand, Roland Barthes agrees with Levi-Strauss [9] when he asserts that "know only a semiotic time, true time being a realist, referential illusion" (cited in Ezzaoua p. 2). However, he departed from "content" or "raw story matter" or the arrangement of fabula alone and rather focused on the role of the narrator and point of view. Barthes also distinguishes between the author of the text (novel) and the narrator indicating that an author can create different narrators in different works.

Genette's focalisation is a significant element in the interpretation of narratives. It is regarded as a "restriction imposed on the information provided by a narrator about his characters". The Zero, Internal and External aspects of focalisation are based on a diminishing degree of access to the psychology of the characters" (Edmiston cited in Ezzaoua p. 3). [10] Genette's focalisation came to account for his relationship between the narrator and the character from a different perspective. Narrative Voice (who speaks) and Narrative Perspective (who sees or perceives) are closely associated with Genette's focalisation (Genette p. 186). Through focalisation, Genette sets out to explore "different points of view from which ... the action is looked at (Genette cited in Jahn, p. 30). [11] The ideas of "who sees" and "who perceives" are equally related to focalisation. The character whose point of view shapes the narrative is essential to focalisation. There are also two situations to look at in focalisation: centre of orientation and the way in which the narrative information is restricted in relation to omniscience. Thus, these emphasise the selection and restriction of narrative information relative to somebody's perception, knowledge and point of view (Jahn p. 30).

Genette distinguishes three major types of Focalisation: Zero Focalisation (that is unrestricted), focalisation, Internal Focalisation (restricted views from within a character's mind) and External Focalisation (restricted to outside views). Genette distinguishes three patterns from these: Fixed, Variable and Multiple Focalisation. Texts which employ fixed focalisation are exclusively presented from the point of view of a single reflector. Variable Focalisation occurs in narratives that employ several reflectors whilst Multiple Focalisation deals with events which are told two or more times and each time, they are seen through a different reflector. It is also essential to note that Genette's Focalisation patterns can be static or dynamic along longer stretches of texts.

2. Statement of the Research Problem

Narratology is of great interest to me. It has become interdisciplinary in nature thus has grown into a much more in-

teresting and complex phenomenon. Though writers employ different narrative modes to accomplish their objectives, the use of narrative language in diverse ways helps novelists in particular, to demonstrate unique stylistic features. I have discovered that George Fox is an enthralling novelist, and I want to examine those unique literary skills that he uses to engage his reader in order to accomplish literary aesthetics. This explains my focus on how he employs narrative multiplicity in his novel, *Amok*. (Fox p. 12) [12].

3. Research Objectives

The main objectives of this paper are the following stated here. The researcher wants to:

- 1) explore the application of narrative multiplicity in a modern novel;
- 2) examine George Fox's narrative skills as a unique modern American novelist and;
- 3) assess how he applies narrative multiplicity in his novel, *Amok*.

4. Theoretical Framework

The classical phase of narratology developed as a strand within Structuralism in France and this includes the work of Claude Bremond, Algirdas Julien Greimas, Tzvetan Todorov, Roland Barthes and Gérard Genette. This research was significantly influenced by the studies of folk tales conducted by the Russian scholar Vladimir Propp. Propp's *Morphology of the Folktale* which had a direct influence on Bremond, opened up the possibility of a narrative grammar which would allow all narratives to be broken down into a limited number of basic forms and components.

Propp's model, according to which the Russian folk tales he analysed consisted of thirty-one functions such as those of the hero, the (magic) helper and the antagonist, influenced, among other things, Bremond's and Greimas's model of actants. Furthermore, it also enabled the extension of structuralist methods in the direction of generative grammar (Noam Chomsky) with its transformations from grammatical deep structure to surface structure. Propp therefore paved the way for the text grammars to come, in which deep-structural narremes are transposed to the textual surface of sentences and paragraphs.

However, it was Gérard Genette, a specialist in rhetoric, who played the decisive role in the further development of narrative theory. The third volume of Genette's trilogy *Figures*, including *Discours du récit* focused almost entirely on the narrative discourse of the novel. He brought together the insights of many earlier researchers to create a new terminological framework that was constructed in accordance with strict, binary principles.

Narrator and focalization together determine the narrative situation. The focalizer is the represented 'colouring' of the fabula by a specific agent of perception, the holder of the

'point of view.' The fact that 'narration' tends to imply focalization is related to the notion that language shapes vision and world-view, rather than the other way around.

Bal [13] breaks narrative down into three main parts: text, story and fabula. Text being the speaker, story being the character and fabula the actor. According to her, Narratology is not the reading and interpretation of the text but an attempt to read the story and take it as a concept.

One interesting feature of Bal's approach is that elements present at the level of fabula take on increasing specificity when they recur at the level of story and text. Thus, the actor and chronology of fabula become the character and temporal manipulation of the story and the place becomes space and then description as we move from one level to the next. Bal is best known for her analysis of focalisation. By identifying the focaliser as an aspect of story and the narrator as a feature of text she and other narratologists have reinforced the distinction between who "sees" and who "speaks".

5. Literature Review

The development of the modern American novel can be traced to the pre-revolution wars when writers began to explore themes and motifs which they regarded as distinctively American. Writers portrayed their freedom from European imperialism and emphasised geographic, industrial and social changes that were prevalent in America's mythic vision. Ideas of Calvinistic sin and predestination were diametrically opposed to Romantic optimism whilst Determinism was opposed to Free Will. Idealism was equality opposed to Materialism and European autocracy was also pitched against Democracy. Capitalism was hampered by economic struggles. As USA expanded territorially through industrialization, human life was complicated by dichotomies between the earlier settled areas of New England, the genteel South, the expansive plain states and the wide-open West. This amalgamation of forces paradoxically created variety in the development of American fiction as Mambrol [14] observes. The Industrial Revolution brought about wealth and material prosperity dominated the Era after the American Civil War. Money in the system influenced the American moral fibre negatively and this became a dominant theme in fiction. Mark Twain satirized avarice and hypocrisy in his book *The Gilded Age* whilst William Dean Havells an authority in modern American Realism also examined the mode of acquisition of property and class structure in his work *The Rise of Silas Lapham*. Silas is portrayed as an exploiter of a paint factory in New England he was refused entry in the Boston Society. He was regarded as corrupt because he acquired property and amassed wealth through speculation and investment and not by dint of hard labour. (Mambrol p. 5) Let us now turn attention to the Twentieth century novel in America.

Available literature reveals that after the Second World War, the dominant literary discourse some novelists applied in their war stories was the mimetic mode. That style empha-

sised a chronological perspective and on the psychological basis, novelists introduced some realistic characters acting in a traditional plot structure. In such stories, war is seen as an exceptional historical event limited in time and space; with its end, society returns to normal, as do the characters of the story, if they survive. The majority of war fiction is written in this mode, following the goal to “tell how it really was,” according to an understanding that the task of literature is to re-present reality/historical events as faithfully as possible. Therefore, authors mostly employ three well-established conventions: the combat novel, the ideological melodrama, and novels that portray the military as a microcosm of (American) society. Combat novels present a few characters, focus on the intensity of their personal experiences as individuals and in smaller military units, and usually pay little attention to wider strategic, social, or political contexts. The characters’ attitudes towards war range from considering it an unpleasant and dangerous job that must be accomplished to a vocation that offers great personal satisfaction in serving a good and/or patriotic cause. One realises that inexperienced or power-hungry officers and (military) bureaucracy in these novels constitute more of a threat than the actual enemy. For instance, Harry Brown’s *A Walk in the Sun* based on World War II has established itself as a classic in this category. However, for Vietnam, one can cite Robin Moore’s *The Green Berets* or Larry Heinemann’s *Close Quarters*. (Hoelbling pp. 9-10) [15].

Robert B. Heilman posits that melodrama is based on the principle of “one attacks or is attacked; it is always a kind of war”. “Daniel C. Gerould argues that melodrama, originally imported from Europe, during the 19th century became “a direct expression of American society and national character” and “by the mid-twentieth century, American melodrama - particularly film - would be exported throughout the world, viewed on a global scale and widely imitated”. Accordingly, Frederick J. Hoffman uses the term “ideological melodrama” in his discussion of American novels of World War II and names as its standard ingredients “the intellectual who must mature, the external menace or bogey, the signs of inner corruption that resembles the enemy. “The ideological component usually appears as historical mission to defend democracy against the menace of Nazi Fascism, Japanese Imperialism, or World Communism and always carries strong moral and ethical connotations. It is in this way that most of the American novels about World War II show a “pattern of triumph” in which the official national consensus about the war prevails and the struggle is won by the good side. This style is explicit in George Fox’s novel, *Amok* where the Japanese human-monster is eventually defeated by America at the end of the story. The much more numerous critical voices about the Vietnam War tend, especially with the persistence of the conflict, towards a “pattern of defeat” and illustrate the division among Americans about “their nation’s highly disconcerting historical experience. “Examples for World War II are Irwin Shaw’s *The Young Lions* or John Hersey’s *The War*

Lover for Vietnam Graham Greene’s *The Quiet American*, Morris L. West’s *The Ambassador*, or John Briley’s *The Traitors*. Similar divisions among Americans can be seen in chapter nine of Fox’s *Amok* where there are dissenting views about going into the Cordillera mountains to search for Kuru, the Japanese human-monster. That was how Michael Braden’s suggestion raised arguments among the inhabitants of the Cagayan Valley.

The American literary tradition that presents the army as a microcosm of society dates back to John Dos Passos’ novels about World War I, *One Man’s Initiation*, and *Three Soldiers*; both shocked their contemporary American audience, but with their innovative literary technique (“camera eye”, “newsreel”, “lives”) they have become models for authors writing about wars to come, like Norman Mailer (*The Naked and the Dead* or John Del Vecchio (*The 13th Valley*). In these novels, authors present a panoramic view of how war affects society and its representative members, also reflecting on the role of the military in a democratic society and, often critically, on contemporary value systems and the official rationale for the war. Readers are introduced to characters from a representative cross-section of the whole military hierarchy, even though the focus of sympathy mostly remains with the simple soldiers and low-rank officers who are responsible for maintaining morale and do the actual fighting.

The Vietnam War also introduced a new thematic subgenre of the mimetic mode. Since the mid-eighties, war narratives have been complemented by some stories which no longer focus on the traumatic experience of soldiers fighting ‘in country,’. Instead, they examine the effects of the war upon the home front and depicts, sometimes from a female perspective, both the severe adjustment problems of returned veterans, who suffer from Post-Traumatic Stress Disorder (PTSD), and the complex fates of war widows and children who cope with the death of their loved ones. Bobbie Anne Mason’s *In Country*, Susan Fromberg-Schaeffer’s *Buffalo Afternoon*, and Larry Heinemann’s *Paco’s Story* are clear illustrations to buttress the point. Additionally, there are hundreds of published personal narratives which attempt to exorcize the horrors of jungle warfare, captivity, traumatic service in field hospitals, as well as many veterans’ inability to re-adapt to the civil world after their return to the USA.

Radically different from these novels in the mimetic mode are those fictions that deviate from traditional ways of storytelling. Their authors believe that one can no longer make sense of war within the framework of chronological plots and 19th-century derived teleological concepts of history as continuous progress towards some final goal. In these texts, war is no longer seen as an exceptional moral or historical state of limited duration with a specific beginning and end; separated from its concrete historical contexts, war becomes one of many possible patterns of collective behaviour on a scale that ranges from local military action to global nuclear destruction. For these authors, war also turns into a complex metaphor and a critique of a world in which individual and collective ag-

gressive behaviour seems to have become a generally accepted model of social and political interaction. At the beginning of the 21st century, in the age of 'real time' news-breaks, we have become quite accustomed to the fact that war is no longer an exceptional state limited by its temporal duration, but that there is always some war going on somewhere on the globe, and the media tell us about it. In short, since World War II war has become a *spatial* event that affects us even if we happen to live in a peaceful space.

Several intrinsic characteristics of the Vietnam War further contribute to a de-centered writing about events: It follows a strategy of containment in which no traditional concept of 'victory' or 'progress' applies and the same hills, villages, towns, access routes, bridges, etc., are fought over again and again; the one-year rotation scheme of soldiers as well as the long duration of the war leaves most of them with only a rather fragmented perspective and no sense of closure; swift transportation by jet from and to the world of war creates the impression of war as an event in a limited geographical space, and the high-tech speed of relocation between "Nam" and "The World" give many soldiers a sensation of being caught in a surreal sequence of events; media coverage is as diverse as it is abundant; and the growing anti-war movement in the U.S. reflects a nation strongly divided about the war. As an American reviewer of fiction about Vietnam posited "The novelist's disadvantage is that this was a war with no center, no decisive battles; it was all circumference, and it is therefore difficult to filter the thing through unified plot and point of view." (*The Nation*, 25, 344 cited in Hoelbling p. 13).

Hoelbling believes that the authors writing about war in a non-mimetic mode respond to very real changes in the American as well as the global sociocultural and political environment since the end of World War II. Such authors always portray fear of a nuclear apocalypse in humankind's final military confrontation during the Cold War; numerous smaller-scale military actions across the world, mostly with U. S. involvement; increasing domestic violence in Europe, the Near East, and the USA which brought in their wake political assassinations, riots, radical political groups. They also portended terrorist attacks anywhere in the world. Marshall McLuhan aptly said that "the medium is the message," This means that language and images used in the media create their own realities rather than 'objectively' inform and this particular fact becomes relevant for the Vietnam War.

Early examples for texts that focus on the power of literary language and discourse to create - rather than re-present - (hi)story are John Hawkes' *The Cannibal* and Joseph Heller's *Catch-22* followed by Norman Mailer's *Why Are We in Vietnam?* Kurt Vonnegut's *Slaughterhouse-Five* and Tim O'Brien's *Going After Cacciato* and *The Things They Carried*. To some extent, also William Eastlake's *The Bamboo Bed* and Robert Mason's *Chickenhawk* show elements of this mode. Even though they use a specific war as referential context, these authors' intentions are no longer "to tell how it really was;" their aim is to go beyond the surface and to reflect on as

well as question the very concepts and language patterns with which we make sense of our world, including slogans like "patriotic duty," "just war," "crusade for democracy," etc. The following discussion of several exemplary Vietnam novels is meant to illustrate dominant characteristics of the different categories outlined above.

There is also something valuable on American literature of the nineteen eighties and the nineteen nineties. Within this period, writers were still in the process of distinguishing the boundaries of literary genres. They grappled with fiction and non-fiction, memoir from biography, essay from poetry, autobiography and criticism. This was also the period that suppressed groups of writers; they broke their silence including African Americans, gays, lesbians as all of them strove for literary recognition. Toni Morrison was a dominant voice in projecting the voice of the blacks in American society. Maya Angelou equally had a dominant poetic expression and dwelt on the phenomenal character of distinguished females in a society bogged down by racial discrimination. In fact, these were times when tensions between commerce and art, politics and aesthetics, postmodernist and autobiographical works and literary theory and reading for pleasure escalated (O'Brien [16]).

There is a certain way to begin discussion on this period which has witnessed divisiveness and discrimination between writers and literary critics. On the part of academic literary criticism, critics and writers were in two diametrically opposed camps. At this period, Duplessis explored the contemporary essay and described "writing (as) an act of discovery trusting to be led into a new place ... the meaning of the essay" (Duplessis cited in O'Brien p. 3-4). According to Braedlin (cited in O'Brien) Alice Walker's *The Temple of My Familiar* contains changeable ideas, narrative techniques and cultural expression. Moreover, *The Color Purple* attracted popular success as Walker ventured into post-modern experimental fiction where juxtaposition, discontinuity and interruption as techniques of writing were notable. Walker interwove African myths and matriarchal legends with stories of African and South American slavery. Thus, she connects past and present so that the reader can work into the future with confidence (O'Brien p. 4).

On the other hand, Spiegelman in his work *Maus* applied a combination of techniques and produced a corpus of survivor narrative, Holocaust memoir, biography, beast fable among others. It portrayed a blend of high and popular culture, fiction and non-fiction in order to present reality and preserve memory. It was in this way Spiegelman was able to reunite what was termed as "the Nazis 'genocidal vision'". However, he honoured the father and betrayed his confidence at the same time. The act of betrayal exposed the truth of father's suffering and bravery. Such a style was equally adopted by Miriam Levine who revealed family secrets and associates unity with pleasure, sensuality and sheer bad-girl. Though the mother felt that she had exposed their family, Levine had ironically brought the family into limelight and distinction.

According to Levine, writing was a “necessary form of travel through longing and desire leading her to what she doesn’t know and so must imagine” (O’Brien p. 4).

For Gillman Shorman Alexie, poetry exposes her love and hatred for bicultural inheritance as a Native American. However, she also provides a model for thinking about other American writers who occupy marginal, peripheral or colorized position in the culture and seek to find a language to articulate both their difference and their belonging, their resistance and their acceptance (O’Brien p. 6).

Naturalism is considered the second stage of Realism whereby processes of realistic depiction are used to present even the most ugly and brutal of events in which the protagonist stands out. These realistic scenes normally invasive scenes of death, crime and descriptions of a physical fight for survival. These scenarios can be found in the works of Stephen Crane and Theodore Dreiser. In his novella *The Red Badge of Courage* Stephen Crane described something not noble and romantic, but as a scene of brutal killing and loss of lives. Crane’s protagonist (Henry Fleming) goes through the stages of youthful admiration of war cowardice and finally attempts to make up for his initial act by getting the “red badge of courage” when he carries the flag into battle (Pokrivcak p. 24) [17] Crane’s other novel, *Maggie: A Girl of the Streets* also portrays a poor girl forced to fight for survival on the street and eventually succumbs to prostitution and finally death. In these works, one sees that an ugly world of urban life and individual human suffering are projected for the reader.

While Crane emphasized the deep insight into the biological which drives individual characters, Theodore Dreiser was merely concerned with the relation of his characters to their social setting. In Dreiser’s novel *Sister Carrie* a young girl ventures into Chicago where her life undergoes a radical change, and she suddenly becomes sophisticated and an experienced woman and even manipulates men to her own advantage. Symbolically, the novel is a total reflection of the entire country which underwent a change from a rural country to a highly industrialised giant. The protagonist Carrie Meeber gradually takes her life into her own hands and fights hard to overcome all kinds of obstacles on her way.

Dreiser’s masterpiece *An American Tragedy* depicts the ethical struggle of the protagonist Clyde Griffiths between his responsibility of a poor girl he had impregnated and his fiancée Sondra Finchley. The tragedy that ensues reveals a typical example of a fast-growing society that seems to be hungry for material wealth. Also, Ambrose Bierce in his short story “An Occurrence at Owl Creek Bridge” underscores the motif of struggle for survival. Its treatment of time anticipates the work of the great English modernists, Virginia Woolf and James Joyce. From the above literary works, the main characters are not engaged in romantic exploits but are depicted as characters who brave all odds and fight against all kinds of obstacles. They are governed by unimaginable drives both within and without. Most naturalistic characters are thus

helpless victims to forces outside their own control, lacking free will and individual strength.

Woodcock [18] conducted critical study of World War II novels in American literature. By way of representation, the novels based on World War II analysed content, literary stylistics, values and language among other things. The dissertation made a survey of forty-four novels and covered themes of the Second World War. A total of twenty-nine novels were sampled. Some of those authors chosen were Upton Sinclair, William G. Smith, John Steinbeck and Frederic Wakeman. Writers who covered the viewpoints of combatants and civilians were among those chosen for the survey with focus on the newer group of writers to emerge from the war as well as older and well-established writers. The sampled novels focused on the experiences of the GIs in realistic combat conditions and touched on stories which cover the periods leading up to the conflict and immediately following it. One of the prominent authors who treated all the phases of the war was Upton Sinclair. He has been able to project a panoramic account of world conditions emphasizing the era of the outbreak of hostilities leading to the peace conference. Sinclair’s ten books known as the Lanny Budd novels give a background of conditions prevailing in the world at that time and thus portrayed a realm of fiction characteristic of the early twentieth century. (Woodcock p. 39)

One of the novels that paved the way for the rash of war novels was Steinbeck’s *The Moon is Down*. The novel describes the precarious fate of a small Scandinavian country invaded by another foreign power. The indirect representation is not difficult to decipher as the two contenders involved were Norway and Germany. Norway was invaded by Germany in April as a preventive manoeuvre against a planned and openly discussed French-Britain occupation of Norway (Woodcock p. 40).

In an attempt to draw a composite picture of the typical hero of war novels depicted in the books, Woodcock p. 44) had this to say: “a young man in his middle twenties; psychologically of the cerebrotonic variety; physically of the mesomorphic strain with many ectomorphic characteristics; a lieutenant of one of the major military branches; and finally, of a mildly introverted character”.

Some of the human values drawn from the war novel, earlier war novels were some kind of victims of ideological battle fatigue; they produced cynical characters. Ideological propaganda was rife and the generation writing about the Second World War are less naively abused by the collapse of values. In such novels, there was direct and indirect criticism of American culture that veers towards the leftist attitude of the thirties. Most of the writers portrayed futility and depression that is reflected in the cynical attitudes of many of the major characters in their stories. These characters were embittered towards life and their behavior was as a result of early environments and experiences. It is rather the war that merely provides a suitable setting in order to make these characters very much conscious of their real selves. (Woodcock pp.

45-47) One wonders whether these characters who displayed unhealthy attitude towards life would behave otherwise were it not for the war. Skinner Galt as a war hero reveals certain challenges about war veterans who realistically found the arduous task of rehabilitation a difficult one. This evidence seems to reflect on Kurusu, the main character in the novel, *Amok*. The Japanese, giant killer who was ignorant that World War II was over, still persisted in his violent gruesome murder of innocent victims in the Cagayan Valley. (*That Winter* by Merle Miller cited in Woodcock pp. 49-50).

6. Background Knowledge on the Novel, *Amok*

In a book review, Lisa Marie Bowman stated that the background of this “blood-chilling” novel is closely linked with a renegade Japanese soldier who was ordered to stay in the Philippines and continue fighting until he heard that the Second World War had ended. Out of ignorance, the soldier did not find out about the Hiroshima and Nagasaki and the fact that Japan had surrendered to the coalition of superpowers. Therefore, decades after Japan had surrendered, he was still in the jungle sneaking around with a deadly sword and killing anyone he came across.

In the wake of his persistent killings, Lester Braden was murdered in a horrifying manner that his younger brother Michael Braden who was then in America, returned to his estranged family’s tobacco plantation with conscious determination to revenge the murder of his brother. It is interesting to note that Michael Braden is a Vietnam veterinary officer who was a soldier much like the predator who had killed Lester Braden. It is under such circumstances that Mike Braden is obsessed with ending the Japanese soldier’s reign of Terror. However, no one believes him when he posits that there is a rampaging monster—The Amok who was in the jungle. Though the other Americans believed that Amok was just a legend; some kind of mirage, Mike Braden and the victims of the monster believed he was all too real to ignore.

Amok is a fascinating story and it touches on important themes such as American ideology and colonialism, war and racism. These can be explored deeply. The style of the novelist sustains the reader as it generates suspense and frightens the reader to the core. Despite the fact that Amok is a terrible force of nature, many people dismiss him as a fluke. The story is suitable for a blockbuster movie.

Summary of Amok

Amok is a thriller cum novel that deals with adventure in the Philippines of the late nineteen seventies. *Amok* is a ripping yarn, a compelling, and original tale that takes inspiration from classic mythologies inviting the reader to face the unknown monster in the jungle. The events of the story are centred on a huge Japanese warrior left over from the occupation of World War II. He wreaked havoc on several villages and some tobacco plantations ever since the end of hostilities in nineteen forty-five. An estranged son of one plantation owner returns from America after his brother Lester Braden is

slaughtered by the “Amok” in the hills above the plantation. The Amok who has never been seen, strikes rarely and so far and wide, that some think he does not exist. However, he is real. The novel can be regarded as a thrilling adventure or a jungle manhunt type tale with flashes of shocking violence and disturbing flashbacks of World War II Japanese atrocities.

George Fox reminds the reader that humans can be monsters too and sometimes they have no choice about it. There is sustained suspense and gory violence as the Japanese soldier hacks down anybody he comes across.

He survives by his deep sense of judgement and the *Bushido* way. He never loses focus and never surrenders to anybody. He never strays from his mission though he is ignorant about the fact that the war is over. His blood still runs hot. The monster is a dangerous adversary who is gargantuan in height and swings his lethal *kantana*—a raser-blade that cuts through his victims skin, muscle, cartilage and bone. As he survived in the jungle all alone, he is imbued with madness, confusion, delirium and craziness. He is relentless in his murderous cause as he slashes, severs and hunts down his unsuspecting victims without pause.

A recent comment on the novel goes as follows: “A taut and terrifying thriller revolving around a Japanese renegade and World War II survivor who wreaks untold mayhem on innocents in the Cagayan Valley, Philippines. When Mike Braden, a Vietnam veteran learns of his brother's gory demise at the hands of the sadistic maniac, he decides that the time is ripe for retribution. An edge of the seat suspense follows with buckets of blood and gore”. (Venky, November, 10) [19].

Kurusu, the main character of *Amok* is portrayed as somebody shrouded in mystery and horror. The despicable human-monster adapts to his solitary environment by mimicking the monkeys and eats whatever he finds edible. He strives and survives and becomes part and parcel of the jungle being conscious of the flora and fauna. The monster appears from time and time and disappears as he camouflages ever ready to strike whoever he accosts day and night. He seems to have no remorse and no justifiable reason for his violent actions. Kurusu is a Colossus, a Samurai, a monster, a warrior and he is destined not to surrender as the Japanese code of society would not allow it. That will be regarded as shameful and dishonourable. His terror comes to an end when Michael Braden and Cara, Lester Braden’s widow, jointly defend themselves against Kurusu using the short sword and the Samurai sword. Ironically, Cara uses the same deadly sword Kurusu had operated with in his persistent murders, and decapitates the Japanese monster “with relentless, unending force, like pressurized water exploding from a broken main”. The scarlet blood was such a torrent that could inundate the entire house of the Bradens. The murder of Lester Braden is eventually avenged.

Reader's Response and Narrative Multiplicity

One reader has even crafted a poetic rendition of the main character of the novel, *Amok* in the following terms:

He survives by his wits, and the Bushido way/

Never lose focus, never capitulate, never stray.
 From his mission, though he knows not/
 the war is over and his blood runs hot/
 A dangerous adversary, seven feet tall/
 Swinging his Katana, the blade never dull/
 Slicing through skin, muscle, cartilage and blue/
 Surviving in the jungle all alone/
 Madness, confusion, delirium, crazy/
 Slashing and severing and hunting never lazy...
 Bushido (Code of Honour among a Japanese
 military caste)/
 Blending in, hidden in plain sight/
 Camouflaged, here and there/
 Ready to strike whomever, day and night/
 No remorse, no deviation, no reason, just fight.
 A colossus, a Samurai, a monster, a warrior, a man/
 Unaware of the surrender of his country Japan/
 Never surrender, the code would not allow it,
 dishonourable, shame/
 So he goes on, striving forward, no blame/
 In killing his enemy, mission, all he understands/
 When death strikes, it will be, by his own hand
 (Leo).

"Amok" as Title of the Novel

Etymologically, the term "Amok" is derived from a Malay word "megamok" which means to make a furious and desperate charge. According to Malay morphology, "running amok" was an involuntary behaviour caused by the "hantu belian" or evil tiger spirit entering a person's body and compelling him or her to behave violently without conscious awareness. Based on their spiritual beliefs those in the Malay culture tolerated running amok despite its devastating effects on the tribe (St. Martin). [20] Thus, "Amok" as title of this novel is a significant paratextual feature because of the depiction of images of violence.

7. Analysis and Discussion of Narrative Multiplicity in *Amok*

I want to begin my analysis with reference to some paratextual materials from the blurb of the novel, *Amok*. Some of the critical views of readers include the following:

- 1) He lives like a beast kills like a professional executive. They call him "Amok"
- 2) A renegade giant capable of nightmare violence and terrifying brutality. He was armed with a razor-edged Samurai blade and ordered to delay the enemy advance for as long as possible".
- 3) Three decades later the man is still killing a murderous spectre haunting the lives of every man and woman in an isolated community. He is the reason why two men have returned to the Philippines. One has come to kill him. The other to save him.

The information above, drawn from the blurb of the novel, reveals the mood of the readers and their individual and col-

lective impressions about the war novel, *Amok*.

Description and Narrative Multiplicity

Narrative Multiplicity can be viewed as the interplay of three dimensions: (1) focalization variations (Genette), (2) plurality of voices (Bakhtin), and (3) temporal manipulations (analepses/prolepses). This framework enables analysis of how Fox deconstructs Cold War ideologies in his novel, *Amok*. With reference to this paper, my operational definition of Narrative Multiplicity is grounded on the construction of meaning and interpretation of the novel *Amok* and the perspectives from which the story has been told by the novelist, George Fox. The characters within the novel are equally examined through their actions (e.g. gestures) and verbal expression. Conceptually in literature, this term emphasizes that texts are not limited to one fixed meaning, but rather can be understood, interpreted and analyzed in various ways, reflecting the complexity of human experience and thought. The focal point in this operational definition is the construction of meaning of the novel *Amok* using certain parameters of narratology. The referential basis of this narratological perspective is the explication of Fox's manifestation of literary stylistics. The main tenets of Narrative Multiplicity include the following:

- 1) Multiplicity challenges the notion of a single, authoritative interpretation of a text; this suggests that readers bring their own experiences and contexts to their understanding.
- 2) Authors often utilize techniques that promote multiplicity: unreliable narrators or fragmented narratives and thus encourage diverse readings.
- 3) Conceptually, multiplicity is connected to cultural pluralism and this reflects how various voices and viewpoints coexist and contribute to the embellishment of literary interpretation.
- 4) Multiplicity allows for a dynamic interaction between texts and their audiences, where meaning is constructed through dialogue rather than dictated by the writer.
- 5) Thematic patterns in a text equally manifest in different ways across characters or plot lines, enriching the overall narrative.

Fox displays his power of description at the beginning of the story when he portrays the monstrous features of Amok in the following words: "He found a shadowed vantage – point below a high-ridge, squatted on his haunches, peered down at the valley with eyes as flat and blade as crushed crocodiles' shells, his sword lying across his massive thighs" (Fox p. 1).

From the above extract, the novelist refers to the Cagayan Valley as the location of the story. The valley serves as a hide-out for Amok, the frightful monster who stayed put and terrorised the inhabitants of the valley. His bodily features were as frightening as the weapon that he used in executing his innocent victims. Colour equally plays an important role in the exposition of the main character depicted as a fearful person. Focus on diction is an outstanding narratological feature in the novel. The novelist points out that the hide-out

of this monster was characterised by awe and fear. The patience of the monster, his caution and vigilance are expressed in the following description as well.

For more than an hour he waited, shoulders forward, huge hands dangling straight down over his knees, like palm fronds touched by a malignant rust. He studied the valley of the Cagayan the way a child stares at the box - front illustration of a jigsaw puzzle, memorizing every detail of the picture before trying to join the pieces together" (Fox p. 1).

The terrifying way in which the Amok killed Lester Braden, the American tobacco farmer cannot be better presented than the following: "The sword descended in a motion so swift that the shining steel blade could be perceived only as a silver-grey blur. He tried to scream but the still-gushing vomit soaked up the sound, like straw absorbing water" (Fox p. 5).

The above scene of horror is delivered vividly to create a situation of disgust in the reader against the human-monster whose massive body is a symbol of horror, destruction, fear and panic. The novelist's description is chilling and has a serious impact on the reader. The textual interpretation that could also be given is related to gesture in narratology. The term gesture does not only refer to the visible bodily actions especially of the hands and arms, but also the face-to-face interactions. Gestures serve as partners with speaking in communicative performance strategically deployed in the construction and conveyance of meaning (Kendon). [21] Gestures tend to coincide with unexpected information at the peaks of communicative dynamism with the introduction of new characters (McNeil [22]; Levy and Fowler) [23] such as the human-monster introduced at the beginning of the novel, *Amok*. The horrific manner in which he killed Lester Braden can be regarded as iconic (deictic) as the gesture depicts some aspect of the murder of Lester Braden. The novelist creates an aura of horror associated with the effective use of language. This is what creates a metanarrative frame whereby the organisation of the story as a horror is directly linked to the structure of the novel. The image of the sword "lying across the massive thighs" (Fox p. 1) of Amok depicts vividly the demeanour of that obnoxious character evoked by the sword descending "in a motion so swift that the shining steel blade could be perceived only as a silver blur" (Fox p. 5). Semiotics is an important feature in George Fox's *Amok* e.g. The discovery of a reed hat by Romolo; this was a kind of epiphany, that is, a revelation where Lester Braden's body was found. "Less than an hour later a Tuguegarao town policeman saw a booted foot jutting out of a clump of cogon grass." (Fox p. 10).

In the narratological perspective, Fox adopts a homodiegetic mode of narration in relation to Pio Cikalik's report which was initially written in Ilocano dialect and translated by a police interrogator. Pio Cikalik is the field boss of the area where Lester Braden was scheduled to inspect the tobacco seedings on the afternoon of his disappearance. The report revealed interesting details. The style of the novelist emphasizes the significant use of Mood and Voice. The

First-Person Narrator mode is adopted and among other statements made were:

The patron did not come, Cikalik had declared. It was growing late so I let the other workers go home. I stayed sitting in the front seat of my jeep. I was afraid that he might come and be angry with me for not staying. Last week, I put too much water unto the fields and many plants died. I wanted him to see that I would make no more mistakes. Waiting, I fell asleep. When I awoke, the sun had set. I knew then that he would not come.

I started home. I had not driven far when I heard a horse. Fast hoofbeats and snorting. The noises were from the field to the south of the trail. It must be the patron, I thought. I wondered why he was riding so far from the trail, especially after dark.

I had my spotlight on my jeep. I turned it towards the sounds and I saw him. The Amok. On the patron's mare. He was so big that the mare looked like a calesa pony beneath him. His eyes were as red as fire and his face and arms were covered with thick black hair. He carried a sword—one of those long Japanese swords. He did not attack me. I do not know why. Instead, he rode on towards the mountains. I have never seen a horse run so swiftly. He must have turned it into a demon, like himself ... (Fox p. 11).

George Fox's Use of Language

The above extract dwells on several narratological features related to language use. Its multiplicity can be viewed in terms of introduction of more characters and roles they play in the story. First, Major Virgilio Ramos is the Constabulary Chief of Criminal investigation. Complexion-wise and biologically, he has "mestizo" features (with Spanish and Malay blood). It is important to look at the expression in relation to racial classification referring to a person of mixed European and Indigenous American ancestry. The tone of the novelist reveals discrimination manifested by Ramos in his selection of the brand of cigarettes to smoke. "Ramos lit a Benson and Hedges, he had never been able to stand Philippine tobacco, even before he could afford American brands." (Fox p. 10).

Secondly, relevant background information is given prior to the murder of Lester Braden. Among these are narrative time. e.g. "Last week, I put too much water" which led to the death of "many plants". (Fox p. 11) "when I awoke, the sun had set". The setting of the sun was suitable for the cover of darkness under which the human-monster murdered Lester Braden. The setting and psychological circumstances referred to by the novelist set the right tone for tragedy that ensued, the report of which makes an interesting study.

The perspective of the criminal report is given by Cikalik who adopts a First-Person Narrative voice to enable the reader to see the analeptic details related to the act of murder. It is in this vein that one sees the relevance of time in the narrative. The structure of the language lends credibility and curiosity to the right interpretation of the murder of Lester Braden. From the narratological perspective, Focalization is analyzed through linguistic markers such as pronouns and verb tenses,

which shift to reflect a specific character's perspective. However, heteroglossia is analyzed by the use of reported speech patterns, which reveal how different voices and points of view are embedded in a single text through direct or indirect speech. The focal points of the narrative are related to Ramos, Cikalik, and the novelist. The novelist uses focalisation effectively through his characters Ramos and Cikalik who have just been introduced in the story. The focalised object is the report which must be understood and interpreted during the investigation of the gruesome murder. In this way, the reader sees the exposition of the conflict of the narrative. The sight of the human-monster (upon Cikalik seeing him) is reported vividly in the kind of language which depicts a situation of shock and reversal of roles. The human-monster (Amok) rode Lester Braden's horse after the murder to the amazement of Cikalik who witnessed the episode.

The whole scenario is represented in Cikalik's report as follows:

I started home. I had not driven far when I heard a horse. Fast hoofbeats and snorting. The noises were from the field to the South of the trail. It must be the patron, I thought. I wondered why he was riding so far from the trail, especially after dark. I have a spotlight on my jeep. I turned it towards the sounds and I saw him. The amok. On the patron's mare. He was so big that the mare looked like a calesa pony beneath him. His eyes were red as fire and his face and arms were covered with thick black hair. He carried a sword—one of those long Japanese swords. He did not attack me. I do not know why. Instead, he rode on towards the mountains. I have never seen a horse run so swiftly. He must have turned it into a demon, like himself. (Fox p. 11)

This vivid report underscores the extraordinary power of the Japanese monster whose physical features are as fearful as his dangerous actions as seen in the murder of Lester Braden and the confiscation of his horse. He demonstrated a gallant escape into the mountains. The two similes in the above extract paint a graphic picture of a bully, a monster par excellence suitable for a horror story. It is in this way that the character portrayed above is shrouded in mystery and terror. In extending the discussion on the relevance of narrative multiplicity, it is important to point out that the above extract is suitable foregrounding which at the semantic level, delineates the power of description in the pointedly useful similes and the attendant irony in the narrative tone of the novelist. Other aspects of narrative multiplicity drawn from the above extract can be seen in the integration of First-Person Narrator (Cikalik as one of the narrative voices) and the Omniscient Narrator (Fox as the novelist). That is the kind of diegesis associated with the Field Boss Cikalik and the novelist who focalises Ramos and through whom we read Cikalik's mind as the *porte-parole* of this introductory stage of the narrative. The report is also italicized to reiterate the perspective from which the novelist wants the reader to view the unfolding events.

Another significant feature of narrative multiplicity is the narrative 'gap' created by George Fox through Ramos' wait for Dr. Mapitang's report on the autopsy of Lester Braden. This is suitably filled by Cikalik's report perused by Major Virgilio Ramos who pensively internalizes the details and can easily link events before and after the murder of Lester Braden. The events reveal the nature of the fabula as complex and captivating, and this draws the reader's attention to the plot of the novel in relation to the main Conflict — the consequences of the murder of Lester Braden in the Cagayan Valley and the investigation which ensued. The order in which events occur through the stylistic features of George Fox equally underscores "sjuzhet" as commonly understood in narratology. The narrative language takes a different focus on the report by the orthopaedic Dr. Isidro Mapitang. In clinical language, Dr. Mapitang disclosed that "Lester Braden's spinal column was severed with an incredibly sharp instrument, wielded by a man of enormous strength" (Fox p. 12). An initial question posed by Ramos on the cause of the murder, Dr. Mapitang, in a bitter tone, retorted: "What do you want from me?" To which Ramos replied authoritatively: "I am interested in *how* (emphasis by novelist) it was done" (i.e. the kind of instrument/weapon used in killing Lester Braden). To which Dr. Mapitang stated categorically that "when a man has been cut in half through the abdominal area, the causes of death should be obvious" (Fox p. 12). No "machete" or "bolo knife" (large knife of the Philip). Another significant feature of narrative multiplicity is the narrative 'gap' created by George Fox through Ramos' wait for Dr. Mapitang's report on the autopsy of Lester Braden. This is suitably filled by Cikalik's report perused by Major Virgilio Ramos who pensively internalizes the details and can easily link events before and after the murder of Lester Braden. The events reveal the nature of the fabula as complex and captivating, and this draws the reader's attention to the plot of the novel in relation to the main Conflict — the consequences of the murder of Lester Braden in the Cagayan Valley and the investigation which ensued. The order in which events occur through the stylistic features of George Fox equally underscores "sjuzhet" as commonly understood in narratology. The narrative language takes a different focus on the report by the orthopaedic Dr. Isidro Mapitang. In clinical language, Dr. Mapitang disclosed that "Lester Braden's spinal column was severed with an incredibly sharp instrument, wielded by a man of enormous strength" (Fox p. 12).

The literary significance of narrative multiplicity can be drawn from the distinction of the two reports on the same incident. The first one is by a Field Superintendent without medical background, and the second one is by a medical doctor with requisite expertise. Though both reports emanate from observation, the focal points are different. Cikalik's report focuses on "Amok", the Japanese human-monster and the second one is on the dead body of Lester Braden whose autopsy was performed by Dr. Mapitang. The first report is read by Ramos but the second one is explained by Dr. Mapi-

tang to Ramos through the results of an X-Ray examination.

Apart from the vivid description by Dr. Mapitang, it is equally important to look at the dialogue between Ramos and Mapitang as an essential narratological feature. Suffice to say that all narratives are dialogical. The first dialogue is with themselves, and the second dialogue is with the external world including the reader. In describing the collation of languages within a single text such as *Amok*, polyphony (i.e. many voices) and heteroglossia (i.e. diversities and differences between voices in a text) are distinctive features one must reckon with. Mikhail Bakhtin has reiterated that “heteroglossia is the indispensable prerequisite for the novel as a genre” (Canaanagh, Gillis, Keown, Loxley and Stevenson p. 112) [24].

The polyphony can be seen in the voice of the author through an omniscient perspective; the report of Cikalik, the voice of Major Ramos and Dr. Mapitang. Collectively, they all influence the plot of the narrative, *Amok*. They are convergent in nature as they all cover events leading to the unravelling of the mystery of Lester Braden’s killer. The voices are linked to the setting of the story: the Cagayan Valley, the Tobacco Farm and Tuguegarao Town whose policeman discovered Lester Braden’s body. Michael Braden arrives from USA and states categorically to his grandfather, Sam Braden: “I didn’t come back for Les’ funeral, anyway. I came back to kill the *amok*” (Fox p. 20). The promise sounds proleptic and creates suspense. The reader wonders how that mission will be accomplished. That is another round of adventure that is anticipated.

Michael Braden had come to kill the Amok and ironically, Takei Shimura had come to save Kurusu. Diplomatic tactics were adopted. Leaflets in Japanese were dropped dozens of square miles of the forest before the commencement of constant patrols. There was a clear message to Kurusu:

“The message to the amok stated that no harm would come to him if he surrendered that his former comrade-in-arms Takei Shimura would meet him alone and offer proof that Japan was at peace with rest of the world; every half hour a smoke flare would be set off to mark the spot where Shimura waited”. (Fox pp. 98-99).

Shimura regards the search as an underlining manifestation of ideological battle between the Americans and the Japanese. He concludes that “We – and Kurusu – are victims of Yankee standardization”. Shimura posits that Kurusu “does not know that Japan lost the war – and does not care. He (Kurusu) may be performing an act of “*gekokujo*” (i.e. respectful insubordination) Kurusu may feel that our forces (Japanese) in allowing themselves to be defeated, betrayed the emperor of Japan (Fox p. 100). Then in a one-man show, Kurusu “is symbolically expiating the shame of his own government demonstrating to the world that the essential spirit of the nation remains intact, if only in his person” (Fox p. 100).

Kurusu’s savagery is reflected in the way he continues to murder his victims in gruesome ways. He had gone to steal food from Chinese and was suddenly accosted by the inmates

of the house. “He was filling the sack with canned meals when shuffling footsteps approached the interior stockroom floor. Lowering the sack to the floor, he grasped his sword in both hands, holding it in the horizontal attack position. He moved over to face the door, waited. Dim yellow light gleamed through the crack below the panel. It creaked open and an old man bent-shouldered Chinese entered. He clutched an oil lamp in his right hand; baited rat-trap in his left” (Fox p. 101). The surprise in the old man’s eyes had not yet yielded to fear when the blade descended on the right side of his neck, cut through and flesh and muscle with surgical precision, emerged from the left arm-pit. His head left shoulder and arm— fingers still clutching the lantern— spun away like a bird crippled in mid-air by a shotgun blast landed in a far corner with a soft thud. The rest of the body crumpled, spewing blood the rat-trap hit the floor face down, loudly snapped shut” (Fox pp. 101-102). The Japanese monster killed another old Chinese (an old woman). The description of the murder is marked by subtlety and euphemism. “Kurusu brought the sword down with a movement so gentle that it was almost a caress” (Fox p. 102).

The above scenarios portray excellent description and narrative power with clear focus on the use of words. The miserable fate of the old Chinese is marked by the phrase “shuffling footsteps” of the old man. The light that he carried was “dim-yellow light” and this ironically indicates that his attacker was about to snuff out his life and create despair. The “rat-trap” the Chinese carried also sounds ironical as Kurusu had set a bigger trap for him. Eventually, it turned out to be a trap for the old Chinese rather than his assailant. The sword “descended on his right side of his neck” depicts a subtle and euphemistic way in which the novelist paints the seemingly painless murder of the old Chinese. The simile embedded in the statement depicts the death of this innocent victim as if he was a bird crippled in mid-air by a mere shotgun blast that is not supposed to cause death. Unfortunately, the helpless old Chinese “crumpled, spewing blood”. The rat-trap that he was carrying fell “loudly (and) snapped shut”. The alliterative nature of the last two words describes the violence associated with the death of the old man. What is more euphemistic is the way the old woman was also murdered in the bed. Little did she know that her white face which reflected the presence of the moonlight was going to be dimmed forever by Kurusu, the violent Japanese monster. From the above illustrations, the narrative language contributes largely to the effective use of literary expression throughout the novel. The picture Fox paints is so vivid that the reader can hardly miss the portraiture.

With reference to the narrative structure (fabula and syuzhet), Fox presents a scenario of what Michael Braden has to do to overcome the amok. He must plan strategically to achieve his objective. It is in this way that Michael Braden and Kurusu are physically and ideologically juxtaposed against each other. Michael represents America whilst Kurusu represents Japan. The subject matter of this story can be reduced

to psychological warfare. During World War II, Americans were steeped in Americanism, Patriotism and Cultural Pluralism whilst the Japanese were greatly influenced by Nazism and Fascism, the two persistent ideologies in Europe in the late nineteen thirties and early nineteen forties. Michael's proposition to the foreign residents in the Cagayan valley for a collective manhunt for the amok was fiercely opposed. "We have to go into the mountains and kill him Braden said. If it takes a week or a year. There's no other way". The demeanour of Jack Tully, Walt Lydecker, Harry Dietrich, Lyle Miller and Tim Cushing to Braden's proposal shows objection and disapproval. They argued that the Philippine "government has ceased regarding white landowners as a privileged class ...Any foreigner caught joining a vigilante force would be jailed or deported" (Fox pp. 103-104).

Harry Dietrich, a tobacco buyer, represents treachery. His collaborations with Japanese forces during the occupation keep on haunting him. "At first, he had constantly feared that his collaboration with the kempeitai would be exposed". (Fox, p.149) His cowardice during the war defined his life. He gave the guerillas information to save his family, a decision he regretted later. His desperate attempts to bury his past re-emerges in the form of Kurusu who is determined to destroy his family. Attempts were made by Harry Dietrich to poison Kurusu with "pancit", but these were a fiasco. Harry Dietrich was passionate about his opposition: "And I will take no part in such madness". He told Michael Braden, "You have been away a long time, Michael. The government has ceased regarding white landowners as a privileged class, believe me. Any foreigner caught joining a vigilante force would be jailed or deported" (Fox pp. 103-104). Michael countered this argument by stating that Major Ramos had already put some militias and they were bound to succeed in defeating the Amok. According to Tim Cushing, the local Ilocans were likely to trace the location of Amok, but they hate the militias too much to co-operate with them in such a venture. Jack Tully concurred with claiming that he had explored the dense forest of Cordillera and noted that its terrain was tangled and would make the mission impossible to accomplish. Jack Tully admonished that the "Amok has stayed alive in the Cordillera since World War II. He must have worked out defences and ways of hiding so tricky we can't begin to imagine them" (Fox p. 104). He further said that even ten years might not be enough to accomplish the task. Moreover, he was too old to engage in such a venture. However, attempts were made by Harry Dietrich to poison Kurusu with "pancit", but this failed woefully. Kurusu escaped and developed a deeper hatred for his traitor.

8. Materials and Methods

The research captures a clear methodology and the source of data for analysis. Basically, the methodology covers the research paradigm, design and approach. This research is a narratological study based on the Constructivist qualitative

Paradigm as the understanding of the novel, *Amok* is centred on textual analysis. Constructivism examines how individual realities are constructed with emphasis on ongoing processes of creating knowledge through interactions with others. Constructivism is interested in how reality is co-constructed through social interaction, language and shared meanings. Reality is not a single, objective entity but rather multiple subjective realities. Emphasis is placed on individual viewpoints and the subjective nature of lived experiences. The design is narratological study and the approach is textual analysis of George Fox's novel. Selected extracts from George Fox's novel, *Amok* serve as primary data for this study. Five key passages were chosen for analysis based on their focal diversity and ideological relevance. Their selection was grounded on the captivating nature of the events -- portrayed by the novelist -- which have qualities for narratological interpretation. Analytical procedure adopted was critical examination of textual content. From the theoretical and methodological perspectives, Narratology is relevant for studying popular genres because it provides a systematic way to analyze structural features of narratives such as plot, character and narrative point of view which are dominant in all narrative forms. Thus, it helps scholars to unravel how specific features contribute to a genre's appeal, how narratives shape the perception of audiences, and how genres' schemas create a cohesive experience for the reader. Ultimately, it brings about a deeper understanding of how popular stories are crafted to create the desired literary effect. That is exactly how George Fox garners his literary art through fabula, syuzhet, characterisation, narrative time, mood and voice in his thriller-novel, *Amok*. This helps me as a researcher to interrogate how features of narrative multiplicity have been employed to achieve stylistic success.

It is important to emphasise that a textual analysis methodology often involves systematic interpretation and exploration to unravel meanings embedded in them. This is normally done by focusing on prose elements like plot, characters, themes, language, structure, and historical/cultural background. Relevant approaches employed are close reading, rhetorical analysis, or theoretical frameworks to explore meaning and uncover underlying messages. Close reading of Fox's *Amok* was done to understand its language, structure, and literary devices without relying on external context. Textual analysis was based on the narrative perspective and within its historical, social, and cultural context as such factors might have influenced the novelist and his work. Rhetorical criticism was also considered with regard to persuasive techniques and the literary stylistics adopted by George Fox to create a specific effect on the reader.

9. Results and Conclusions

From the above analysis and deconstruction of Fox's literary stylistics, one can say that Kurusu's decade-long history of periodic rampages of murderous fury is narrated iteratively

and summarised as a pattern without each individual killing. This technique does two things. First, it reinforces the sense that these killings are not isolated shocks but part of an ongoing cycle. Also, it creates a certain mythical quality around the amok as his violence becomes part of the valley's folklore, a recurring shadow that has haunted the land for thirty years. In the first chapter of the novel, the reader is pulled backwards into history as Kurusu is described as a monstrous Japanese soldier; reduced to something less than human by his circumstances a calculating killer whom the peasants call the "amok". This is how narrative multiplicity exposes monstrosity as a product of historical trauma. The effect is that the reader's view of the amok's threat is coloured by decades of violence and isolation. His identity is not just a man with a sword but a living remnant of war who carries with him unresolved conflicts of the 1940s. The recursive nature of time makes the novel so powerful that it suggests the only way to truly end the war is not just by winning it, but by violently accepting its permanent presence in the lives of its survivors. It is important to add that the novel's central conflict presents a temporal paradox as the inhabitants of the Cagayan valley were fully aware that World War II ended in 1945. Yet for Kurusu, the war was not yet over. The war is not only a historical event, but also a psychological force; a kind of ghost that haunts the present. It is in this way the beauty of the narrative structure of the novel is heavily reliant on analepsis which is a vicious wound of the past bleeding in the present. Other aspects of trauma created by the renegade Japanese soldier are focalised through Genette's notion of narrative speed. On the killing of Lester Braden, the swift, almost imperceptible descent of the sword, is conveyed through a rapid narrative pace, compressing time as the blade appears only as a silvery-grey blur. Simultaneously, the sensory detail of the victim's attempted scream muffled by vomit somewhat reflects a closely restricted focalisation, presenting the event from the victim's immediate, physical perspective. The expression "like straw absorbing water" slows the perception of sound, contrasting with the rapid sword movement, creating a tense narrative mood. This modulation of pace heightens emotional intensity by a swift violent act followed by the smothered hopelessness. Fox's literary aesthetics vividly portrays how the traumatic situation is characterised by euphemism.

The critical views of some readers of the novel, *Amok* captured the Japanese monster vividly. He lives like a beast kills like a professional executive. They call him "Amok". A renegade giant capable of nightmare violence and terrifying brutality. He was armed with a razor-edged Samurai blade and ordered to delay the enemy advance for as long as possible". These views reveal the mood of the readers and their individual and collective impressions about the war novel, *Amok*. Moreover, Fox's deft employment of the narrative language, also exposes the relevance of the narrative structure, and the historical or cultural background of *Amok*. American superiority is a dominant ideological subject, and this pervades the syuzhet of

the narrative. Michael Braden and Kurusu are physically and ideologically juxtaposed. Michael represents America whilst Kurusu represents Japan. Thus, the subject matter of this story can be reduced to psychological warfare. During World War II, Americans were steeped in Americanism, Patriotism and Cultural Pluralism whilst the Japanese were greatly influenced by Nazism and Fascism, the two persistent ideologies in Europe in the late 1930s and early 1940s.

Kinaesthetics is an important feature associated with Kurusu as a protagonist character. Most of his actions (or gestures) serve as partners with speaking in communicative performance strategically deployed in the construction and conveyance of meaning (Kendon). The horrific manner in which he killed Lester Braden can be regarded as deictic as the gesture depicts some aspect of the murder of his victim. The novelist creates an aura of horror and that is how the reader reckons with the effective use of language. This is what creates a metanarrative frame whereby the organisation of the story as a horror is directly linked to the structure of the novel. Kurusu symbolises an epitome of terror whose massive stature is eventually cut down by Cara Braden who decapitates him. By the end of the novel, he is no longer held in fear and awe as his nightmare existence vanishes. This ends the profile of the Japanese jinx who had terrorised the inhabitants of the Cagayan Valley for three decades. In the narratological perspective, Fox adopts a homodiegetic mode of narration in relation to Pio Cikalik's report. The report reveals the style of the novelist which emphasizes the significance of Mood and Voice with reference to Genette's Theory. The First-Person Narrator mode is adopted.

Another discernible feature of narratology that is clearly associated with Fox's literary stylistics in this novel is the use of analepsis. There are various instances in the novel to buttress this point.

There is omniscient narration through a heterodiegetic perspective as Takei Shimura reveals a lot of historical accounts on how Japan, one of the Axis powers settled and got entrenched Cagayan Valley in Luzon.

A case in point is Takei Shimura's meeting with Kurusu at the cavern in order to convince him that WWII had ended and he wanted to take him back home. to Japan "I have come to bring you home. The war has ended" (Fox p. 246) ... "Takei Shimura went on to tell of the atomic destruction of Hiroshima and Nagasaki; of the painful years of Japan's post recovery; of the alliance between their countrymen and the former American enemy; of the great office buildings and the industrial complexes that had risen from the ashes of Tokyo" (Fox p. 246) After some silence, Kurusu responded with a long winding reminiscence of the Island of Shikotan where he was captured and drafted into the Japanese army. He recalled that his mother and his sister "cried and told them I was not yet a man but the soldiers (Japanese soldiers) would not listen ..." "On and on flowed the strange, disjointed stream of reminiscence with increasing clarity and assurance" (Fox p. 247).

"Shimura slowly grasped the truth that Kurusu was de-

scribing past events in order to bridge the years of silence, gain a foothold on the present. He told of being sent to a conscripts' camp, of being put in a labour battalion because no army uniform was large enough to fit him, of the voyage in the hold of a cattle boat to the battlefields of Northern China. He told how and other men declared unfit for regular military duties had been harnessed to artillery pieces when mules and horses were unavailable. Finally, he told of a day a young "kempeitai" officer had watched him single-handedly lift the front wheels of a truck out of a bog hole had gone to the commander of the work force, asked to have Kurusu transferred to his unit" (Fox p. 247) "I was a beast, he said, and Colonel Tanape made me a man". (Fox p. 247)

Another significant illustration on the literary effectiveness of analepsis in *Amok* can be seen at the end of the novel, when an argument is raised about the fiasco of the Michael Braden's search party to clam down on Kurusu. Shimura who had then been wounded and was on crutches emphasized that he was a convincing liar to Kurusu. He claimed that "If I were not, Kurusu would have died in nineteen forty-five and many, many innocent people would be alive today. Guilt is not a Western monopoly, by the way". (p.270) Ideological warfare can be discerned from these utterances. This is another textual evidence that the novel, *Amok* is not just a novel about war but a latent instrument of ideological battle waged between the capitalists and the communists. Americanism is demonstrated as a superior force in the fight against Communism. Capitalism and Isolationism were used to conquer Communist ideology. After Michael Braden's mission was accomplished, he flew back to America and left behind fertile minds on ideological dominance in the Western world. Dialogue is employed by the novelist to create unity of purpose in the collective effort to conquer Kurusu, the Japanese monster. It can be concluded that narrative multiplicity is a dominant narratological feature in the novel, *Amok* and this creates a deep sense of cohesion. It is in this way that the narrative language is very effective and demonstrates the power of literary stylistics in this modern American novel.

Abbreviations

FFLE Faculty of Foreign Languages Education
UEW University of Education, Winneba

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Biography



Martin Kyiileyang is a Senior lecturer and a member of the Faculty of Foreign Languages Education at the University of Education, Winneba (UEW). He earned his Master's and Ph D degrees at the University of Cape Coast in 2003 and 2012 respectively. He teaches undergraduate and post graduate courses in the Department of English Education. He also supervises and assesses graduate theses. His research interests cover Dagara Verbal Art, Onomastics and Dagara Oral Literature in general and the "Mabia" (formerly Gur) languages. His published works delineate Dagara xylophone musical texts, literary aesthetics on Dagara folktales, Dagara anthroponyms, Dagara proverbial expressions and a textbook on Dagara proverbs. He has collaborated in two papers on reading skills and in assessing the impact of Storification in the Ghanaian Classroom. He has reviewed Abstracts and papers for international journals. Kyiileyang is a member of the Linguistics Association of Ghana and Literature Association of Ghana.

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