

## Unearthing the art of storytelling: A closer look at Sir Arther Canon Doyle's *B24*



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### ABSTRACT

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#### Keywords

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Narratives play a crucial role in our understanding of the world, identity formation, empathy building and imparting moral lessons. The purpose of the study is to evaluate how Doyle uses Labov's model focusing on the narrative's elements. The intricacy of the story is revealed by the qualitative methodology which highlights Doyle's skill for writing captivating stories with vivid settings and multifaceted characters such as lady Mantering and even minor characters like the innkeeper. This study analyzes the structural and linguistic elements in Doyle's "B24" using Labov's sociolinguistic model. The central conflict revolves around the burglar's struggles and lady Mantering's quest for freedom but the resolution remains uncertain, reflecting the complexities of truth and deception. Doyle uses narrative devices, literary techniques, grammatical elements and precise language to convey a moral lesson about trusting strangers and the importance of caution. These elements contribute to constructing a compelling narrative that captivates readers and heightens suspense. Future research could include a comparative analysis of Doyle's works from the same era exploring the impact of structural and linguistic differences on reader interpretation, investigating the function of narratives and comparing narrative elements across different adventure stories. Labov's model could also be applied to analyzing narrative poems and short films. This study is pertinent for people in the field of literature, teachers and authors who aim to improve their understanding of narrative techniques.

**Contribution/ Originality:** This research is distinctive as it contributes significantly to the field of narratology. This study is original in its experimental use of Labov's sociolinguistic model because it was first designed for oral narratives. This adaptation provides a new perspective on linguistic and structural elements in written narratives.

## 1. INTRODUCTION

Narration, whether in oral or written form serves as a prevalent method of expressing events and thoughts within every community. It mainly sheds light on the way people behave, think and feel as well as the values they hold either as individuals or as community members. Davies, Browne, Gannon, Honan, and Somerville (2005) stated that the narrative must be creative. Therefore, it is not always based on actual events. The narrative has been defined by various authors including Labov and Waletzky (1967), Labov (1972) and others. Schiffrin (1981) defines narrative as a universally connected unit of communication. The formal and functional grammatical characteristics

of a narrative can be managed through the appropriate process. Additionally, Bruner and Bruner (1990) emphasize the interdependence of incidents in a story highlighting their cause-and-effect associations and the importance of organizing them logically. The current study investigates the linguistic and structural components of Doyle (1899) short story, the story of B24 using Labov's sociolinguistics model. There is little or no distinction in the meaning of the several synonyms for the word "narrative" which include discourse, narration, story, life story, record, chronicle and tale (Gimenez, 2010). According to Polkinghorne (1988) narrative is essential to human mental and social development.

A narrative is a story that includes events, characters, etc., whether it is recounted in text or poetry. Narrative is a helpful tool for expressing one's opinions and thoughts (Abrams, 1999). Johnstone (2001) claims that narratives have taken leading roles in social and humanistic scientific discourse since the middle of the nineteenth century. The narrative contains events, discourse, explanations of situations, etc. Everyone has a story during his or her lifetime. The narrative makes a point about the speaker. It is a fact that there are always underlying causes for a story to be narrated. Studies in the domains of language and cultural studies demonstrate that people can extract meaning from their experiences by expressing them through narratives. This researcher has chosen the short story B24 for this research. The researcher has analyzed how this story depicts the six components of the structure of the narrative presented by Labov. Labov's sociolinguistics model is mainly used for personal oral narratives but this study validates that this model provides an extensive range of possibilities to be applied to other short narratives and longer literary works like novels.

Labov and Waletzky (1967) are the first to perform a functional linguistic analysis of narratives (Mischler, 1986). Story analysis has become a more popular field of study. For example, Fludernik (1996) extends the work of Labov and Waletzky (1967) by highlighting the two basic phases of a reasonable story. Fludernik (1996) extends the work of Labov and Waletzky (1967) by highlighting the two basic phases of a reasonable story. The first one is the communication level between the speaker and the addressee and the second is the narrative level. It is feasible to proceed to the second level from the first level where the story is properly told. The character of the story and the essential background information for the impending events are introduced in this act of speaking. Additionally, the incident-reaction process may be replaced by conversational interactions.

On May 22, 1859, in Edinburgh, Doyle was born into a wealthy Irish household. His famous story is *Sherlock Holmes* (Doyle, 1892). The story of *B24* (1899) is a short story first published in Strand Martin. The story of *B24* narrates the story of a thief who attempted to rob Lord Mannering's mansion but he was convicted as a murderer. He attempted to enter through the window when he went inside; he searched for a gold medal. The burglar was astonished by lady Mannering's appearance. On the other hand, lady Mannering helped him in his search for a medal and money while Lord Mannering slept on his bed. Lady Mannering questioned whether there was a tin box of money on Lord Mannering's bed before the robber took the medal. She asked him to take the money but he refused, saying, "I will not have murder on my conscience" (Doyle, 1899) the lady repeated, "but I never said anything about the murder" (Doyle, 1899). However, he was still adamant about not doing it. Lord Mannering awoke. The lady and Lord Mannering spent time together and then something unexpected happened: he noticed blood on Lord Mannering's body which had been stabbed by his wife (lady Mannering). He was astonished by lady Mannering's screams of murder at him, "Murder!" she said. Murder! Murder! She screams, "Please help!" (Doyle, 1899). Furthermore, the study is limited to the structural and linguistic analysis of narrative only in the given short story.

### 1.1. Statement of the Problem

The basic aim of this research is to investigate the application of Labov's sociolinguistic model Labov's (1972) to the story of *B24* written by Doyle (1899). It essentially investigates the linguistic and structural features of the narratives. Furthermore, this research investigation delves into the exploration of the story's underlying meanings

and the moral lessons imparted by the writer. Nonetheless, how extensively the story of *B24*'s structural and linguistic characteristics is revealed by using Labov's sociolinguistic paradigm of story analysis.

### 1.2. Research Objective

1. To explore the structural elements in the story of *B24* (1899) with reference to the sociolinguistic narrative analysis model by Labov (1972).
2. To explore the linguistic elements in the story of *B24* (1899) with reference to the sociolinguistic narrative analysis model by Labov (1972).

### 1.3. Significance of the Study

The objective of the study is to investigate the story of *B24* by Doyle (1899). Labov (1972) developed a narrative model that uses six structures to examine the story. The results offer insightful recommendations for future research in the relevant field using the Labov (1972) model. Reading comprehension is a difficult process for both readers and researchers. This study assists in the improvement of both readers' and researchers' reading comprehension as well as opens the way for future linguistic analyses of the short story of *B24* by other researchers from different angles. This research also validates Labov (1972) sociolinguistic model though it was mainly designed for personal oral narratives. It can also be applicable in short literary narratives like the story of *B24*.

## 2. LITERATURE REVIEW

### 2.1. Overview

Narratives have played a significant role in expressing thoughts and ideas since the mid-nineteenth century, marking a "narrative turn" in various human sciences (Brockmeier, 1999). This shift has influenced a wide range of disciplines including criminology, technology, language and gender studies, psychiatry and psychology. Aristotle is credited with initiating the focus on narrative analysis by outlining fundamental plot elements in his book "Poetics" (Gimenez, 2010). Although several models exist for studying formal and semantic story structures, Labov (1972) stands out as the most effective and applicable to both oral and written narratives.

### 2.2. The Significance of Narrative

Personal narratives are crucial in sociolinguistic studies with Labov and Waletzky (1967) highlighting their significance. They stress the need to analyze narratives as expansive discourse units, revealing morphosyntactic forms beyond the clause level. This highlights the association between the narrator's sociolinguistic characteristics and the fundamental linguistic structure (Prada, 2019). Narratives provide a fundamental framework for finding meaning in life (Polkinghorne, 1988). Bruner and Bruner (1990) advocate for their use in education, contrasting them with evidence-based thinking. According to Branigan (1992) people create particular narrative structures when they narrate stories about their experiences by organizing information into patterns.

### 2.3. Review of Literature

Boyno, Akil, and Dolaş (2013) investigate Jackson's short narrative "Charles" by using Labov's linguistic paradigm concentrating on six crucial stages: abstract, orientation, complicated action, evaluation, result and coda. The abstract communicates the key idea in order to help with comprehension while orientation provides context for character and scene interaction. Sentence construction that adds complexity increases engagement. Language features including similes, metaphors, comparisons and models are studied in evaluation. The outcome discusses textual conclusions and the coda connects the beginning of the story to the present. This study focuses on the significance of Labov (1972) in English as a Foreign Language (EFL) classes for improved comprehension,

linguistic competency and story enjoyment. It shows how successful Labov's model is in improving narrative understanding.

Labov's method was used in Iqbal, Ullah, and Shah's (2019) study to analyze the fictional work "The Bully" by American author Kiser. The story had most of the components of the Labov model under macro analysis including abstract, orientation, complex acts, conclusion and evaluation. On the other hand, the optional coda was not present. These results imply that most tales follow the pattern Labov observed. The analysis offers convincing proof that the work adheres to a conventional American narrative style. The current study also uses the Labov sociolinguistic model Labov (1972) for the structural and linguistic analysis of the story of *B24*.

Al-Duleimi and Ghayadh (2023) have conducted a research study that focuses on the narrative style of Ernest Hemingway's *Cat in the Rain*. The study uses Labov's natural narrative model to examine how the six storytelling elements are integrated into the story and evaluate its effectiveness. The researchers use narrative discourse analysis to show the social relations that elevated this literary work on several levels. It has been predicted that Labov's sociolinguistics model could potentially be applied to written narratives as well. This aligns with Fludernik's (1996) claim that conversational narratives are essentially centered around experientially and that this principle holds equally true for fictional chronologies present in novels and short stories. Therefore, it provides a link between written and spoken narrative based on narrativity and the purpose of storytelling. According to his research, he also supports the hypothesis that in terms of Labov (1972) classification of oral narratives, scripted stories typically follow the same narrative frameworks as oral narratives. Similarly, the ongoing analysis also corroborates Labov's narrative blueprint (Labov, 1972).

Zaib, Anwar, Asmat, and Shakir (2022) find an insightful analysis of Poe (1843) employing Labov's sociolinguistic model. The research provides an in-depth study of the story's structure by combining macro-level analysis with a focus on microfeatures including cohesive links and discourse markers. The study showcases Labov's framework's adaptability by seamlessly bridging oral and written narrative forms. It also enhances reading and analytical skills while demonstrating the model's efficiency. Additionally, the study firmly supports Labov's sociolinguistic model's applicability to short literary works highlighting the model's continued importance in the field of narrative analysis. This study makes a remarkable addition by delivering insightful analyses of the complex narrative elements of Poe's well-known work and by providing a solid foundation for further field research.

#### 2.4. Research Gap

The application of Labov's sociolinguistic model to written narratives, specifically short stories is a field with limited exploration. The story of *B24* has not yet been explored in academic discourse despite the fact that it was originally intended for oral storytelling. This represents a substantial research gap as there has been little research conducted on its use in written form especially in the field of sociolinguistic analysis. This study examines the model's effectiveness in analyzing written narratives, focusing on *B24* (1899), and considers using oral storytelling approaches to analyze short literary creations.

### 3. RESEARCH METHODOLOGY

This study employs qualitative research to analyze the short story "B24" by Doyle (1899). The researcher uses Labov (1972) for intensive reading focusing on structural and linguistic elements. Primary data is sourced from the text itself while secondary data includes relevant scholarly materials like research publications, books, etc. The analysis centers on different sections of the story examining all six elements of Labov's model for a comprehensive understanding.

## 4. THEORETICAL FRAMEWORK

According to Kumar and Rahman (2015), an effective theoretical framework offers a clear foundation for research assisting in focused inquiry and ensuring reliable results. Here, the sociolinguistic model by Labov (1972) serves as the main emphasis. Al-Duleimi and Ghayadh (2023) state that Labov's paradigm which is well-known in narratological theory is still the cornerstone of comprehending personal experience narratives.

### 4.1. Six Elements of Labov's Sociolinguistics Model

A narrative can be perceived as a succession of responses to fundamental questions as outlined by Labov (1972).

- a) Abstract: beginning details and the essence of the narrative.
- b) Orientation: identification of involved entities, temporal and spatial aspects.
- c) Complicating action: a sequence of events unfolding.
- d) Evaluation: significance and implications of the narrative.
- e) Result: completion of the narrative.
- f) Coda: concluding interpretation, precluding further questions about the story events.

## 5. DATA ANALYSIS

Labov's sociolinguistics model Labov (1972) has six elements: (1) abstract (2) orientation (3) complicating action (4) evaluations (5) result or resolution and (6) coda which is critically analyzed one by one in this research. The data analysis answers the research questions respectively.

### 5.1. Application of Labov's Model to *B24* by Doyle (1899)

The six major elements of Labov's sociolinguistic model are further explored in the section that follows to explain how language functions in Doyle (1899). This study helps us to understand why some crucial passages in the story were placed in a particular spot to clarify the meaning of the story.

#### 5.1.1. Abstract

The primary part of the Labovian structure is the abstract which is made up of one or two lines that are a narrative summary and convey its point (Labov, 1972). An abstract is an opening statement that sums up the entire action of the narrative (p. 4-5). The linguists believe that written narratives' titles can effectively sum up the abstract (Boyno et al., 2013). The abstract might be a summary of the story's major concept or it might just be a sentence that can be inserted anywhere in the text without altering its meaning. The first element, "abstract" can be identified in the following example.

"I own the burglary but when it comes to the murder which brought me a lifer. Then I tell you that I had nothing to do with it and that I am an innocent man" (Doyle, 1899).

Accordingly, the present story is about a robber who is tempted to burgle the grand house of Lord Mannering. *B24* is the prison badge number which shows that the story is about a convict. Doyle starts the story with the title, The story of *B24*. The title grabs the reader's attention and helps to stimulate their curiosity about *B24*. The title refers to the narrator himself who is a prisoner with the badge number "B24." The above lines of the short story clearly provide us with a blueprint for the short story. The story is about a prisoner whose badge number is "B24" and he is falsely convicted of murder. He accepts that he is convicted of the robbery but he does not murder Lord Mannering. He writes in his letter to the judge that Lord Mannering was killed by lady Mannering.

## 5.2. Orientation

This element of a story introduces the people, the plot and the physical and chronological context. It frequently happens at the beginning but may also be included at other points as required (Johnstone, 2001). Toolan (2001) links orientation with the setting by emphasizing the audience, background and context of the story. According to Labov and Waletzky (1997) an orientation clause gives details on the setting, time, names and first actions of the characters in a story.

### 5.2.1. Settings

In the present short story, the narrator takes great care to provide specific details, creating suspense and making the resolution incredibly compassionate. Doyle at the start of the narrative creates the setting by sharing explicit information about the environment. He informs us of the date (13<sup>th</sup> September), the hour (about 10 a.m.), and the temperature (cold).

“And now I'll take that night, the 13th of September, 1894 and I'll give you just exactly what occurred and may God's hand strike me down if I go one inch over the truth” (Doyle, 1899).

The narrator gives more information about the location. According to Doyle (1899) the narrator finds himself near Salisbury with only a couple of shillings left in his pocket and his boots and patience have become completely worn out. He has travelled along the road between Blandford and Salisbury and has decided to rent a bed for the night (p. 3).

The curiosity of the reader is maintained by Doyle's occasional hints about the town and the distinct features of the story. According to Doyle (1899) when asked about the location of the specified residence, the person replied that it was the large house on the right just before entering the village, the one situated within its own property. He described it as a sprawling, ivory-colored residence with pillars situated along the Blandford road (p. 3).

The main physical setting is the house of Lord Mannering where the convict (the burglar) tried to burgle but he was unsuccessful and also accused of a false charge (for the murder of Lord Mannering). The following lines from the short story clearly indicate that the main action took place inside Mannering's house. Doyle also tells us that the convict is writing his petition from jail despite all these settings. Then the setting also shifts from jail to the inn where he is supposed to spend his night and at last, to the house.

According to Doyle (1899) the aged gentleman lowered himself onto the seat causing his garment to gather and simulate the appearance of an immense protrusion on his spine. Nonetheless, the storyteller can discern the thumping noise emanating from the ground (p. 8).

### 5.2.2. Point of View

The story of *B24* uses first-person central narration which implies that the narrator is personal, attached and neutral.

“I was here.” “I know you were. I heard you moving about in the medal room and that was why I came down. What were you doing?” “Looking at the medals, what else should I be doing?” (Doyle, 1899).

### 5.2.3. Characters

The narrator begins by detailing the prisoner's thoughts and feelings before progressively introducing significant characters and their roles in the events that follow. The narrator first introduces himself saying that he is a skilled mechanic struggling hard in the south of England. He is in Bristol looking for work and then he goes to Portsmouth and does odd jobs.

“I had been in Bristol in the summer looking for work. I was trying all I knew to keep off the cross, for I had done a year in Exeter Gaol and I had enough of visiting Queen Victoria” (Doyle, 1899).

According to Doyle (1899) the narrator explains that he has been in Bristol during the summer searching for employment. He has also considered the possibility of finding work in Portsmouth having already served a year at Exeter Gaol. The narrator has decided that they have had enough of visiting Queen Victoria.

Then he introduces a minor character named Allen who is an innkeeper. The narrator describes him as a talkative person but he does not take an interest in his talking. The narrator was sitting alone in the taproom near closing time when the innkeeper whose name was Allen came to sit beside him. Allen began to chat with the narrator about the local neighbours (p. 2).

Lord Mannering was introduced first by the innkeeper not giving much detail about how he was a scrooge and an old man. But he was later described by the burglar when he first saw him. The narrator describes seeing a face in the doorway that appeared heavy with deep lines and creases and a large, curving nose. The man's mouth is described as thin and small and located under his long, masterful nose (p. 7).

The narrator also gives a vivid description of the other major characters like lady Mannering. The storyteller witnesses a lady tightly holding onto a little spiraled wax candle lit by a blazing fire. Portrayed as lofty, upright and svelte, she has a beautiful ivory face that looks like translucent stone. Her hair and eyes are as mysterious as the darkness despite her pale skin (p. 4).

Some other minor characters are also part of the short story like the constable, the oldest person and the butler. The narrator introduces all the major participants and their roles in the short story.

### 5.3. Complicating Action

The complex action refers to the actual events in the story that advance the plot and keep readers interested. The complex action's suspense keeps the narrative's audience engaged (Johnstone, 2001).

The complicating action occurs when the burglar hears from the innkeeper about the riches of Lord Mannering. A man (the burglar) who was lying in his bed described him as someone who was desperate due to the lack of employment opportunities and hope and who has only a single shilling left in his pocket (p.3). He tries to get away from the thoughts but in the end, he left his bed and also the last shilling for the innkeeper.

"At last, I sat up on the side of my bed and I swore that that night I should either be a rich man or be able to give up crime. The irons should be on my wrists once more" (Doyle, 1899).

Then he jumped over the high wall. The house glimmers and the moon shines. He entered the corner window. There he is welcomed by the lady. "Good evening, sir! You are very welcome!" (Doyle, 1899) says a voice. The lady has a lofty, erect and svelte physique accompanied by an exquisite ivory complexion. However, her tresses and irises are as pitch-black as the darkest hour. She is garbed in a flowing white robe that extends down to her feet and when combined with her countenance, it appears as though a celestial entity is present before the speaker. She told him, "Do not be frightened" (Doyle, 1899). The burglar is horrified and threatens her not to play tricks with me. "I have my own reasons, said she and then suddenly, with those black eyes blazing out of her white face. "It's because I hate him, hate him, hate him! Now you understand" (Doyle, 1899). She takes her to a room where the most valuable things are kept. The lady told him, "Now come with me and I will disclose the whereabouts of the accolades." The storyteller remarks, "I was swayed to a certain extent partly due to her contempt and partly by the money that was displayed before me" (Doyle, 1899). Then they hear the slow dragging sound of feet. The woman whispers that it is her husband and comforts the burglar assuring them that she will take care of the situation and instructing him to hide behind the tapestry (Doyle, 1899).

They both had an exchange of harsh, taunting and abusive words. Lord Mannering suspected something and moved to another room. The lady was following him. The burglar unintentionally kept his knife open in a case but the lady hid it by taking the knife.

The climax of the story starts with the quarrel. Lord Mannering sat himself down, the lady behind him. They once again started talking about Edward and every word of his was like a bullet shot at the lady. It was the time

when she stabbed him with the knife from the burglar. The burglar then heard another blow. Lord Mannering said his last words "Oh, you, she devil!" (Doyle, 1899). At last, she murdered him. The burglar ran out horrified and shaking to another room. She tempted the burglar once again to take the money and precious things and ran away. "You may as well have the medals as anyone else. Take them and go" (Doyle, 1899). Here now, her trick started working when the burglar left the home and she started shouting "Murder! Murder! Murder! Help!" (Doyle, 1899). The villagers caught him in no time. He tried a lot to tell the truth but nobody believed him. Here is the resolution of the story. He was sent to jail and he was convicted of the murder.

#### 5.4. Evaluation

According to Johnstone (2001) the evaluation of a narrative event contains information regarding its significance for human needs and desires. This evaluation typically occurs before the result or denouement and comprises clauses that highlight intriguing or exceptional incidents. It makes the teller keep talking and the audience keeps listening.

Toolan (1988) discusses the following excerpts in light of Labov's (1972) remark that evaluation can be subdivided into internal and external components.

##### 5.4.1. Internal Evaluation Strategies

Labov (1972) characterizes intensifiers, comparators, correlatives and explicatives as internal assessment systems in narratives that deviate from basic narrative grammar.

Intensifiers: They are 'woven' into complicating action sentences that depart from essential narrative language structure and do not complicate basic story sentence structure.

Gestures, e.g., pointing to accompanying deictic this or that.

- "This sleeping-sack will do" (Doyle, 1899).
- "I'll arrange it. Here! Quick, behind the tapestry!" (Doyle, 1899).

Exaggerating quantifiers e.g., all, very, a lot, so, absolutely, completely, highly.

- "Good evening, sir! You are very welcome!" (Doyle, 1899).
- "The whole thing was absolutely as it happened" (Doyle, 1899).

Repetitions:

- The word "medal" is used 13 times (Doyle, 1899).
- The word "burglary" is used 3 times (Doyle, 1899).
- The word "murder" is used 9 times (Doyle, 1899).

Expressive phonology, e.g., shhh!

- "Hist!" she whispered. "What is that?" (Doyle, 1899).
- "He looked like an old cockatoo" (Doyle, 1899).

Ritual utterances (culturally specific). The narrator in the story of *B24* gives a curse.

- However, if you fail to execute it, may you never find peace in your slumber again! May each passing night remind you of the individual who is decaying in prison; you have neglected the responsibility for which you are paid! (Doyle, 1899).

Exclamations:

- "Murder!" she cried. "Murder! Murder!" (Doyle, 1899).
- "You villain! You cowardly villain!" (Doyle, 1899).

Comparators: In contrast to intensifiers, comparators compare non-existent events and have a more complex syntactic structure. Narrators commonly discuss incidents that may or may not have happened in the past when telling stories. Modals, , positives, futures, imperatives, quasi-modals, questions, or clauses, superlatives and comparatives are among the assessment elements in stories (Junqueira, 2010).



Negative evaluators like the component lacking any intentions:

- "Do not hurt him," she said. "I think that his punishment may safely be left to the law (Doyle, 1899)".
- "I did not wish to fraud him (Doyle, 1899)".

Queries are commonly intertwined within the dialogue of actors.

- "Who knows what temptation may have driven him to crime"? (Doyle, 1899).
- "Excuse me, ma'am, but I find it hard to believe that," I said. "Why should you wish to help me?" (Doyle, 1899).

Modal evaluators enable the consideration of potential events that could, might or should unfold, but that is not the current situation. This involves the use of modal verbs and quasi-models along with adverbs like possibly, surely, usually and always.

- "He would always come back to this one subject" (Doyle, 1899).
- "Wait a moment," said she, laying her hand upon my arm. "You might do better than this" (Doyle, 1899).
- "You can do better," she repeated" (Doyle, 1899).

Imperatives:

- "So! Take that small one first, it is the very apple of his eye" (Doyle, 1899).
- "Come from behind me!" (Doyle, 1899).
- "Take them and go" (Doyle, 1899).

Correlatives: Correlatives unite two actual events within a single clause while comparators compare unrealized events (Labov, 1972). Younger narrators seldom use this problematic syntactical construct. Correlatives encompass elements such as double appositives and double attributives along with progressives involving attached participles (where one or more verbs ending in "ing" are linked and the tense marking is omitted along with 'he').

The simultaneity of the occurrence of actions, e.g., while, be + V+ ing

- "I know your secret ambition but it shall never be while I live and if it happens after my death, I will at least take care that you go to him as a beggar" (Doyle, 1899).

Double "ing" attached participles are exemplified by doubled progressives with the removal of the auxiliary verb 'be,' as seen in the sentence "I was sitting on the corner smoking."

- "So, I came tramping my way across the south of England and doing odd jobs as I went" (Doyle, 1899).
- "So, I sat there smoking and drinking a mug of ale (Doyle, 1899)".

Double attributive:

- "I could do to keep soul and body together" (Doyle, 1899).
- "A dog barked and rattled his chain" (Doyle, 1899).
- "She was tall and straight" (Doyle, 1899).

Nominalizations (Gerunds):

- "Then I slipped on my clothes and having put a shilling on the table" (Doyle, 1899).
- "There I stood in the shadow and looked at the long building" (Doyle, 1899).
- "This sleeping-sack will do," said she (Doyle, 1899).

Explicative: These evaluative clauses analyze and narrate the story in independent sentences. They might serve as conjunction modifiers introduced by since, because while, but or causative (Labov, 1972).

Additional subordinate clauses:

- "It was she who did it" (Doyle, 1899).
- "I can show you where all the most valuable things are" (Doyle, 1899).

Compound sentences:

- "The footman tried to strike me again but she held up her hand" (Doyle, 1899).
- "Then his wife called him and he and I went to our beds" (Doyle, 1899).

Complex sentences:

- “If you think so, why do you not separate?” (Doyle, 1899).
- “She opened the case and between us, we threw a hundred or so of the medals into it” (Doyle, 1899).
- Passives, reordering like memories and orientation shift and dysfunctional elements like person disorientation, anaphora and temporal links are some additional syntactic techniques.

#### 5.4.2. External Evaluation

The various sections may be further divided into exterior strategies in accordance with Labov's (1972) classification:

- a. External evaluation.
- b. Embedded evaluation.
- c. Evaluative action.
- d. Evaluation by suspension of the action.

The narrative flow is disrupted when a narrator employs external evaluation to address the audience directly and explain the topic. The narrator uses embedded evaluation to describe his sentiments as though they occurred immediately after the incident instead of telling or attributing his emotions to a third party serving as an observer. Three techniques are used in the embedded assessment to analyze narratives while preserving the dramatic continuity of the story (Labov, 1972). First, the feeling of what is happening could be paraphrased by the storyteller. Second, narrators may quote themselves to address other people (p. 372). Storytellers may use a third person, a detached observer, to evaluate their actions to make the antagonist's actions have a more dramatic effect (Junqueira, 2010). The fourth kind of review which Labov refers to as "large-scale, external evaluation procedures," requires a high level of language ability. Labov (1972) stated that during a narration, the narrator can halt the story, face the audience and clarify the story's purpose to them (p. 372).

##### i) External evaluation:

Observations made by another participant pertain to external assessments.

- “The butler remarked, “His lordship's head has been held up by her, you lying rascal” (Doyle, 1899).
- “He mentioned, “She meant nothing until the old Lord made her his lady” (Doyle, 1899).

##### ii) Embedded evaluation:

- “I affirm that I witnessed her actions. She used a knife to stab him twice. Initially, she assisted me in robbing him and subsequently, she committed the murder” (Doyle, 1899).

##### iii) Evaluative action:

- “My knees knocked together and I held on to the shutter with one hand to give me support” (Doyle, 1899).
- “I could not sleep,” she answered. She spoke languidly and wearily” (Doyle, 1899).

##### iv) Evaluation by suspension of the action:

- “I had been in Bristol in the summer looking for work and then I had a notion that I might get something at Portsmouth” (Doyle, 1899).
- “I had enough of visiting Queen Victoria” (Doyle, 1899).

Doyle uses a variety of literary devices such as similes, metaphors, repetitions, idioms etc. to add interest and make the story understandable. Similes:

- “He has a tongue like a hornet's sting” (Doyle, 1899).
- “There was a sound like a blow” (Doyle, 1899).

Metaphor:

- “Stephens, the butler, did tell me once that she was the light of the house when she came” (Doyle, 1899).

Hyperbole:

- “And now she is eating her heart out” (Doyle, 1899).

Imagery:

- “It was like putting a loaf before a starving man and expecting him not to eat it (Doyle, 1899).
- “I crouched there for some time” (Doyle, 1899).

Irony:

- “Who would have cared to face me alone at one in the morning but this woman, if I had been her lover meeting her by appointment could not have looked upon me with a more welcoming eye” (Doyle, 1899).
- “I am very well satisfied, ma'am," said I, "and much obliged to your ladyship for kind assistance” (Doyle, 1899).

Idioms:

- “So! Take that small one first, it is the very apple of his eye” (Doyle, 1899).

### 5.5. Result or Resolution

The successful completion of complicating actions that come after the most notable episode constitutes the resolution of a personal narrative (Labov & Waletzky, 1997). The resolution or result relieves pressure and answers the question, “What finally happened?” (Johnstone, 2001).

The resolution started in the story when the lady told the burglar to escape with the medals and all their precious things. He came out of Mannerling Hall and ran away. All of a sudden, he heard the yelling of the lady. “Murder!” she cried. “Murder! Murder! Help!” (Doyle, 1899). Someone saw him in the moonlight. The dogs were after him but he was rescued by the villagers. They seized him and drew him back to the exact room where the murder happened. He was brought in front of the lady and asked whether he was the person or not. The constable and another person struck him again. Here, the lady was performing her acting skills well. The lady urged that the man be unharmed and suggested that the law should be responsible for his punishment. The constable assured her that he would take care of it and asked if she had seen the crime occur (Doyle, 1899). He claimed that he had not committed the murder but no one believed him. He has convicted the murderer and sent him to jail. The narrative concludes as he addresses the judge, stating, “I rely solely on you, sir, and if you can vindicate my name from this unfounded accusation, I will hold you in the highest regard, a devotion unlike any man has ever expressed towards another” (Doyle, 1899). This was the result of the story but Doyle left the audience puzzled as to whether the convict was later dealt justice or not.

### 5.6. Coda

A coda serves as a tool for authors to link a story's conclusion to the present. Toolan (2001) posits that it signals the narrative's end and dismisses the question “And then what happened?” as absurd. When a text transitions smoothly from one point in time to the next, it is a coda. For instance, the prisoner, in a letter to the judge recounts past events bridging them to the present. Therefore, by appearing to agree through my silence to all that she had uttered, I was forcibly taken away (Doyle, 1899). This linkage of past events to the present exemplifies the concept of a coda.

In this instance, he establishes a connection between the narrative's past events and the current moment referred to as the coda. "There, sir, I have told you the whole story of the events which led up to the murder of Lord Mannering by his wife upon the night of September 14th, in the year 1894 afterward at the county assizes" (Doyle, 1899).

Now the narrator gives a last touch to his letter and connects the events.

"What I ask you to do is very simple. Make inquiries about this woman that she is making of the money that has come to her and whether there is not a man Edward as I have stated (Doyle, 1899)".

According to Labov (1972) six components are not present in every story. For instance, some narratives might not include an abstract or a coda. However, if one examines the sentences above closely, one finds that the short narrative also includes a coda. It connects historical occurrences to present events.

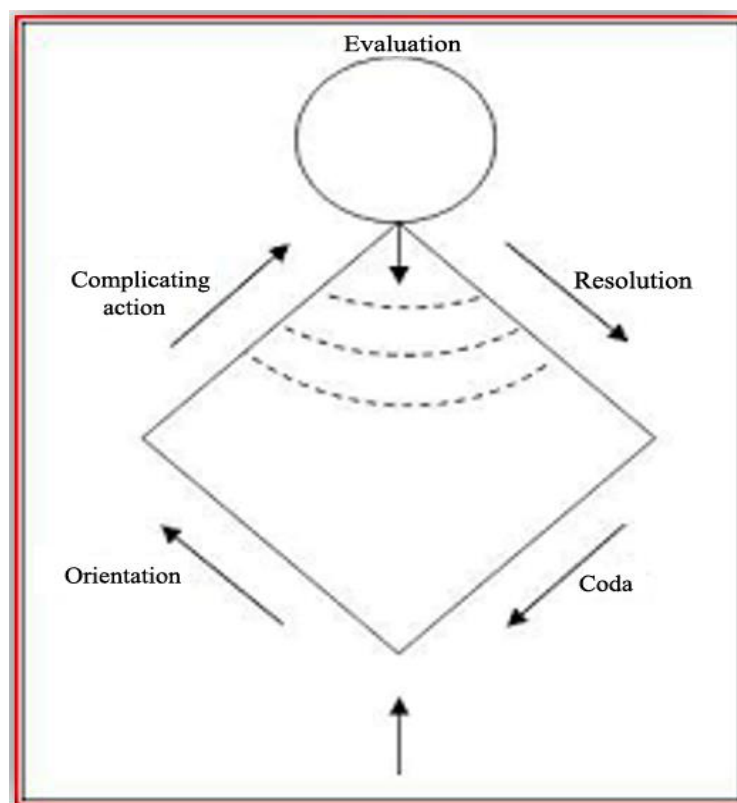


Figure 1. Narrative schema.

Note: Labov (1972).

The illustration in Figure 1 presents the interconnected components of Labov's model. The narrative starts with orientation which introduces the characters, places and time. The story moves on to the complicating action which reveals the conflict and portrays actual events. Afterward, there is the evaluation phase followed by the result or denouement which includes statements that highlight interesting incidents, keeping the audience engaged. The figure indicates the resolution elements where conflicts are resolved. The final section of the coda demonstrates how it links past events with the present situation.

## 6. DISCUSSION, FINDINGS, CONCLUSION AND RECOMMENDATIONS

### 6.1. Discussion

According to Gabriel (2004) most of the stories reflect practical life and show how people are living their lives in different spheres of life. The researcher observes the structural and linguistic elements through the lens of Labov (1972). The researcher discovers that all six elements of Labov (1972) are presented in the story including coda and

abstract in response to the initial research question. According to Labov (1972) the two elements of abstract and coda are not necessarily to be found in every work. The structural elements show the mastery of Doyle and how effectively he has constructed the narrative. The setting mentioned by Doyle creates a vivid image in the readers' minds. Additionally, the characterization adds to the story's intrigue through the incredible portrayal of lady Mannering as a cunning and clever criminal. Even the minor character of the innkeeper serves a purpose by setting the plot in motion and facilitating the burglary. The main conflict in the story is exceptional with Doyle skillfully presenting it in two forms. One involves the burglar who is facing difficult times and the other involves lady Mannering who desires to eliminate her husband and pursue a happy life with her lover Edward. However, the resolution of the burglar's conflict remains unexplained highlighting the presence of falsehood and truth in real life. The narrative imparts a moral lesson about the importance of not blindly trusting strangers. In this tale, the thief is apprehended by the lady when she fails to kill her husband making it easier for him to be accused. This emphasizes the need to be cautious when placing our trust in others since we cannot truly see into their hearts. Doyle skillfully weaves the story together with mastery.

The story of B24 (1899) by Doyle has linguistic components such as narrative devices, literary devices, grammatical devices and lexical specificities which addresses the second research question. Firstly, the writer has successfully used narrative techniques in the form of first-person narration switching from the present to the past and then coming back to the present. Doyle gives the reader feelings and emotions that they are part of the story. The reader feels sympathetic for the burglar because he has portrayed an innocent criminal. Additionally, literary devices in the form of simile, metaphor, idioms, repetitions, hyperbole, irony and imagery are also used in the story of B24 (1899). The literary devices create excitement and suspense in the story. Furthermore, Doyle has used grammatical devices like quantifiers, expressive phonology, exclamations negatives, questions, modal evaluators, imperatives, attributive, gerunds, additional subordinate clauses, compound and complex sentences and he has achieved unity in the sentences to form a unified whole. Lastly, Doyle used lexical devices like repetition, antonyms, synonyms and general words to engage the readers with the story.

### 6.2. Findings

The data analysis provides a thorough study of the structural and linguistic components of Doyle (1899). All six components including the abstract and coda are identified using Labov (1972). Doyle's skill as a storyteller is demonstrated by the vivid setting descriptions and carefully developed characters such as lady Mannering. Even insignificant characters have important parts to play. The burglar's hardships and lady Mannering's longing for a new life with Edward are the main sources of conflict. The conclusion of the tale is unfinished, reflecting the intricacies of real-life situations. The story serves as a cautionary tale about faith. It uses literary, grammatical, lexical, narrative and other linguistic methods to captivate readers and build tension. The cohesiveness and involvement of the story are strengthened by Doyle's deft utilization of these components. This analysis focuses on Doyle's artistic ability to turn "B24" into a gripping and coherent story.

### 6.3. Conclusion

This research provides deeper insights into Doyle's "B24" by using Labov (1972). The story opens with an abstract and then moves into a detailed introduction that establishes the background and introduces important characters. The crime scene intensifies and results in a murder as the burglar decides to steal from Mannering House. Suspense is generated because the resolution is still unclear. The narrative has several internal and external assessment mechanisms as well as optional coda clauses. The impact of the narrative is boosted by this structural analysis which highlights Doyle's skill. The narrative masterfully connects readers as it flows from the abstract to the orientation. As the tale progresses, the suspense increases as the burglar is falsely accused of murder. The story's depth is added by the uncertain ending and linguistic tricks which make it engrossing to read.

#### 6.4. Recommendations

A future study of Doyle's (1899) points in various directions that are interesting. Themes and aesthetic decisions that repeat might be revealed by comparing Doyle's contemporary works. Response analysis should be used to examine how structural and linguistic factors affect reader engagement. Our comprehension might be enhanced by examining certain narrative functions such as character characterization and theme investigation. Additionally, a comparison of the narrative components in "B24" with those in other adventure novels provides a deeper understanding. The analytical spectrum of Labov's methodology is also expanded by applying it to narrative poetry and short films.

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