

## FOCALIZATION IN P.B. SHELLEY'S "A VISION OF THE SEA"

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### Abstract

*Focalization is a flourishing critical discipline. It provides a robust framework for dissecting, decoding and conveying intricate layers of perceptions within a narrative theory. Its practical application, however, presents a formidable challenge, demanding a nuanced engagement with layered techniques. This paper harnessed the diverse hyponyms and analytical tools of focalization to unravel the complexities of P.B. Shelley's "A Vision of the Sea," one of the most complex and neglected poems. Scholars have long been "obviously baffled by it" (Ketcham, 52). Through focalization, its apparent fragmentation can be perceived as a deliberate and artfully well-constructed whole. Its dynamic focalizers oscillate between constant homogeneous and heterogeneous focalization, thereby generating a sustained multiperspectivalism. Methodologically, the analysis seamlessly integrated analytical and interpretive approaches.*

**Keywords:** *External, internal, focalizer, multiperspectivalism, trans-, self-, re-focalization and zero-focalization*

## Introduction

Focalization apparently forms a trembling stone in the way of any researcher. This can be evidenced in Tatjana Jesch and Malte Stein, who quote Gerard Genette's statement that "The study of focalizations 'has caused much ink to flow'" (qtd. in Hühn et al. 59). As various polysemic perceptions emerge from focalization, like 'angle of vision', 'prism' and filter,' a number of narratologists like Mieke Bal and Rimmon-Kenan "now believe that focalization covers a much wider scope than either vision or perception" (qtd. in Jahn 241). This leads to the possibility of applying it transgenerically, especially in poetry. Therefore, it painstakingly requires great efforts to decode its challengeable hyponyms since focalization "plays a key role in deciphering as well as comprehending the total make up of narrative texts" (Wafula 5). Monika Fludernik, in her book *An Introduction to Narratology*, refers to focalization as "most controversial and hotly disputed category in Genette's typology" (102). Furthermore, it is widely known that Percy Bysshe Shelley was one of the fundamental poets in the Romantic era. Misunderstanding of his writings and perceptions during his lifetime appears to let have left him less studied afterwards. This paper is an attempt to analyze focalization in "A Vision of The Sea" which has been described as "more problematic for the few critics who have directed any attention to it" (McEathron 171). Carl H. Ketcham stated that "most scholars, including the most recent, have ignored "A Vision of the Sea," and those who feel obliged to include some account of it in their work are obviously baffled by it." (52). Similarly, Desmond King-Hele avers that it "is ludicrously melodramatic, its syntax is strained, its imagery riotous [...] can scarcely be called a poem." (236). In a word, this poem appears to be one of P.B. Shelley's most complex, difficult, and neglected poems, and therefore, the researcher analyzes it through focalization and its various hyponyms in a transgeneric way.

## An Analysis of Focalization in P.B. Shelley's "A Vision of The Sea":

"A Vision of The Sea" launches *in medias res* with a hypothetical focalizer. This focalizer who starts with panoramic view that "is not explicitly

invoked [though] we must infer the presence" (Herman "Hypothetical focalization" 241-2). S/he starts in perceiving "the terror of the tempest. The rags of the sail / Are flickering in ribbons within the fierce gale" (Lins 1-2) and its "commotion" that leads probably to perceiving as an omniscient observer who is not a character in the story but a zero-focalizer. It goes on to be perceived as a narrator-oriented focalization to momentarily place the camera-like on a female observer and still only get what she perceives externally without revealing her thoughts and feeling as an evidence of external character-focalizer "She sees the black trunks" (Line 5) and "She clasps a bright child on her upgather'd knee" (Line 69). S/he keeps shifting with certain "words of estrangement" like 'seem and as if' as in "as if heaven was ruining in" (Line 6) (qtd. in Hutchinson 295) and "Which they seem'd to sustain with their terrible mass / As if ocean had sank from beneath them" (Lines 7-8) to a character-oriented focalizer of "This pale bosom, thy cradle and bed" (Line 80) and an internal focalizer occurs with the mother's lament of despair as in "Alas! what is life, what is death, what are we / That when the ship sinks we no longer may be?" (Lines 81-82). On the other hand, William Nelles proposes that "In fact, it is difficult to find entirely pure examples of any of the three types of focalization" (371). As a result, all types of narrator's and character's focalization can be combined in a single text. Such focalization seems to be perceived as a *heterodiegetic narratorial* focalization with *homodiegetic figural* focalization. In the former, "the focalizer in this case is solely the narrator," while in the latter, "focalization is delegated to a character other than the narrator" (Nieragden 691). In another light, this focalization reveals zero-, external and internal focalizers from panoramic to close-up shots. It may be called a *constant focalization*. The researcher focuses here on the various types, modes, facets, forms, components, poles, typologies, categories, and strategies of focalization.

This poem has possibly taken advantage of all modes of perception. These modes include sight, sound, taste, smell, and touch with kinesthetic and synaesthetic perceptions. In this respect, the poem has dealt with

ocularization as in 'flickering, gleaming, lightning, fire-flowing iron, lead-coloured fog, radiance, pale, golden,..., etc., auricularization like 'lashing rain, earthquake, thunders, wind echo, beat high, hoarse cry, screaming, rattle', olfactory; 'breezes, smoke, hum of hot blood', gustative mode as in 'sweet, manna, brine' and tactual mode as in 'splitting, crack, couch, cold, cradle, touch, rigid, soft, solid, smooth,' further to kinesthetic mode, like 'toss'd, sweep, spout, crept, leeward, leap up' and synaesthesia, 'sweet hands, wild eye and 'feel the slow brine.' The focalizer seems to be immensely focused on all the focalizational modes. These modes enhance perceiving it as an internal focalizer. According to Pepertua Nkamanyang, "...audition or the cognitive event of hearing [that indicates an] internal character and constitute-another evidence of an internal focalizer" (267-8). Such focalization simultaneously invokes intradiegetic perceptions by an internal focalizer.

It appears not only as a poly-moded but also a multi-faceted focalization. It focalizes spatial dimensions like 'heaven, ocean, skirts of the thunder-cloud, sky, floor of the sea, lakes of the desert, watery plain, moon, vale, wilderness hammock, the earth and the sea, cave, the verge of the world, from the chasm, and from the Andes to Atlas,' in addition to spatial marks such as mountains, columns, dome, wall, pyramid, and gates with spatial adverbs like 'between, beneath, within, near, lay back, side by side, high, overhead, above and around, o'er, ere and before'. This spatiality has been perceived with rotating movements as in 'the whirl and the splash, whirlpools, whirlwind, round the foremast, "closed on them above and around" (Line 55), and "round mountain and isle / Round sea-birds and wrecks" (Lines 133-4) with the temporal adverbs as 'now' and 'then' as in "Which now fades away" (Line 89) and "then, the cold sleep / Crept" (Lines 50-1) that indicate an external focalizer. As per Luc Herman and Bart Vervaeck "A great number of words can suggest a distance between the perceiving and the narrating agent such as "then" and "now" imply external focalization" (79). This significantly includes calculating the temporal period like "Nine weeks the tall vessel had lain / On the windless

expanse of the watery plain" (Lines 45-6), further to employing certain temporality such as 'night, noon, 'even and morn', 'morning and sunrise' with temporal adverbs like 'there' and temporal expression like 'this day and by the day'. The focalizer has focused on spatiotemporal dimensions probably to establish a realistic impact of the atmosphere and situation. It may, too, expose physic-and psychic attachments to nature and its perceptions. Thus, its spatiality and temporality appear to form a shifting focalization.

Likewise, the psychological facet can be perceived in such focalization. It is focalized at the beginning of the poem in the first line: "'Tis the terror of tempest." (Line 1), "The tygers // Stand rigid with horror" (Lines 92-4), and later "In the agony of terror" (Line 41). It may, too, be perceived in certain words and expressions throughout the poem, like 'terrible, agony, aghast, desire and wonder, radiance of fear, dreadful, horror and 'mingled in ghastly affray,' more fair and bright' and "With splendour and terror the black ship environ" (Line 20). Such usage looks to disclose a shifting focalization as mentioned so far, in addition to the evaluative judgment that "is concerned with value-judgements" (Nieragden 198), in words like "deeply, sweetly, tremendously, transversely, ghastly, and impetuously" as versed in "she grasps it impetuously" (Line 160), further to shifting between the two faces of the coin. From one side, s/he focalizes several negative perceptions of 'terror, agony, despair, dreadful and aghast'. On the other side s/he perceives certain beauties of 'fair infant, sweet, bright, hope, and smiling' that expose attitudes of an internal and zero-focalizers. Both faces of the coin can be perceived and summarized in two versed lines; "Death, Fear / Love, Beauty, are mixed in the atmosphere" (Lines 161-2). This facet forms a combination of pessimistic and optimistic perceptions or feelings and counter-feelings with attitudes of an internal focalizer.

Similarly the ideological facet appears to be greatly focalized. This facet as per Goran Nieragden "is concerned with the social values" (255). It can be perceived through parallelism between the mother and her child, the

twin tigers and the death of seamen in which "Six the thunder has smitten // the seventh, from the deck / An oak-splinter pierced through his breast and his back" (Lines 61-4). It may be perceived in wondering over the act of burying each other "Who sit on the other? Is that all the crew that lie burying each other" (Lines 37-8). Such an ideologized perception embodies the saying from ash to ash or as versed "a wreck on the wreck" (Line 65). Moreover, it can be perceived in the evaluative frame like fierce, terrible and 'more fair' as in "At the helm sits a woman more fair / Than heaven" (Lines 66-7), in addition to referring to Manna that God sent to Jews in their wilderness as versed; "Like Jews with this manna rain'd down / From God on their wilderness." (Lines 57-8), perceiving fate as in "thou must divide it with me!" (Line 79), bewilderment over "what is life, what is death, what are we," (Line 82), certain religious perceptions like columns, dome and temple as in "Like columns and walls did surround and sustain / The dome of the tempest;" (Lines 109-110) and "the stones of a temple" (Line 113) that may reflect certain religious perceptions of the focalizer and trans-focalizer since "internal focalization can be transfixed with trans-focalizational perceptions." (Saleh and Khan 277). According to Carl H. Ketcham "Man's battle to perceive and will the good is as difficult and uncertain as the survival of the mother and child on the toppling wreck." (59). Thus, the ideological facet seems to be clearly perceived in such focalization.

It is worth noting that the focalizer has perceived not only the ideological facet but also hinted at definite scientific perceptions. For instance, s/he focalizes several experiments and perceptions of chemistry "like sulphur-flakes hurl'd from a mine of pale fire / In fountains spout o'er it" (Lines 21-2), physical results "like whirlpools of fire-flowing iron" (Line 19), mechanical perceptions of the hidden engine and hints at its teeth that made of brass and turns thin winds and soft waves into a loud noise as in "The whirl and the splash / As of some hideous engine whose brazen teeth smash / The thin winds and soft waves into thunder" (Lines 145-6), mummifying; "Like a corpse on the clay which is hung'ring to fold" (Line 33) "cold sleep" and "And they lie black as mummies on which Time has

written / His scorn of the embalmer" (Lines 62-3) and maritime; "At the helm sits a woman more fair / Than heaven" (Lines 66-7), "The chinks suck destruction. The heavy dead hulk / On the living sea rolls an inanimate bulk" (Lines 31-2) and "At the stern / Three marksmen stand levelling." (Lines 154-5). As a result, this focalization exposes a zero-focalizer with various facets of focalization with scientific and poetic perceptions.

As mentioned above, the poem reveals the three types of focalization. These types are zero, internal, and external focalizers. The first type- zero-focalization, with cognitive facet, is possibly employed in focalizing the seamen "impulse of thought." On the one hand, Goran Nieragden says, "The textual world is to be focalized through the eyes and mind of the narrator or a character" (3). S/he reveals the thoughts and the inner urge of the twelve rowers who approach the woman and her son to rescue them as versed in "Lo! a boat / Advances; twelve rowers with the impulse of thought / Urge on the keen keel, the brine foams." (Lines 152-4) and in transcending the limits of spatiality, like "extending its tide / From the Andes to Atlas, round mountain and isle" (Lines 132-3) and "to the chasm of the deep" (Line 14), "but dreadful to see / The wrecks of the tempest" (Lines 126-7) and "burns with the fervour of dread / Around her wild eyes, her bright hand, and her head" (Lines 163-4). It employs not only a narrator-focalizer but also a character-focalizer. The second type is an internal focalization as in the woman's quote, "Smile not, my child / But sleep deeply and sweetly, and so be beguiled / Of the pang that awaits us" (Line 76-8). This type of internal focalization is evident in projecting both a narrator-focalizer and a character-focalizer. Last but not least- the third- is the external focalization that can obviously be perceived in "The vessel, now toss'd / Through the low-trailing rack of the tempest, is lost" (Lines 11-12), and "The great ship seems splitting! it cracks as a tree / While an earthquake is splintering its root, ere the blast" (Lines 26-7). These perceptions go so far as to appear to constantly combine all three types of focalization in which zero-focalization has taken the lion's share.

Equally, this focalization blends these types with various typologies. It exposes a character's focalization but through a narrator's voice as in "She sees the black trunks of the water-spouts spin" (Line 5), the character's voice with the narrator's focalization; "Like a rainbow, and I the fallen shower?" (Line 90) the character's voice and focalization as in "This pale bosom, thy cradle and bed / Will it rock thee not, infant?" (Lines 80-1), narrator's voice and focalization as in "her wild eyes, her bright hand, and her head / Like a meteor of light o'er the waters!" (Lines 164-5) and lastly it merges the narrator's and character's voice and focalization that can be perceived when a researcher "must ignore the dialogue of characters (indicated by "quotation marks") and solely focus on narration; otherwise one is not analyzing the narrator's point of view" (Morton). Therefore, it can be perceived in "Alas! what is life, what is death, what are we" (Line 82) that exposes *homogeneous* focalization in which "the two focalizers have the same perspective, views, beliefs, and so on relating to the object" (Palmer 84). It should be elicited that the four major typologies of perception have been juxtaposed in such focalization.

In addition to that, the forms of focalization can be elicited out of this poem. It appears to be largely perceived through a fixed focalizational form, which is "the presentation of narrative facts and events from the constant point of view of a single focalizer" (Jahn "Narratology" N3.2.4.), with a collective form in sharing a common perceptual experience like "what are we", "when the ship sinks we no longer may be?" (Line 83), "they lie black as mummies", "they feel the slow brine" (Line 92) and "at one gate / They encounter" (Lines 119-20). The child only focalized externally in his reaction to the atmosphere and to the tigers. For instance, the child "laughs at the lightning, it mocks the mixed thunder / Of the air and the sea" (Lines 70-1), while the woman's counter-perception is perceived internally as in "Whilst its mother's is lustreless" (Line 76) alike in focalizing the tigers and the child, as in "It is beckoning the tygers to rise and come near / It would play with those eyes" (Lines 72-3), whereas the mother "the radiance of fear / Is outshining the meteors" (Lines 73-4). This

seems to form a *heterogeneous* focalization of multiple focalizers that “reflects the fact that the focalizers’ views differ, and their perspectives conflict with one another.” (Palmer 84). It should be mentioned that the extra-fictional narrator “refuses to provide us any context whatsoever regarding her past activities or present relation to the ship” (McEathron 179). By and large, these forms seem to disclose an internal and external focalization that blends mainly a fixed form together with collective and embedded focalization that forms a multiperspectivalism.

It cannot be overlooked that such focalization proceeds to perceive a fight between a serpent and a tiger. This bloody battle between the tiger and the serpent seems to be perceived by an external focalizer, “The foam and the smoke of the battle/Stain the clear air with sunbows (Lines 138-9). S/he turns to be a zero-focalizer. For instance, this open perspective in ‘Affray’ with reflective attitudes like ‘ghastly’ was versed when the tiger “is mingled in ghastly affray / With a sea-snake.” (Lines 137-8). Such perception enhances the focalizer’s internality through perceiving tragic feelings, the smell of blood and its hotness like ‘olfactivisation’ in ‘hum of hot blood,’ with ‘auricularisation’ like ‘crush’d,’ ‘ocularisation’ like ‘swollen’, and ‘tactivilisation’ mode like ‘infinite stress and gripe’ together with the psychological facet of perception as in ‘rage’ and ‘jar’ that indicates an all-seeing focalizer with certain facets. Here the focalization refers to “intramental (one individual) [rather than] intermental (one single group)” (Palmer 84) focalizer. It can clearly be perceived as in the following lines:

the jar, the rattle  
Of solid bones crush'd by the infinite stress  
Of the snake's adamantine voluminousness;  
And the hum of the hot blood that spouts and rains  
Where the gripe of the tyger has wounded the veins,  
Swollen with rage, strength, and effort; (Lines 39-44)

Apparently, several categories of focalization are employed in this poem, including trans-, self-, ambiguous, and re-focalizations. It depicts the

woman who fears losing her child: "What! to see thee no more, and to feel thee no more?" (Line 4) and "which I, day by day / Have so long called my child, but which now fades away" (Lines 88-9). This focalization appears to reflect a self-focalization of the trans-focalizer. As Peters suggests, "It was possible that Percy's and Mary's grief over the death of William was represented within the poem by the woman holding the child." Moreover, the poem seems to be inspired by Shelley's and Byron's voyage in Venice. Shelley writes, "We passed the laguna in the middle of the night in a most violent storm of wind, rain, and lightning. It was very curious to observe the elements above in a state of such tremendous convulsion [...] the seawater, furiously agitated by the wind, shone with sparkles like stars." (Percy Bysshe Shelley to Mary Shelley, 23 August 1818, in *Letters* PBS, ii, 620) (qtd. in Dowling 45). Such personal experienced narrative (PEN) took place in 1818, earlier than composing this versed narrative "at Pisa early in 1820" (Hutchinson 295). The atmosphere in Shelley's letter appears to bear a resemblance to that of the poem, reinforcing the interpretation of the poem as a self-focalization of the trans-focalizer. Additionally, the trans-focalizer's perceptions of a feminine culture have been re-focalized. For instance, the bold character is a woman who may be perceived as a heroine, re-focalizing other poems by the trans-focalizer such as 'Rosalind and Helen', 'The Daemon of the World', 'Marianne's Dream', 'The Sensitive Plant' and *The Revolt of Islam*, where female figures are dominantly focalized. It is likely that the trans-focalizer perceives "women as a source of every goodness and beauty" (Saleh and Khan 202). Furthermore, trans-focalization appears to be perceived in exploration of life and death: "what is life, what is death, what are we" (Line 82). There is also an instance of an ambiguous focalization, as in "'Tis beating with dread!" (Line 81), which could reflect either a character-focalizer or a narrator-focalizer. As a result, this poem reveals self-, trans-, ambiguous and re-focalization.

In a similar way, categories of paralipsis and paralepsis can be observed in this focalization, too. The former refers to "giving less information than is necessary in principle, [while the latter] giving more

than is authorized in principle in the code of focalization governing the whole' (Genette 1980:195)" (qtd. in McIntyre 37). The first category-paralipsis can be seen in lines such as: "Lo! a boat / Advances; twelve rowers with the impulse of thought / Urge on the keen keel" (Lines 152-4), where no further details are provided about the rowers- such as their origin, how they located the ship and where were they come from?, how did they know about this ship? Carl H. Ketcham remarks that "Shelley now produces (out of nowhere) a mysterious boat?" (55). Similarly, the sudden killing of the other tiger- "Hot bullets burn / In the breast of the tiger" (Lines 155-6) - lacks justification, leaving the reader without clarification for slaughter of a chained animal; "their chains in the hold" (Line 41). Further to focalizing the lakes with no more facets of perception, as in "O'er the lakes of the desert!" (Line 36). In addition to the rampant usage of the punctuation marks that gesture much of psychological, cognitive, and rhetorical perceptions. For instance, the poem ends in three dots after the subordinator 'whilst' emphasizing an abrupt and unresolved tension. The focalizer captures the mother's dreadful feelings and terrified psyche through zero-focalization, as in "Whilst its mother's is lustreless." (Line 76); yet contrasts this the child's obvious joy "her child / Is yet smiling, and playing, and murmuring; // Whilst---" (Lines 165-9). This juxtaposition highlights the mother's anguish, subtly conveyed through earlier descriptions like "With her left hand she grasps it impetuously / With her right she sustains her fair infant" (Lines 160-1). This constant focalization "increases the continuity of the text" (Kolesnykova 67). Carl H. Ketcham further contends that "the poem is not really a fragment in the sense of being incomplete. Shelley has finished what he has to say about Nature and man's dealings with her. The abrupt breaking off at line 169 merely announces that the struggle continues on both the physical and moral plane." (59). Thus, the narrator-focalizer avoids redundancy by not over-emphasizing of such painful perspective to avoid, rendering the poem a complete work of constant focalization. The other perceptual category-paralepsis- is evident in the detailed depictions of the terrible tempest and chaotic atmosphere using words like "fierce gale", "lightning is loosed",

“black trunks”, “thunders”, “hurricane”, “earthquake”, “water vale”, “terror”, “thunder-balls,” etc. Besides describing the wrecking ship as in “splitting”, “cracks”, “shatter’d its mast”, “it stands black and riven”, an inanimate bulk, one deck is burst up from the waters below, “At the helm sits a woman” (Line 66), and “the wreck of the vessel peers out of the sea” (Line 159). This focalizer appears to have given nearly proper focus and perception of the atmosphere and the ship through the paraleptic category. In brief, both categories of paralipsis and paralepsis are operated in this focalization, with paralipsis being used more sparingly to maintain poetic economy- unlike prose fiction, where digression is more permissible.

Several focalization strategies are correspondingly employed in this poem, including shifting perspectives, withholding and releasing information, and alternating between limited and unlimited narrator-focalizers. The shifting strategy is projected in the initial perception of the tigers and then returns to the crewmen, the fair woman who steers the boat, and her child, who “with desire and with wonder / It is beckoning the tygers to rise and come near” (Lines 71-2) together with employing quoted perceptions of the mother and her child before returning to the tigers: “The tygers leap up when they feel the slow brine / Crawling inch by inch on them” (Lines 92-3). Subsequently, the perspective moves to a chaotic atmosphere before finally re-focalizing the bloody battle between the serpent and the tiger: “One tyger is mingled in ghastly affray / With a sea-snake” (Lines 137-8). This battle exemplifies non-restricted regulation of information with an unlimited narrator-focalizer, who reemerges in the poem’s closure, depicting the child’s oblivious joy the “child / Is yet smiling, and playing, and murmuring” (Lines 165-6), while foreshadowing a dreadful fate for the character-focalizer, “Of the pang that awaits us, whatever that be / So dreadful since thou must divide it with me” (Lines 78-9). Moreover, the narrator-focalizer does not focus on the fate of the mother and her child and left it unresolved and as in “One fragment alone / ’Tis dwindling and sinking, ’tis now almost gone / Of the wreck of the vessel peers out of the sea” (Lines 157-9). Furthermore, the poem’s spatiality is not

restricted to the immediate surroundings of the ship 'environ' but transcends spatial limits that expose a zero-focalizer, "extending its tide / From the Andes to Atlas, round mountain and isle" (Lines 132-3) to surreal perspective beyond any human character to solidify zero-focalization, "While the surf, like a chaos of stars, like a rout / Of death-flames, like whirlpools of fire-flowing iron/With splendour and terror the black ship environ" (Lines 18-20). Collectively, these strategies demonstrate a dynamic interlay of unlimited and limited perceptions, blending close- and open-perspectives.

The poem further employs components of focalization, which operate through the dynamic interplay of focalizers (subjects who perceive) and focalized objects/focalizees (entities being perceived). The woman serves as both a focalizer of her child, the tigers, the serpent, the atmosphere, and the rescuing boat. At the same time, she is an object of focalization of her "star-braided hair" (Line 67) and "the fervour of dread / Around her wild eyes, her bright hand, and her head" (Lines 163-4). Similarly, the child functions dually, as a focalizer of the tigers and of the ocean and, at the same time, an object of focalization, or a focalizee, as in "Like a sister and brother / The child and the ocean still smile on each other" (Lines 167-8). Focalization seems to have used a camera eye with attitudinal perceptions like, "Not to touch those sweet hands?" (Line 86). For that reason, these focalizers shift to be objects of focalization and vice versa. The woman- as the major character- has immensely been perceived as a focalizer and a focalizee. Such perception seems to embody the trans-focalizer's closed-perspective of perceiving "females as a source of peace, life, hope, patience, love and struggle." (155). Therefore, this focalization continuously oscillates between focalizers and objects of focalization/focalizees with closed-and open-perspective.

## Conclusion

Focalization in Shelley's "A Vision of the Sea" reveals meticulously hyponymic perspectives. It predominantly employs shifting focalization with constant interplay between panoramic and close-up perspectives, akin

to a mobile cinematic lens, and seamlessly integrates a full spectrum of perceptual modes—ocular, auricular, olfactory, tactual, gustative, kinesthetic, and synaesthetic—while simultaneously engaging spatio-temporal, psychological, cognitive, and ideological dimensions. The dynamic triad of zero, internal, and external focalization is deftly orchestrated, with overwhelming zero-focalization, which elevates the poem to a metaphysical contemplation. This zero-focalizer is capable of moving across vast spaces, all-seeing of past events, and employing rich metaphorical language. Meanwhile, an impactful shift to internal and fixed focalization, whose subjective nuances effectively humanize the tempest and amplify its tragic resonance. Significantly, this paper contributes to the exiting knowledge by unveiling how the poem strategically modulates between shifting, restricted, and non-restricted information regulation, intricately interweaving the narrator's voice and focalization with the character's voice and focalization, and at times merging indistinguishably. The proliferation of focalization is further enriched by instances of hypothetical, trans-, self-, ambiguous, and re-focalization, each contributing to its hermeneutic depths. These layered hyponyms of focalization paradoxically streamline the poem's narrative surface while concurrently deepening the complexity of its focalization analysis. Ultimately, the poem stands as a complete poetic work, synthesizing continuous homogeneous and heterogeneous focalization with multiperspectivalism. This convergence does not merely project a vision of the sea but extends into profound meditation on existence itself.

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