



A Narratological Analysis of O. Henry’s “The Ransom of Red Chief”*

Orhun Büyükkaracı

Mardin Artuklu University, Turkey
orhunbuyukkaraci@artuklu.edu.tr

Murat Kalelioglu

Mardin Artuklu University, Turkey
kalelioglu.murat@gmail.com

APA Citation:

Büyükkaracı, O. & Kalelioglu, M. (2020). A narratological analysis of O. Henry’s “The Ransom of Red Chief”. *Journal of Narrative and Language Studies*, 8(14), 1-14.

Abstract

The studies within the frame of classical narratology have remarkably contributed to the field of narrative analysis. The significance of the present study is to raise awareness of constructive elements of a narrative using classical narrative analysis. This study aims at investigating character, time and space in O. Henry’s “The Ransom of Red Chief”, using the narratological terminologies in the analysis. Considering the current situation of narratology as a method of analysis that involves many approaches towards a high number of aspects in a narrative, the study focuses on the essential constructive elements of the story and point of view. The study employs the theoretical terminologies offered by classical narratologists. Findings in the study fall into two categories: Narration and narratorial position of the narrator, and formative elements of the story. These categories present three essential formative components, (a) Characters and characterization, (b) space, and (c) time. The data gathered from the findings indicated that O. Henry’s achievement might lean on the prevalence of a reliable narrator using discourse time more for the narration of incidents between the characters than that of others in specific types of space with humorous style as well as situational and verbal irony. This study allows for critical implications both on the readers who wish to understand O. Henry better and on the researchers calling for an increase in the number of narrative studies.

Keywords: narratology, narrative analysis, textual analysis, O. Henry, The Ransom of Red Chief

Introduction

With the pseudonym, “O. Henry”, William Sydney Porter is one of the most productive authors of American letters penning 300 stories during his literary career shorter even than that of Percy Bysshe Shelley’s (Blake, 2003). The parallelism of his success is prevalent not only between the amount of his writings and sales figures but also the sustained reputation he had gained posthumously. When his great contributions to American literature are thought, it is quite easy to suggest that he has had a special place in world literature as well. Accordingly, a

* The preliminary findings and the draft paper were presented at the 3rd International Conference on Research in Applied Linguistics ICRAL, October 24-25-26, 2019.

narratological analysis of one of O. Henry's reputed short stories, "The Ransom of Red Chief", may help us attain information on both the narration techniques of such a productive and reputed author and the fine details of the text he produced.

However, when the current situation of narratology as a method of analysis that involves a great number of approaches towards a great number of aspects in a narrative is considered, it is a need to limit the route map of analysis in terms of both theories within narratology and the parameters to be focused in the story. With regard to approaches within narrative theory, the one improved and implemented by Gerard Genette which at first glance was named as *classical narratology* (Fludernik, 2009; Çıraklı, 2015; Jahn, 2017) is mainly to be utilized in the analysis. The reason for doing so is that the terminology he coined and the systematization he brought to narrative theory has been accepted, used and improved not only by his followers, so-called classical narratologists, such as Seymour Chatman, Mieke Bal, Wolf Schmid or Rimmon Kenan but also by post-classical narrative theorists who advocate that narrative analysis should change as the perception and style of narrative has changed in time.

To be more precise, it should be noted that the main aim of this study is both to reveal hidden details in one of O. Henry's writings and to learn about his grammar of narrative. Accordingly, the analysis involves two main headings; namely, *Narration in the Story* and *Formative Elements in the Story*. The first part (narration in the story) comprises discussions on the point of view through which the narration and narrator will be discussed, and the place of focalization that concretizes the perspective of characters in the narration of story. In the second part (formative elements in the story), what take place is primarily giving information on the constructive elements of the story such as character, time and space. It is also impossible to say that this study purports to be implementing a complete narratological analysis when thought the infinite number of relations amongst narrative elements. However, in the study we have tried to be as comprehensive as possible as it would be a sample of implementation of narratological analysis on a literary piece.

Narration in the Story

As Çıraklı states (2015, p.22), there is a strong relation between the meaning and narration techniques in novel. It is possible to generalize this statement for short stories as they all are the narratives themselves. When we assume that "The Ransom of Red Chief" is constructed to transmit a given meaning, it is a necessity to unfold narration layers to reveal the details in this achievement. The first step for doing this is to make a clear cut definition of the narrator. The importance of narrator within a narrative has not been a debated issue anymore. As may be supposed, the narrator has a pivotal role in a narrative as the audiences learn and hear anything from his/her words. In this part of the study, the focus will be firstly on the narrator's traits, and then the techniques embedded in terms of narration style by the author.

Before giving a description of the narrator in the story, it should be remembered that the story is a two-layer narrative as a conversation like speech is given at the outset of the story, "[I]t looked like a good thing: but wait till I tell you" (Henry, 2009, p. 305). Hereby, it can be understood that the narrator is to recount a finished story, which makes him primary extradiegetic. Then as readers, we learn that it is his own story in which the narrator as a character takes part, in Genette's terminology (Genette, 1980) that makes him intradiegetic, homodiegetic narrator. Using Genette's classification, it is also possible to say the narrating position of narrator is autodiegetic as he narrates his own story in terms of narrative levels. However much debate there has been prevalent on typology of narrator, it was Wolf Schmid (2010) who made the most comprehensive classification of narrator, and offered regulations on Genette's terminology. The classification according to Schmid's typology of narrator (2010, p 66-70) is as follows:

Table 1. Typology of Narrator in “The Ransom of Red Chief”

Criteria	Type of narrator
Mode of representation	explicit
Diegetic Status	diegetic
Hierarchy	primary-mostly secondary
Degree of markedness	strongly marked
Personality	personal
Homogeneity of symptoms	compact
Evaluative position	objective
Ability	limited knowledge
Spatial fixing	omnipresent
Access to characters’ consciousness	not expressed
Reliability	reliable

In the story, the narrator is Sam, and Table 1 illustrates his narratorial traits in terms of narrative level. Mode of representation of the narrator in the story is explicit as he is narrating his own story with his close friend Bill. This also gives explication for the second criterion which is his diegetic status; he takes part as a main character in the story, which makes him diegetic. The narration of Sam is personal as he uses pronouns I-we-my-us. He is objective as he evaluates the events that he experiences in the story as clear as possible. He has limited knowledge on what is going on around, and till end, he cannot understand that Johnny is an unstoppable child, or that Johnny’s father Ebenezer is fed up with him. His spatial fixing can be said to be omnipresent as he only recounts what happens when exactly where he is. Therefore, we may suggest that in any narrative space he is present in advanced. In the story, it is not expressed whether the narrator has the ability to access the other characters’ consciousness. The last but essential criterion in Table 1 is the reliability of the narrator. Sam is a reliable narrator as what he recounts is exactly consistent with his kidnaping plan made at the beginning of the story.

For the narration style which was loaded by the author on the narrator, it may be suggested that the use of simple past tense in the narration of events and simple present tense within in the dialogues has both increased the reliability of the narrator and made the reader closer to what has been recounted. The exaggerations especially on the scenes of Johnny that provide his characterization add humor to the story. The language used in the story is very simple and intimate. Also, use of subtle descriptive sentences presents a very intellectual narrator profile.

In the story, it may easily be seen that readers are face to face only with the perspective of narrator. The questions Genette asks (1980) *who speaks* and *who sees* in narrative can be answered in the way that both of them are Sam. We as readers learn anything from his narration, and we see the events such as Johnny’s misbehaving, throwing rock to Bill or the response letter of Ebenezer Dorset through the eyes of Sam, which clarifies that the focalizer in the story is Sam too. One other important issue is that we cannot know where exactly Sam as narrator calls the reader. At the beginning of the story Sam is creating a dialogue-like statement and recounting a finished action “wait till I tell you” (Henry, 2009, p. 305). This shows, as stated earlier, both the narrative level of narration and the unclear location of frame narrator. Lastly, it can be suggested that however little information on the narrator is given to the reader such as Sam’s age, where he is from, what exactly he did for living other than crime, the author achieves creating charm on Sam by his intimate and intellectual narration style.

Formative Elements of the Story

In this part of study, the analysis of main constructive elements within a narrative will take place under three headings; they are respectively *characters & characterization in the story*, *space*, and lastly, *the use of time in the story*. These elements, character-time-space, in a narrative are quintessential; as Yücel states (1993), a detailed analysis of character-time-space

is proper to deal with a text in a more comprehensive way in terms of its apprehension. The essentiality of them were also emphasized by French structuralist Greimas & Courtes (1982) in that they are directive elements of discursive level which is first to be analyzed for the investigation of meaning in a narrative.

Characters and characterization in the story

Although there still have been debates on presence and classification of characters especially since the flourishing of post-classical narrative theory (Rimmon-Kenan, 2005; Jahn, 2017), it is impossible to ignore them within a narrative analysis as they are the very first entities with which the readers are interacted. As stated by Bal (2017, p.104), "narrative – fiction as well as journalism, films, and informal narratives of everyday life – thrives on the affective appeal of characters". Under this heading, accordingly, the central issue will be on the presentation of personal traits of characters in the story, and the process of characterizations of them. As Jahn states (2017, N7) such an analysis investigates "the ways and means of creating personality traits of fictional characters". Another controversial issue is the classification of characters. However much debate is prevalent on the rearrangement and correction of E. M. Forster's classification of characters (1955), we believe it would be appropriate to use his terminology to classify characters in "The Ransom of Red Chief".

From a conventional perspective of character typology, Sam, Bill, Johnny and Ebenezer Dorset, four central characters of the story are dynamic characters in some degree. Particularly Sam and Bill can be classified as round/dynamic characters while Johnny and Ebenezer Dorset are relatively static ones. What mainly makes Sam and Bill dynamic characters is that they have undergone a critical transformation represented as the sea change in the kidnapping ideation on Johnny from beginning to the end of the story. The other two, Johnny and his father Ebenezer are flat/static characters as they show no signs for improving from the beginning of story. Especially Johnny's only problem is to stay outside, champing, and playing Indian games, which remains still till the end.

Lastly, it should be noted that first person narrations are of great importance in that the most part of characterization is done by the narrator. Hereby, what is at stake is the narrator's reliability. As Rimmon-Kenan asserts (2005, p. 103), "a reliable narrator is one whose rendering of the story and commentary on it the reader is supposed to take as an authoritative account of the fictional truth". On the other side, "an unreliable narrator is one whose rendering of the story and/or commentary on it the reader has reasons to suspect". The narrator in the story, Sam is a reliable narrator as he always follows the plan he makes with Bill. Below is general information on trajectory of story characters, and the process of characterization of them.

Sam

Sam is the leader of twosome con men with Bill, and he is the narrator from whom we learn all story. He all the time has a scheme for gaining easy money, but it is difficult to say that he takes felicitous decisions. It seems quite normal to suggest that he is an ill-minded person as to think kidnapping a child "a kidnapping project ought to do better" (Henry, 2009, p.305). However his intellectuality on describing things around evokes admiration on Sam, "We knew that Summit couldn't get after us with anything stronger than constables..." (p.305). We can say that he is a person of patience who is able to stay cool even if the things go wrong as in the situations of having difficulty in keeping Johnny in the cave, at the time of disappearance of Bill and Johnny, "When I got back to the cave Bill and the boy were not to be found" (p.310), or Ebenezer's disapproval of taking Johnny back without money (p. 312). Additionally, Sam is delusional into thinking that he easily would take the money from Ebenezer Dorset, but it happens in quite the opposite way as Sam and Bill are the ones who have to pay money to get

rid of Johnny. For the characterization of Sam, it can be said that we all learn about him from what he thinks and what he does as he is the narrator. These are all implicit nonverbal characterization of Sam. He does not tell directly about himself in the story. The main source which makes possible to know about Sam is his behaviors, thinking style, and his actions against what happens.

Bill Driscoll

Bill is an old person who is always partner of Sam in crime, and he is the character who turns the story into a funny one. We learn that he is old both through his own utterances and Johnny's statements in their Indian game. "I am old Hank" (p. 306), "I didn't mean to hurt old Hank" (p. 308). These all can be named as figural, explicit, auto and altero-characterization (Jahn, 2017, N.7.2). Bill is always by the side of Sam even in the worst situations. The statement of Bill "I've stood by you without batting an eye in earthquakes, fire and flood--in poker games, dynamite outrages, police raids, train robberies and cyclones" (Henry, 2009, p. 309) –an explicit, verbal auto-characterization- is also an indicator of loyalty of Bill to Sam, and also, he is as guilty as Sam. Bill is also a character who wants to make everyone happy in the story; he always obeys what Sam says, and hence, to what Johnny says. These are amongst the characterization type of narratorial, implicit, nonverbal as we understand from his actions through the narration of Sam. However he cannot withstand what Johnny has done to him physically and spiritually, and at the end of the story he clearly confesses he wishes to get rid of the child against cash.

Johnny Dorset/Red Chief

Johnny Dorset is a ten-year-old boy who is the victim of kidnapping (p. 305), and he is the son of Ebenezer Dorset (p. 305). This is a sample of narratorial, explicit, verbal characterization as we learn directly from the narrator. He is too naughty a child that Sam and Bill decide on consensus to give the child back against money to get rid of him at the end story. Mostly his all actions like throwing stones to Bill and Sam, and his threatening Sam and Bill verbally and physically are the indicators of his naughtiness depicted by the narrator. These behaviors are instances of narratorial, implicit, nonverbal characterizations. However, on the other side Jonny's own utterances on accepting to remain keeping quiet and behaving well against staying outside of home are indicators of his loneliness and staving for attention, "I'll behave, Snake-eye, if you won't send me home, and if you'll let me play the Black Scout to-day" (p. 308). These type characterizations can be named as narratorial, implicit, verbal ones.

Ebenezer Dorset

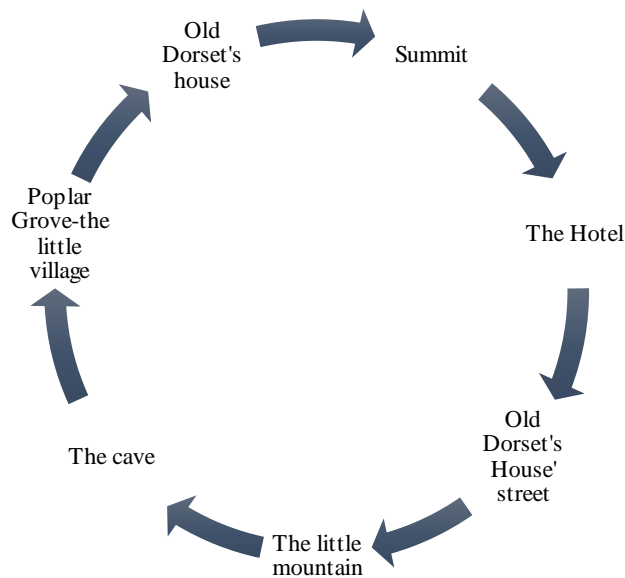
There are two instances in the story that give information about Ebenezer Dorset. The first is the one which is given by the narrator "the only child of a prominent citizen named Ebenezer Dorset" (p. 305), and "[T]he father was respectable and tight, a mortgage fancier and a stern, upright collection-plate passer and forecloser" (p. 305). We learn about his occupation and characteristics, and that he has only one child, and he is a prominent citizen. These are the characterizations done by the narrator and can be classified as narratorial, explicit, altero-characterization. The second thing we learn is that he is a father who is fed up with his child's naughtiness, and that he is dissatisfied with the presence of Johnny, and lastly that he is a sneaky person. These are all depicted in the answering letter that he writes to Sam and Bill, "you bring Johnny home and pay me two hundred and fifty dollars in cash..." (p. 312). This letter can wholly be taken as a type of figural, explicit, auto-characterization.

Space

Space, in narratives, is one of the significant aspects to facilitate the movement of narrative persons in the stories. Although, it is used for the decoration of the environment created in the story, space increases the goal-directed radius of action of the characters. Therefore, when it

comes to the narrative, the separation of these two distinctive formative elements of the narrative –space and character- is impossible. There are different divisions of space such as *literary space* where both the narrative persons and objects are located; *narrative space* where all the acts and transformations are positioned; and *discourse space* where the narrator is located (Jahn, 2017). As can be seen, the subject of space can be tackled from the various perspectives. “The Ransom of Red Chief”, in spite of being a short story with limited pages, has several featured spaces as to provide elbowroom for the characters in it. The most basic spaces are “Down South, in Alabama; the town called Summit; the hotel; the cave; the little mountain; old Dorset’s house; Poplar Grove-the little village”:

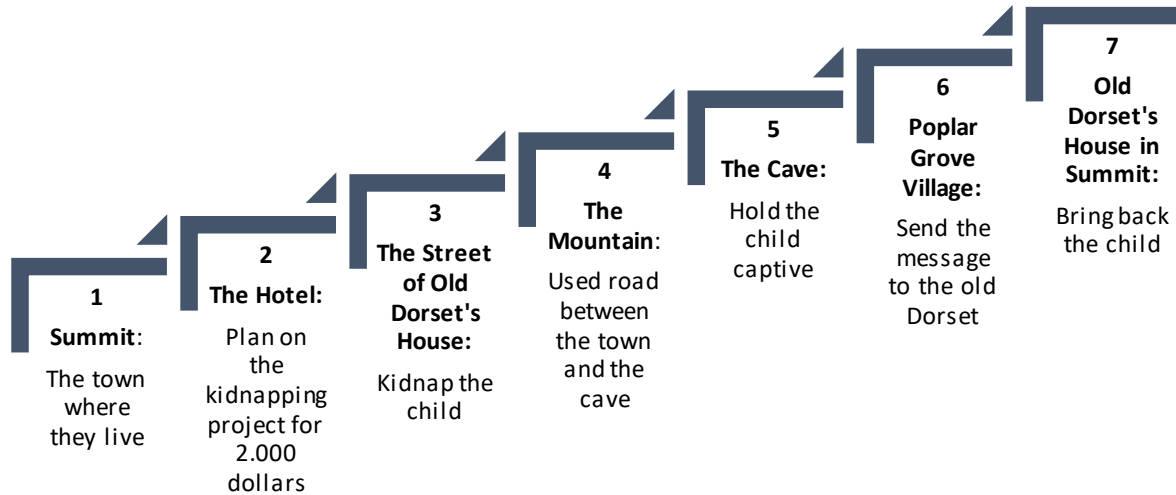
Figure 1: Spatial Organization of the Story



The narrative takes place in the different parts of the down South of Alabama as stated above. The characters are located in those spaces for different narrative actions. For example, the town of Summit is the basic location where the characters live. Within the town, there are other spaces prompting the movement of the characters. Moreover, it is possible to observe the same thing in different spaces such as the Street where the old Dorset’s house situated; the mountain and the cave where the boy, Bill and his abettor are placed. When considered all the specified features of the stated spaces, the type of the space pointed out in the story is accepted as *narrative space* as they involve the location where the narration takes place in the story. Figure 2 illustrates the actualization of movements of the narrative act.

It is possible to figure out the gradual distribution of narrative spaces within the story as follows:

Figure 2: Narrative Space in the Story



The first space (1) is created as a town to give space for the characters to meet the daily life requirements with full of activities. The second space (2) is for the two friends to plan their kidnapping project to find enough money so as to actualize their tortuous work in Western Illinois. As a result of their act of planning the project they moved to another space (3) –the street of old Dorset’s house to kidnap the child. After kidnapping the child, they get over the distance between the Summit and the cave through the little mountain (4). When they get the cave (5) they do different activities to amuse the child with games of which the child wants to play as well as planning how to send the ransom note to the old Dorset. The fifth space (5) is a small village to put into practice of sending the ransom letter to the old Dorset and to gather information related to the kidnapping. However, things do not work out. Therefore, Bill and his friend have to move to the other space (7) to bring back the child who lives in old Dorset’s house.

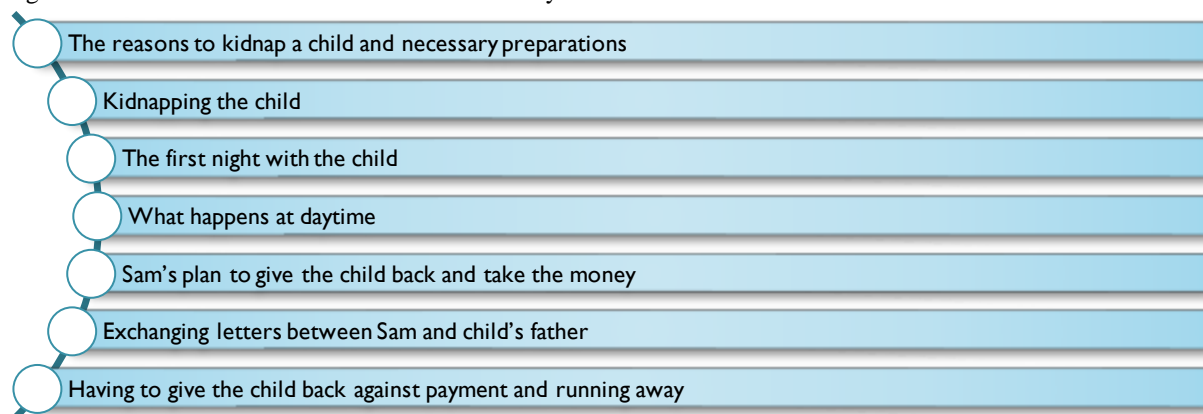
Time in the story

Time is the other essential formative element in a narrative which has been one of the mostly-searched areas of interest throughout the history of narrative analysis (Jahn, 2017). The events must actualize in a given time in any narrative, thus it is necessary that readers make sense of time in order to make sense of plot according to perception of time. The analysis of time may be performed in a variety of ways according to the many approaches produced for time analysis in discipline of narratology. Although the studies on the analysis of time are prevalent prior to Gerard Genette (Fludernik, 2003), he is the first person flashing in mind with the terminology he used in temporal analysis which he performed under the heading of “tense” with three subcategories of “order”, “duration” and “frequency” (Genette, 1980). For the systematic handling he brought, the terminology and route map of Genette will be benefitted within the time analysis under the heading of the use of time in the story.

Order

As Jahn asserts, “[O]rder refers to the handling of the chronology of the story” (2017, N.5.2), and it is possible to suggest that what is narrated in the story by the narrator are compatible in time and presents a chronological order. From start to end, the narrator recounts the kidnapping event in a successive order, and no *anachrony* which refers to the deviation in chronology (Genette, 1980), is prevalent in the story. It can be noted that “The Ransom of Red Chief” is a narrative that can be followed simply in terms of regular flow of story, which means that it does not contain *analepsis* (presentation of earlier events) or *prolepsis* (presentation of future events). The depiction of event in terms of their narration of order can be seen below:

Figure 3: The Order of Narrated Events in the Story



Duration

Duration is another heading used by Genette (1980, p. 86-112) under which the identification of the relationship between the *story time* and *discourse time* in a narrative has been performed. Story time refers to time of narrated events in a story or novel which may be, for instance, equal to 20 years of life story of a fisherman, whereas discourse time is the actual representation of 20 years of narrated life within a discourse. So, discourse time may be 100 pages for the depiction of 20 years, and obviously as Jahn states (2015), the amount of words and lines might be also used to measure reading time of text other than pages. Accordingly, finding out ratio between story and discourse time will help identifying speed of the narration, or as Fludernik asserts "tempo" or "pace" (2009, p. 32). Prince (1982, p. 31) suggests that "there is obviously no problem, when the narration and narrated are simultaneous", however it is rare for literary discourses, and there are frequently discrepancies between story and discourse time. These discrepancies were in consensus boiled down into five categories such as *scene*, *summary*, *pause*, *ellipsis*, *slowdown* by Genette (1980, Chatman (1978; 1993), Prince (1982) and others. To find out relation between story and discourse time under five aforesaid categories may give idea on writer's use of time in the story.

However, prior to the proportional comparison of story and discourse time, it should be noted that the exact period of year(s) in which "The Ransom of Red Chief" was narrated, is not known for sure as there is no direct statement for this. Only it is possible to suggest that the evidences indicate the years between 1850's – 1900's when we follow examples of "we drove in a buggy..." (Henry, 2009 p.305), and the money they need to get rid of the town be \$2600 (p. 305) which is not so much an account currently. The story time which covers narration of kidnapping of child is approximately 30 hours which we know for sure the kidnapping starts in the evening (possibly 6 o'clock) p. 305), and completed with the redelivery of child to his father at "just twelve o'clock" (p.312). Considering all what happens in a total of 30 hours of story time was depicted within eight and a half pages by using 4167 words, which is the exact discourse time of the story. As stated, to see what is narrated more than others is only possible by finding out discrepancies between story and discourse time. In order to do this, we should check discourse time of all events in the story².

"The Ransom of Red Chief" starts with narration of background of kidnapping plan of Sam and Bill comprising the reasons for doing so, who their target is, why they chose him and Summit town with descriptive statements, and lastly what their preparations are for kidnapping. The

² This type of implementation has been performed by Büyükkarcı and Bulut (2018) in the study "On Meaning Production Process in Short Stories: A Semiotic Approach to Hwang Sunwon' "Cranes"".

narration of action has not started yet, and it is possible to say that outset part of the story involves what is known as *pause* (narration continues but the action stops). The narration of this part finishes with the statement “there we stored provision” (p.305). This part comprises 305 words which is equal to 7.6% of total discourse time with 4167 words.

Table 2: The Narration of Kidnapping Plan of Sam and Bill

Sequence of narration in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
1	305	317	unknown	7.6%

The second narrated thing in the story is the kidnapping of the child, putting him into the cave, and Sam’s redelivery of buggy to the village from which he hired and that is three mile away. Hereby, it is possible to see an accelerated narration or *summary* (narration of the action lasts in less time) as we are not given what happened while Sam and Bill were taking the child to cave, or while Sam was taking back the buggy to the village and walking back for three miles to the mountain. The last statement in this phase is “walked back to the mountain” (p.305). This part comprises 143 words which is equal to 3.4% of total discourse time with 4167 words.

Table 3: The Narration of Kidnapping of Johnny

Sequence of narration in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
2	305	143	One evening time	3.4%

Thirdly, we as readers learn what happens at the first night in the cave. Nearly 14.4% of discourse time was spent for the narration of what Sam and Bill did and how they dealt with the child in the cave. It is remarkable that what the child said and his addressing to Sam is depicted in dialogues. Especially, the nonsense talks and questions that he asked by himself are fully given in the story which can be taken as an instance of *scene*, “I like this fine, I never camped out before; but I had a pet possum once.....” (p.306). This part of narration comprises the night time until two o’clock that Sam lastly achieves to sleep. It can easily be seen that there is stretched narration, or we may say *slow down*, within the detailed depiction of what the child did at night. Also, the depiction of dialogues shows the availability of scenes (synchrony in story and discourse time). The last statement of this part is “and dreamed that I had been kidnapped and chained to a tree by a ferocious pirate with red hair” (p. 306). This part comprises 602 words which is equal to 14.4% of total discourse time with 4167 words.

Table 4: The Narration of What Happen on the 1st Night in the Cave

Sequence of narration in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
3	305-306	602	1 st night	14.4%

This part of the narration is the longest among others which covers the events between the sun rise and afternoon time. The longest discourse time has been spent for the narration of a total of 6-7 hours of story time initiating with the awakening of Sam with Bill’s screams and ending with Sam’s departure from the cave to the Poplar Grove Village. In this part, many dialogues, and the letter depicting how much ransom Bill and Sam demand from child’s father, Ebenezer Dorset, are placed. It is possible to deduce from the fact that authorial placing of dialogues between Sam, Bill and Red Chief are instances of *scene* use in the story Also, much use of

descriptive statements both on the physical context and the ideation of Bill and Sam to give the child back to his father with success draws the reader more into the story and characters in it. All of these which stretches discourse time, however not the story time, are clear proofs of use scene and slowdown in narration. This part finishes with the statement, "I wish we hadn't made the ransom more than a thousand. Say, you quit kicking me or I'll get up and warm you good" (p. 310). This part comprises 1796 words which is equal to 43.1% of total discourse time with 4167 words.

Table 5: The Narration of the Next Day After Kidnapping Johnny

Sequence of narration in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
4	306-310	1796	6-7 hours from daybreak to afternoon	43.1%

This is the shortest piece of discourse time used for the narration of Sam's shuttling to village to have an idea on whether the kidnapping of child has attracted attention in the village and mailing the letter to the child's father. In this part, Sam takes the way to the village which is three miles to the cave and his return back to cave. It is depicted in the story with in only 89 words which is equal to 2% of total discourse time. However, going to village and coming back to the cave covers six miles of distance which probably takes four or five hours story time. Yet, it is clear that the use of *summary* is prevalent in this part of story. The last statement in this part is "The postmaster said the mail-carrier would come by in an hour to take the mail on to Summit" (p. 310). This part comprises 89 words which is equal to 2.1% of total discourse time with 4167 words.

Table 6: The Narration of Sam's Shuttling to Village

Sequence of narration in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
5	310	89	3-4 hours of shuttling to village to cave	2.1%

Sam is back to the cave from the village, and he achieved learning the news about the kidnapping of child and mailing the letter to his father in. In the cave, Sam waits for Bill and the child getting back for about half an hour, then Bill and the child come back to cave. This is a long part in the narration as the dialogues between Sam, Bill and the child are given. However, in addition to use of *scene*, there are two instances of *ellipsis* that are understood from Sam's statements; "in about half an hour I heard the bushes rustle" (p.311), "for an hour I was afraid of his mind" (p.311). Also it is not given in the story how long it takes to returns to cave from the village three miles away from the cave. The last statement of this part is "So Bill braced up enough to give the kid a weak sort of a smile and a promise to play the Russian in a Japanese war with him as soon as he felt a little better" (p.311). This part comprises 542 words which is equal to 15% of total discourse time with 4167 words.

Table 7: The Narration of Sam's Being Back to Cave

Sequence of narration in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
------------------------------------	-------------	-----------------	------------------------	-------------------------------------

6	311	542	One and half hour when Sam is back to cave	15%
---	-----	-----	--	-----

The next event in story is Sam’s arrival to the point where he would wait for the answer note from the child’s father, Ebenezer Dorset. Sam asserts that right on time the boy brings the note at eight o’clock, and he waits for another hour for not to be caught. Afterwards, he takes the note and returns to the cave as soon as possible. This ending statement of this part is “I slid down the tree, got the note, slipped along the fence till I struck the woods, and was back at the cave in another half an hour”. This part comprises 184 words which is equal to 4.4% of total discourse time with 4167 words.

Table 8: The Narration of Sam’s Arrival at the Point for Answering Letter of Ebenezer

Sequence of narration in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
7	311-312	184	One hour, between 8.30-9.30pm	4.4%

This is the last part of the story, and what is narrated covers events between Sam’s taking Mr. Dorset’s note at 9.30 pm and their delivering the child back to his father at 12.30 am. In this part the total depiction of the letter and the dialogues between Sam and Bill take places, all of which are instances of *scene* use in the story. This makes the reader closer to the story, and it can be said that a big amount of discourse time is used for this ending part of the story. This part comprises 489 words which is equal to 11.7% of total discourse time with 4167 words.

Table 9: The Narration of Sam and Bill Giving Johnny Back to His Father

Sequence of narration in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
8	312-313	489	Three hours, between 9.30pm-12.30am	11.7%

As Fludernik states (2009), discrepancies between story and discourse time gives us strong clues on duration of story, and this may help find out what exactly the author wishes to depict to reader.

Frequency

Frequency is a term coined firstly by Genette (1980), and it refers to the depiction of frequency of events narrated in a narrative. As stated by Kenan (2005) and Jahn (2017; 2015), it may be in three forms which are singulative telling (telling once what happens once), repetitive telling (telling n times what happens once) and iterative telling (recounting once what happens n times). However, there is another option, recounting n times what happens n times within a narrative, and this is valid for the narrated events in the short story “The Ransom of Red Chief”. The repeated depiction of events can be seen in the following table:

Table 10: The Frequency of Narrated Events in the Story

Wounding of Bill	Misbehaving of Johnny
‘Bill was pasting court-plaster over the scratches and bruises on his features’ (p. 305).	‘The boy catches Bill neatly in the eye with a piece of brick’ (p. 305).

A Narratological Analysis of O. Henry's "The Ransom of Red Chief"

Red Chief was sitting on Bill's chest, with one hand twined in Bill's hair. In the other he had the sharp case-knife we used for slicing bacon; and he was industriously and realistically trying to take Bill's scalp....' (p. 307).	That boy put up a fight like a welter-weight cinnamon bear' (p.305)
A rock the size of an egg had caught Bill just behind his left ear. He loosened himself all over and fell in the fire across the frying pan of hot water for washing the dishes' (p. 308).	'Ha! cursed paleface, do you dare to enter the camp of Red Chief, the terror of the plains?' (p. 306).
	'That boy had Bill terrorized from the start' (p. 306)
	'You won't take me back home again, Snake-eye, will you?' (p.306)
	I remembered that Red Chief had said I was to be burned at the stake at the rising of the sun' (p. 307).

As it can clearly be seen on the table, in the story, there are two actions narrated repeatedly which are respectively the misbehaving of Johnny, and as a result, the wounding of Bill by the child several times. It can surely be suggested that they all can be done for a better characterization or in order to heighten the comedy in the story. In addition to two actions of misbehaving of Johnny and wounding of Bill for several times, there are times that Bill asks Sam to give the child back against less money than 2000 dollars, and at the end the acceptance of Bill to take the child to his father against 250 dollars. These all can be said to heighten the comedy and irony in story which shows other narrative strategies of Author O. Henry.

Conclusion

As stated in the introduction part, this study does not purport to be implementing a complete version of narratological analysis. When thought that the seminal work of Algirdas Julien Greimas (1976), a "high structuralist" (Pier, 2014, p. 5), lasted the examination of a five-page story of Maupassant for 277 pages, the number of internal relations of narrative elements seems infinite. On the other hand, the main aim of this study was to find out as many structural relations between formative elements in the analysis as possible, and to outline the frontiers of analysis in order to reveal the authorial preferences and techniques in "The Ransom of Red Chief". In the light of data gathered from analysis, it is supposed that we have attained to some outcomes to fulfill this objective.

In the first part of the study, an investigation of the narrator's position has been performed, and this resulted into finding out that the use of a first person narrator with intimate way of thinking style has made reader closer to the events narrated. Also, the narrator's intellectual and witty point of view on the interrelation between Red Chief and Bill adds humor to narrative. As sketched out in Table 1, other traits of Sam as the narrator may be suggested as reliable and objective in terms of narrating a story of his own with no deviation in narration from what had happened.

In the second part, the *Formative Elements of Story* were examined under the headings of time-space-character. The discussion in *Characters and Characterization in the Story* was mainly on classification of characters, basing on E. M Forster's dichotomy of round and dynamic characters. Additionally, the characterization process under which the formation of personal traits and the introduction of characters in the story were introduced. This introduction comprises from whose point of view the knowledge of each character was added to story, whether explicit-implicit or authorial-auto characterization. The next heading in the second part was *space* under which was the investigation of space distribution from start to end of the story, where the narration of Sam took part. *Time* was the longest part of in the second half of the analysis. This was because of the compulsion of investigating the dichotomy between story and discourse time in the story. Also, the relationship between them bred five discrepancies which

were as important as to how much of discourse time was spent more on narration of what events than others. The time analysis was resulted into finding out most of the discourse time was spent on the narration of what happened between Red Chief and Bill in cave, which was assumed as intentionally performed by author to heighten humor in the story. The narration of repeated events such as the misbehaving of Red Chief, and consequently the wounding of Bill several times were examined under the heading of *Frequency*. Lastly, the order of narrated events was found out to be consecutive under the heading of *Order* in the analysis.

In a nutshell, the narratological analysis showed that O. Henry achieved a powerful fictive world by using unselfconscious round characters against a father fed up with his child whose only problem is to play Indian games out of home, and incorporated it with the discursive strategies of time arrangements to depict unpredictable behaviors of a naughty child, which technically prepares one of the most bewildering endings in fiction. There may be a lot more to be added as subheadings under headings of character-time-space. Needless to say, there still have been many contributions, regulations and ever-changing debates on theories on each of those elements of narrative. However, this would turn format of the study into a lengthy book, which would probably exceed the limits of the investigation.

References

- Bal, M. (2017). *Narratology Introduction to the Theory of Narrative 4th Edit.* Toronto: University of Toronto Press.
- Blake, V. (2003). Introduction. In O. Henry, *Selected Stories of O. Henry*. New York: Barnes&Nobles.
- Büyükkarcı, O. & Bulut, T. (2018). "On Meaning Production Process in Short Stories: A Semiotics Approach to Hwang Sunwon Cranes". *International Journal of Language Academy*. Vol. 6(5), 230-251.
- Chatman, S. (1978). *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell University Press.
- Chatman, S. (1993). *Reading Narrative Fiction*. New York: Macmillian .
- Çıraklı, M. Z. (2015). *Anlatıbilim: Kuramsal Okumalar [Narratology: Therotical Readings]*. Ankara: Hece Publishing.
- Fludernik , M. (2009). *An Introduction to Narratology [Translated by Patricia Häusler-Greenfield and Monika Fludernik]*. London, New York: Routledge.
- Fludernik, M. (2003). "Chronology, Time, Tense and Experientiality in Narrative". *Language and Literature, SAGE Publications*, Vol. 12(2) 117-134.
- Forster, E. M. (1955). *Aspects of Novel*. New York: A Harvest Book/Harcourt, Inc.
- Genette, G. (1980). *Narrative Discourse: An Essay in Method (Trans. Jane E. Lewin)*. New York: Cornell University Press.
- Greimas, Algirdas. J. 1976. *Maupassant, La Semiotique du texte: exercices pratique*. Paris: Seuil.
- Greimas, A. J., & Courtes, J. (1982). *Semiotics and Language: An Analytical Dictionary*. Bloomington (translated by Larry Christ, Daniel Patte et all...): Indiana University Press.

A Narratological Analysis of O. Henry's "The Ransom of Red Chief"

- Henry, O. (2009). The Ransom of Red Chief. Y. C. Sisko içinde, *The World of Short Stories* (s. 304-313). New York: Pearson, Longman.
- Jahn, M. (2017). *Narratology: A Guide to Theory of Narrative*. English Department. University of Cologne.
- Pier, J. (2014). "Why Narratology?". *Journal of Narrative and Language Studies*, Vol. 2(2). 1-10
- Prince, G. (1982). *Narratology: The Form and Functioning of Narrative*. Berlin: Mouton.
- Rimmon-Kenan, S. (2005). *Narrative Fiction: Contemporary Poetics*. London: Routledge.
- Schmid, W. (2010). *Narratology an Introduction [Translated by Alexander Starritt]*. New York: De Gruyter.
- Sisko, Y. C. (2009). *The World of Short Stories*. New York: Pearson, Longman.
- Yücel, T. (1993). *Anlatı Yerlemleri*. Istanbul: Yapı Kredi Publishing.