



**THE STUDY OF NARRATOR'S UNRELIABILITY: A
STYLISTIC ANALYSIS OF MODALITY IN AGATHA
CHRISTIE'S *ENDLESS NIGHT***

A THESIS

**In Partial Fulfillment of the Requirements
for S-1 Degree Majoring Linguistics in the English Department,
Faculty of Humanities Diponegoro University**

Submitted by:

Fatiya Azizah

NIM 13020117140089

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2021

PRONOUNCEMENT

I honestly state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except from the references mentioned.

Semarang, 9 Juli 2021



Fatiya Azizah

MOTTO AND DEDICATION

In the name of Allah, with whose names nothing can cause harm in the earth nor in the heavens.

H.R. Abu Daud

This thesis is dedicated to

My beloved family,

and those whom I love the most

APPROVAL

THE STUDY OF THE NARRATOR'S UNRELIABILITY: A STYLISTIC ANALYSIS OF MODALITY IN AGATHA CHRISTIE'S *ENDLESS NIGHT*

Written by:

Fatiya Azizah

NIM: 13020117140089

Is approved by the thesis advisor

on 12th July 2021

Thesis Advisor



Dr. Mualimin, M.Hum.

NIP. 196111101987101001

The Head of English Department



Dr. Oktiva Herry Chandra, M.Hum

NIP. 196710041993031003

VALIDATION

Approved by

Strata I Thesis Examination Committee

Faculty of Humanities Diponegoro University

on 16th August 2021

Chair Person

A handwritten signature in black ink, appearing to read 'Deli Nirmala', with a large, stylized initial 'D' and 'N'.

Dr. Deli Nirmala, M. Hum

NIP. 196111091987032001

First Member

A handwritten signature in black ink, appearing to read 'Mytha Candria', with a large, stylized initial 'M' and 'C'.

Mytha Candria, SS, M.A.,M.A

NIP.197701182009122001

ACKNOWLEDGEMENT

Praise be to God the Almighty who has blessed and strengthened me to finish this project paper entitled “*The Study of The Narrator’s Unreliability: A Stylistic Analysis of Modality in Agatha Christie’s Endless Night*”. I would like to convey her deepest gratitude for all the people who have motivated me in finishing this project.

I would sincerely convey her deepest gratitude and appreciation for Drs. Mualimin, M.Hum. as my final project advisor who has been willing to give his time, guidance, helpful correction, and advice to me in writing and finishing this project. My deepest gratitude also goes to the following:

1. Dr. Nurhayati, M.Hum. as the Dean of Faculty of Humanities, Diponegoro University.
- 2.. Drs. Oktiva Herry Chandra, M.Hum as the Head of English Department, Faculty of Humanities, Diponegoro University.
3. All examiners in my Final Project, who have been willing to give their time.
4. All lecturers in English Department, Faculty of Humanities, Diponegoro University who have given precious knowledge and great lessons.
5. Everyone who supports me in completing this project

I realize that this project paper is far from perfect. Therefore, I will be very much thankful in receiving constructive suggestion and comments to make this project better. Finally, I do strongly expect that this project paper can be useful for all the readers.

Semarang, 9 Juli 2021



Fatiya Azizah

Table of Contents	
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL.....	iv
VALIDATION	v
ACKNOWLEDGEMENT	vi
Tables and Figure	ix
ABSTRACT	x
I	1
INTRODUCTION	1
1.1. Background of The Study.....	1
1.2. Research Questions	3
1.3. Purpose of the study	3
1.4. Previous Studies	4
1.5. Scope of the study	8
1.6. Writing Organization.....	8
II	9
THEORY AND METHOD.....	9
2.1. Theoretical Framework	9
2.2. Research Method.....	16
2.2.1. Data and Data source	16
2.2.2. Method of Collecting and Analyzing Data	17
III.....	19
RESULT AND DISCUSSION	19
3.1. RESULT	19
3.1.1. POSITIVE SHADING	19
3.1.2. NEGATIVE SHADING.....	26
3.2. DISCUSSION	36
IV	40
CONCLUSION.....	40

REFERENCES..... 41

Tables and Figure

Table 1: Framework of Modal Shading, Modal System, and Modals 14
Table 2:Result of Analysis of Deontic Modality 19
Table 3:Result of Analysis of Buolomaic Modality 24
Table 4:Result of Analysis of Epistemic Modality 26
Table 5:Result of Analysis of Perception Modality 31
Table 6: Overall analysis based on different shading and modalities 34

Figure 1: Pie chart of analysis of modality system in novel Endless Night..... 34

ABSTRACT

This thesis concerns Rimmon-Kenan's notion of unreliable narrator. Unreliable narrator is a character who tells a story with a lack of credibility. In this thesis, the study of the unreliability of the narrator is based upon the analysis of modality used by the narrator. Modality is one of language features important for interpretative function of language. Modality express the speaker's attitudes and judgments of various kinds. This study is focused on the analysis of the possible meaning of modality in narrative fiction to explain the unreliability of the narrator. The purpose of this study is to examine the meaning of modality to identify the unreliability of the narrator by determining the dominant shading. The discussion of the result leads to the examination of the unreliability of the narrator. This study features modality framework and concept of unreliable narrator. The result shows that the most used type of modality is epistemic modality, and the story is negative in shade. The features of unreliability of the narrator is noticed through the high use of epistemic modality.

Keywords: Modality, Modal, Unreliable Narrator, Endless Night, Agatha Christie

I

INTRODUCTION

1.1. Background of The Study

The concept of unreliable narrator has been recognized widely in literary criticism. The term 'unreliable narrator' is introduced by Wayne Booth in his book *Rhetoric of Fiction* (1983). Booth (1983) subjects a credibility of the narrator, he argues that accuracy of the narrator's narration may be questionable due to his/her state of mind and motifs. According to Booth, an unreliable narrator is a narrator that has the potential to be deceptive; because s/he has the qualities that put into her/him by the author which is not in accordance with the general values. Rimmon-Kenan ([1983] 2002) gives another insight of an unreliable narrator as a narrator of the story that the reader has reasons to suspect his/her way of rendering the story and/or commentary. Moreover, unreliable narrator is often found in narrative with first-person point of view since this allows the narrator to convey to the audience that a story is rendered from one single person.

The study of the identification of unreliable narrator has been developed for years, Nünning (2007) writes that to recognize the unreliability of narrator, the reader cannot depend solely or primarily on the intuition. From the perspective of the cognitive process, there is a process called "naturalization" in which readers tend to make sense of textual inconsistencies (i.e., self-contradiction and illogical context) which could be resulted in concept of an unreliable narrator.

An unreliable narrator in a story can be identified through many aspects. In this study, the examination of the features of unreliable narrator is identified through stylistics strategy in the form of modality framework. The modality used in the novel is examined to explain the unreliability of the narrator in the story. I consider that it is possible to analyze the unreliability of narrator with modality framework since by using modality, the narrator as the storyteller of the story can express his attitude and judgment of the notion of the situation and characters. Modality refers to a speaker's opinion concerning the truth of a proposition. The range of notions of language provided by the use of modality benefits to form the characterization and context behind the narrative text, resulting in the possibility for the identification of narrator.

Endless Night is a story about a British boy Michael Rogers who married an American girl, Ellie Guteman, the 'poor rich little girl', heiress of an American millionaire. *Endless Night* is one of the two novels by Agatha Christie which employs the first person narrator who turns out to be the murderer. This kind of narrator is interesting to be analyzed because they have the distinct way in storytelling considering their involvement in the main conflict of the story. The other one, *The Murder of Roger Ackroyd*, is a murder-mystery novel that employs a detective to solve the case. Meanwhile, *Endless Night* is different because the narrator reveals himself as the murderer at the end of the story without the help of a third party. There are numerous study about the stylistic choice of *The Murder of Roger Ackroyd* to expose the narrative strategies of the narrator, for example a study titled *An "Investigation in Pragmatics"*:

Agatha Christie's The Murder of Roger Ackroyd (Gutkowski, 2011). Gutkowski analyzes the misuse of the cooperative principle in the novel. Second example is a study by Merzah and Fadhil Abbas (2020) titled *Vagueness and Withholding Information in Christie's (1962) Detective Fiction The Murder of Roger Ackroyd: A Pragma-Stylistics study*. The deceptive strategies is examined using pragma-stylistics. There are only few study of *Endless Night* with stylistics approach. I am interested to analyze the novel with similar approach to expose the kind of narrator used. The role of Michael Rogers as the murderer of his wife emerges the presumption of reliability of his narration of the plot. I consider that the character of Michael Rogers as a narrator in *Endless Night* is interesting to be analyzed since as the suspect of premeditated murder with purpose, his reliability in narrating the story is considered distrustful.

1.2. Research Questions

- A. What is type of narrator in *Endless Night* according to type of modality identified?
- B. How the unreliability of the narrator in *Endless Night* is explained through the type of modality used?

1.3. Purpose of the study

This purpose of this study is to examine the meaning of modality to identify the unreliability of the narrator by determining the dominant shading. The various meaning of modality used in this novel is analyzed. The modal choices used were sorted into the pattern of modality by Simpson (2004), then the possible meanings of the recurring

pattern of modality in *Endless Night* is associated with the feature or signal of unreliability of the narrator.

1.4.Previous Studies

Stylistics of the narrative is the closest way to unite linguistics and literature study, and it has been drawing attention of both critics and linguists in modern linguistics study. Stylistics facilitates the explanation of the overall literary work through linguistic perspectives, it analyzes the intrinsic aspects of literary work i.e., theme, characters, figurative languages, symbolism, etc. In the lexical level, stylistics explains the diction chosen by the author to suggest a certain mood or meaning. The studies of stylistics shows the use of literary devices used in the work, e.g., a study titled “Stylistic Analysis of A Short Story “The Happy Prince” (Saadia, et.al., 2015) explains the stylistics of literary work using theory and definition of literary devices, the descriptive analysis of study leads to the conclusion that the author of The Happy Prince has manifested many stylistic devices and they have transformed it into a great literary work, in this case is a fairy tale. The framework of modality for analysis of the attitude of the narrator is suggested by Simpson in his book *Stylistics* which is used in a study by Parina and De Leon (2014). This study considered the modality to identify the nature and attitude of the narrator in the story descriptively. The frequency of modal and modality used in the literary work is calculated and classified into certain categories of modality proposed by Palmer (2003) namely epistemic, deontic, and dynamic. Nonetheless, Simpson’s categories were preferred since categories by Palmer (2003) may not be able

to help in the analysis of the usage of modals and shade in the short story because it is somewhat classificatory and limited (Parina & de Leon, 2014:3) The same classification of modality is used in this study, with further explanations of the result obtained to determine the unreliability of narrator.

The term 'point of view' refers to the narrator's position in the description of characters and events. According to Genette, the significance of point of view is that it filters everything in a text. The contemporary study of point of view by Al-Alami (2019) explains various kinds of point of view and their descriptions, the difference of terms regarding to point of view, and the existence of point of view markers. Al-Alami says in his study that the use of a first-person singular narrator (as employed in *Endless Night*) seeking to ensure that the reader will and can see the world as the narrator has created. Morini (2011) offers another insight in the study of point of view in the first-person narrative by employing deictic shift as the linguistic indicators of point of view to be analyzed, in purpose to clarify the alternation between the experiencing and narrating self. Another study of point of view using the novel *The Hunger Games* by Jeyanthi et al.,(2018) analyzed the modality to determine the reflector of fiction. *The Hunger Games* employs homodiegetic narration with the protagonist as the narrator, similar to *Endless Night*.

The analysis of modality to disclose the attitude of the characters is employed in a study by Mao et al., (2014). Mao et. Al. uses only modal verbs to explain the characters and their relationships in a drama. This study examine the original play

Major Barbara and two translated versions of the play, then compare them to obtain two typical groups of dialogues between three main characters. In this study, the analysis of typical dialogues was done through the perspective of functional stylistics. Another analysis of modality by Somacarrera (1996) employs two types of modality, epistemic and deontic, to analyze the impenetrability in works by Alice Munro, particularly the narration and the way the narrator describes other characters. This study used the modality pattern to encode gossip shows that the stories present several utterances where the boundary between epistemic and deontic meaning is still unclear in the result.

Past studies of first-person point of view have examined the issues related to the reliability of the narrator (Vázquez, 2007; Horskotte, 2007). Nünning (1997) states that in determining the unreliability of the narrator one cannot rely merely on intuitive judgments, instead, the clue to a narrator's unreliability should be on a broad range of clear signals. One of the signals that is argued to be a basis for establishing a narrator's unreliability is textual inconsistencies. Vázquez (2007) analyzes *The Dwarf* by Pär Fabian Lagerkvist. He pays attention to textual inconsistencies presented by the first-person point of view to unreliable narrator used in this story. In this study, the theoretical and terminological problems of unreliable narration in the chosen British prose fiction is examined. Vázquez (2007) analyzes the narrator in three ways: the narrator's integration with the type, its relation to the series of modalities, and the corpus of qualities and how thematic "roles" that it supports. The study strictly took the

definition of unreliable narrator from Booth (1983) and used the method to discover if the narrator shows the problematic value scheme viewing his self-portrayal. In the text, the use of a variety of modal structures by a narrator or a character may directly point to his/her judgments or beliefs. Horstkotte (2007) offers another study of unreliable narrator by looking at the relationship between fantastic genre and unreliable narrator. He writes that there is attempt of the reader to naturalize the textual inconsistencies of unreliable narrator by using the explanation that an unreliable narrator is at work in the text. Furthermore, the study suggests that the fantastic genre occurs easily because the readers mistrust the (unlikeable) narrator's claims which are usually counterbalanced by signals that she/he may speak the truth. The discussion of unreliable narrator is not limited to fiction text, a study by De Gobbo (2017) connected engagement between legal theory and literary criticism by applying the structuralist theory in interpreting legal documents. The study raised the problem of unreliable narrator in legal documents and did a close reading study on how to interpret the writing and reading of the legal documents to avoid the incorrect interpretations. This study argues that crime fiction writing as the narrative form of judicial writing shows that when the narrators acting the part of propriety, the readers are tend to be easily deceived. The reliability that crime fiction impress is "mere appereances" of reliability, and cannot weaken the kind of facts. Del Gobbo conclude that crime fiction (and legal writing) illustrates the diversity and dynamism of unreliability as a technique, operative through various interactive disguises (2017:27)

1.5. Scope of the study

The analysis of reliability of the narrator of *Endless Night* using modality framework in this research is limited to examination of the possibility of unreliable narrator according to the certain theory and concept which is developed by narratologists and stylistics experts. The analysis of modality may be coded in various ways. Although the main way in expressing modality in English is through the set of modal auxiliary verbs (Depraetere, 2008:3), the analysis includes verbal inflections, adverbs, and particles. The modal operators that has chosen for this study is convenient to theory of modality framework. The study is focused on the protagonist as the narrator of the story who has the possibility of being an unreliable narrator. Discussion of other characters in this study is to support the analysis of the unreliability of the narrator.

1.6. Writing Organization

The systematic standpoint of this research is completed in this writing organization. The five chapters of this study will be explained below:

CHAPTER I: INTRODUCTION

The first chapter of this study explains the background of the study and problem aroused from the aspect explained in the background. The purpose, scope of the study, and brief review of chosen previous studies showing the novelty of this research are explained in this chapter as well.

CHAPTER II: THEORY AND METHOD

The framework formed from theories used as the basis of the thorough data analysis used in this research is explained in this chapter. This chapter also explains the method used in this research for collecting and analysing data.

CHAPTER III: RESULT AND DISCUSSION

Result and Discussion includes the findings attained from the analysis of the data. This chapter provides answers to the research questions as well as objectives of the study.

CHAPTER IV: CONCLUSION

This chapter consists of the conclusion of the data findings and suggestions about recommendations related to this research

II

THEORY AND METHOD

2.1. Theoretical Framework

The main purpose of this study is to analyze the modality by determining the dominant shading, then use the result to give possible explanation of the reliability of the narrator in the story. According to Halliday (1985), modality is the speaker's judgment of the probabilities, the obligations or so on, involving in what he/she is saying. Modality is defined under the interpersonal function of language, the function is to help the speaker participate in communicative acts with other people. Modality is realized through modal meaning, which can be expressed in numerous kind of linguistic forms. Furthermore, the modality is expressed mainly through modal auxiliaries, modal inflections, and modal adverbs.

In stylistics, analysis of modality to identify narrator's attitude is explained (1993) and *Stylistics* (2004). Simpson (1993) developed the modal grammar of point of view in narrative fiction. According to Simpson, the use of modality is referred broadly the speaker's attitude towards, or opinion about the truth of a proposition expressed in a sentence (1993:56). Identification of the narrator's attitude is considered possible through modality.

Endless Night by Agatha Christie is a story that use the first-person narrator as the *participating character* within the story. This kind of narrator is called “homodiegetic narrator”, in this respect, the narrator in some manifestation of her or his self, takes part in the story she or he narrates (Simpson, 1993:63)

There are four main modals i.e. epistemic modality, perceptive modality, deontic modality, and buolomaic modality. Deontic Modality covers obligation and permission modality. Modality belongs to deontic categorization concerns on what is possible, necessary, permissible, obligatory, given body of law or truth. The modal meaning from deontic modality range from necessity, advisability, and possibility/ what is permissible. Some sentences indicate deontic modality without the modal auxiliaries. Besides modal auxiliary verbs, the continuum of deontic commitment generally can be explained through construction BE+...+THAT/TO which combines adjectives and participles, such as:

- BE+[participle]+TO
Example : you are required to say that
- BE+[adjective]+THAT
Example : it is necessary that you leave

The second modality that is closely related to deontic modality is boulomaic modality. This modality that expresses the desire and the wishes of the speaker. Buolomaic modality concerns what is possible or necessary, given a person’s desires. The center of this modality is modal lexical verbs expressing the desire and wishes of the speaker, with adjectival and participle construction which express the buolomaic

commitment (Simpson, 2004.). Again, the constructions BE+...+THAT can carry the buolomaic commitment. Example for buolomaic modality:

- Modal Lexical Verbs
Example : I *wish* you would go
- BE+[participle/adjective]+THAT
Example : It is *good* that you are here
- Modal Adverbs
Example : Hopefully

The third modality system, epistemic modality, is concerned on the speaker's attitude towards the factual status and truth value of the proposition. Epistemic modality explains the degree of commitment attached to the truth-value of a piece of information, expressing the knowledge, belief, and cognition. Epistemic modalities are signaled by the use of modal auxiliaries (*may be, might be, might have been, should have been*), modal adverbs like *perhaps, maybe, ostensibly, certainly, supposedly, possibly, probably*, and modal lexical verbs which express a judgment about the factual status of the proportion like *think, suppose, believe*, etc. Epistemic modality reflects the speaker's judgment of likelihood that the idea underlying the utterances is true. The scale of the likelihood ranging from weak epistemic possibility to strong epistemic necessity (Depraetere & Reed, 2008:7). Following excerpts are examples for epistemic modality:

- Modal Auxiliaries
Example : They *may be* right
- Lexical Verbs
Example : I *think* she's lying
- Modal Adverbs
Example : *Perhaps*, that was what he meant

Perception modality is actually explained as the subcategory of epistemic modality. Through perception modality a speaker reflects the degree of commitment to the truth of a proposition particularly through some reference to the human perception, usually visual perception. This modality can be realized through the ‘BE+...+THAT’ constructions with adjectives and modal adverbs. For examples:

- BE+...+THAT
Example : It’s *clear/obvious/evident* that you are happy
- Adverbs
Example : She’s *clearly* happy

Furthermore, Simpson (1993) explains the contrast between deontic and epistemic modality by drawing the similarity of their use as ‘personal interpretation and process of making sense the experience’. The narrative with the high use of deontic modality is clearly articulated, meanwhile, the use of epistemic modality indicates the limited success of the attempt to make the narrative clear. However, modal meanings are not generally associated with different expressions, categorization may be ambiguous since numerous kinds of expression are allowing either kind of interpretation. The analysis in this study included the context of the samples used to clarify the categorization.

The framework of modal grammar of point of view is explained in *Stylistics* (2004) by Paul Simpson to explain the use of modality to examine the narrative text. There are types of modal patterning, namely positive, negative, and neutral. Basically,

this modal patterning suggests that the recurring use of certain modalities gives the notion of certain shading.

Deontic modality which express the narrator's desire, duties, obligations, and opinions is foregrounded in positive shading. Positive shading imbues the concept of narrative that articulated clearly, text with this shade has an openly evaluative and epistemically confident way in viewing the world. Some modals that are included in this shading are; should, must, allowed, may, possible, etc.

Negative shading imbues the general tone with uncertainty. A narrative text identified with this shade reflects the narrator's uncertainty of events and other characters' motivations through structures based on human perception. Modality system belong to this shade is epistemic and perception modality, they are included modals like seem, obviously, apparently, appears, etc. Lastly, in neutral shading, the narrator withholds the subjective evaluations. Neutral shading is identified through the complete absence of narrator modality.

The modalities chosen for each modal system is best expressing the modal meaning and the commonly found in the novel. The relation between modal shading, modal system, and list of modals analyzed in this framework of modality explained in the table below

Table 1: Framework of Modal Shading, Modal System, and Modals (Adopted from Simpson, 1993, 2004)

Modal Shading	Modal system	List of Modals
Positive	Deontic	Must, should, ought, may, has to, have to, required, obliged, allowed, permitted, advised, suggested
	Buolomaic	Wish, hope, regrettably, need, want, unfortunately, fortunately
Negative	Epistemic	Will, could, must be, may be, might, certainly, definitely, probably, possibly, perhaps, suppose, guess, ostensibly
	Perception	Seem, appears, apparently, clear, clearly, evident, evidently, obvious, obviously
Neutral	Unmodalised	Absence of Modal

Theory of unreliable narrator by Wayne Booth (1961) says a narrator is “reliable when he speaks for or acts in accordance with the norms of the work (which is to say the

implied author's norms), unreliable when he does not" (1961:158-159). There are three factors that can be the main sources of unreliability according to Rimmon-Keenan ([1983] 2002), they are; the narrator's limited knowledge; his/her personal involvement; and his/her problematic value scene. Furthermore, Rimmon-Keenan explained the characteristics of an unreliable narrator identified through the textual features such as internal contradictions, contradictions between the narrator's views, the real facts, and the like in the narrator's language, a gap between the narrator's erroneous earlier reports and the true outcome of the action, and the consistent clash between the narrator's view and other characters'.

According to Nunning (2005), the use of unreliable narrator is popular in modern and post-modern fiction. In contemporary narrative theory, the concept of unreliability of narrator has become the central issue. The issue in defining unreliable narrator is at the stake of questioning the veracity of the account a narrator gives (Phelan, 2008). An unreliable narrator provides the problem of how the readers negotiate textual inconsistencies and ambiguities. So, the stylistic analysis on how the language features, in this case modality, direct to the discussion of unreliable narrator is considered necessary.

In this study, the identification of an unreliable narrator takes a reference from what Gruyter (2015) said as the *text-internal clues approach*. This approach examined the pattern in the narrative text and/or discourse level as well as stylistic features. Gruyter (2015) mentioned that a homodiegetic unreliable narrator can be recognized through language features, this implied that the style of narration in respect to language

features can be used to identification of unreliable narrator. Through the use of the conceptual frames of characterization, voice, and focalization which are identified through modality, Michael Rogers' narration in *Endless Night* offers an unreliable narration

2.2. Research Method

This research is categorized as descriptive qualitative and quantitative research. This type of research method is used to analyze and describe the modality system used in the novel and how it can help to examine the reliability of the narrator used in the novel *Endless Night* by Agatha Christie.

This research took data from the novel *Endless Night* by Agatha Christie, and the data taken were only the words with modal meaning. Written materials like books, articles, and journals are used to support the main idea of the topic. The units of analysis in this research are through the form of modal meanings expressed in the modal verb, lexical verb, and adverbs. Besides, the purpose of this research is to find the modal patterning in the novel, and how it explains the narration of an unreliable narrator.

2.2.1. Data and Data source

The primary data for this research is the novel written by Agatha Christie titled *Endless Night*. Whereas the secondary data is taken from critical writing and books concerning the modality of point of view and theory of unreliable narrator.

The population of this research is the sentences that construct the story of the novel *Endless Night*, whereas the sample of this research is chosen modality markers used by the first-person narrator of the story, both in his narration and dialogue which is involved other characters. This is presented in Table 1.

2.2.2. Method of Collecting and Analyzing Data

In this study, I used the observation technique. The data was obtained directly from the relevant book: *Endless Night* by Agatha Christie. First, I read the literary work, then Simpson Modal System (2004) including deontic, buolomaic, epistemic, and perception is identified, categorized, calculated, and labeled using corpus software Antconc.v.3.5.8. The modals were further categorized into the modal shading that marks the point of view in purpose to analyze the narrator's perspective. The categorization of modal shading led to the discovery of the general tone of narration of the story. After that, the result of the analysis was described and discussed theory of unreliable narrator.

This research used non-random sampling, particularly purposive sampling. This sampling is used in qualitative research for identification and selection of information-rich cases related to singularity of interest. This sampling is apt for this analysis to choose a certain type of modality used in the novel.

I inserted the word with the modal meaning to the software Antconc 3.5.8 one by one, the software presented the word and its location in the text in the form of a list, so the context of every word used in the sentences can be seen. Next, I made the table

out of modality found in the text, the table including the categorization of modality on the modal system as suggested by Simpson, and the excerpt of each modality from the novel. Next, the prevalent modality establishing the shading of the novel is determined by calculating the frequency of usage of each modality with quantitative approach. This analysis is focused on positive and negative shading since there is evidence of modality. In the result, deontic and buolomaic modalities is presented under the positive shading category and epistemic and perceptive modalities under the negative shading category. This modal system provides a means of representing modal shading patterns in text in terms of the present analysis.

III

RESULT AND DISCUSSION

This chapter compromises the explanation of analysis of modality framework of *Endless Night* by Agatha Christie. Deontic and buolomaic are categorized as positive shading, meanwhile epistemic and perception modalities are categorized as negative shading. In this chapter I present table of analysis from each modality system, each of them is consisted of the occurrences of each modal operator, followed by a more elaborate analysis.

3.1.RESULT

3.1.1. POSITIVE SHADING

3.1.1.1.Deontic Modality

Table 2:Result of Analysis of Deontic Modality

Modal	Occurrences
Should	70
Has/Have to	34
Ought	25
Must	32
May	18
Suggest	17
Allowed	1
Total	197

There are eight modal operators of deontic modality analyzed from the novel. By using the deontic modality, the narrator express his certainty and obligation. In this novel, the most obvious is the use of modal auxiliary *should* and *has/have to*. Meanwhile, verbs with modal meanings like *obliged*, *permitted*, *advised*, and *required* have zero occurrences in the story.

The deontic certainty and obligation modality are obvious chapter 21, particularly after Ellie's death and the statement that she made a will that Michael is her principal beneficiary. This puts Michael on a higher degree resulted in more access for Michael to give order and control of who's formerly Ellie's people. This is an excerpt from Chapter 21 where Michael gives an order to Carson, the cook of the house.

When I got back to the house, Carson told me there was a gentleman in the drawing-room waiting to see me.

"I can't see anyone today. Send him away. *You shouldn't have let him in!*" (p.188)

In this excerpt, Michael emphasizes his command by a modal verb *should*, which is occurred most frequently in the story as deontic modality. Compared to *must* and *has/have to*, *should* have a weaker degree of the obligation of command in deontic modality. In the story, *may* as the deontic modality with the lowest degree of an obligation of command appears 18 times. The rest of the deontic modality is presented by the construction of modal meaning with verb *suggest* and *allowed*. Overall, the deontic modality that refers to the type of modality that covers obligation and

permission belongs to positive shading is limited to only 14.63% of the overall modality identified.

Below is the analysis of each of the modal operators belong to the deontic modality

a. Should

Modal *should* appear most frequently in the deontic modality category. The level of assertiveness of *should* is below after *must*. *Should* as deontic modality is to express the obligation and necessity that occurs 70 times in this novel, the analysis not including [should+have] since the construction does not express the deontic modal meaning and instead used hypothetically.

b. Has/have to

Has to and *Have to* are used to stress the necessity of the notion or ideas uttered by the speakers. In this novel, te example of the use of this modality is when Santonix, the Architect in the novel, explains his requirements to Michael

It has to have the setting. That's just as important. It's like a ruby or an emerald. A beautiful stone is only a beautiful stone. It doesn't lead you anywhere further. It doesn't mean anything, it has no form or significance until it has its setting. And the setting has to have a beautiful jewel to be worthy of it (p.25)

Meanwhile, *have to* is used in this novel by the narrator to explain the requirements to be acknowledged in certain positions. When Michael learns about being rich, he finds out that some things must be filled.

You have to do your homework, you have to learn how to go into a restaurant and the sort of things to order and the right tips, and when for some

reason you gave more than usual. *You have to memorize* what you drink with certain foods (p.98)

Has to and *Have to* overall is used to express obligation and necessity.

c. Ought

Modal *ought* appears 23 times in this novel with mostly construction *ought to be* and *ought to do*. By these modals the speaker express the desire for something or the expectation for someone to do something. For example: *She ought to be proud of me*, happy for me, happy for the wonderful life that I've achieved. *She ought* – (p. 196)

In this analysis i includes the negative form *oughtn't* with 4 occurrences. Besides that, deontic modal *ought* can be used epistemically in the construction *ought to know*, which is found twice in this novel and not included in deontic modality.

d. Must

In this analysis I included the negative form *mustn't* which is found 5 times in this novel. *Must* has the strongest degree of obligation of deontic modality, the use of *must* indicates strong suggestion, and imply the bad result otherwise of it, for examples:

“You mustn't mind too much,” he said (p.91)

“You mustn't blame Greta,” said Ellie. (p.105)

“Well, you must remember this...” (p.133)

Must as modal operator of deontic modality exclude the construction *must be* and *must have (been)* since by these two constructions, the speaker express the degree of certainty of knowledge of the notion which belongs to epistemic modality.

e. *May*

Modal *may* have a low degree of obligation of deontic modality. These two examples from the novel show the use of this modal as permission: “You may think so, but you will find that the women of any family would rarely agree as to that.”/“You may put it that way.”(p.81)

The analysis of modal operator *may* of deontic modality does not include construction *may be* and *may have (been)*. Besides, *may* also is used for politeness “..if I may say so” by the same character (Mr. Andrew Lippincott) seven times in the novel

f. *Suggest*

There are 17 modal lexical verbs *suggest* in the novel. This modal is used by the speakers to encourage someone to do something according to their favor.

Greta as the person that influences Ellie is portrayed by this modal

“She thinks of things, you know. *She suggests ideas.*” (p.42)

“Well,” I said, “it's rather difficult to explain. But I think, yes, I think *she probably did suggest* it...with anyone.”

“I see. Yes, I see. And *Ellie did not suggest Greta* being present at your wedding?”

“*She did suggest it,*” I said. (p.88)

g. Allowed

Modal lexical verb *Allowed* is found twice in the novel to explain Ellie's position as a rich woman under the protection of her guardians, here Ellie is only meet people who are allowed by them.

and young men being vetted before they're *allowed* even to speak to me. (p.60)
The only young men *she's been allowed* to meet are conventional kinds, bankers' sons, tycoons' sons (p.206)

3.1.1.2. Buolomaic Modality

Table 3: Result of Analysis of Buolomaic Modality

Modal	Occurrence
Want	261
Wish, Hope	52
Need	20
Unfortunately	2
Total	335

Buolomaic modality express the range of modality of positive shading compromise the desire and wish of the speaker. It is best expressed by some modal lexical verbs. In analyzing buolomaic modality, some of the forms of the verb were taken including its variation of tenses and singular and plural forms. Buolomaic modality percentage is 24.89% of overall modality analyzed with the most used modal operator *want*.

Buolomaic modality expressed in adverb *unfortunately* twice, other adverbs expressed this modality i.e. *regrettably* and *fortunately* are not found in the narrative.

Below is the explanation of the analysis of buolomaic modality

a. Want/Wanted

Buolomaic Modal *Want* expresses the desire of the speaker. 261 occurrences of this modal are consisted of *Want*, *Wants*, and *Wanted*. In this novel, the construction [*Want/Wants/Wanted* + to infinitive] has the most number. The speaker(s) use this modal to express their intention towards something or to do something in clear ways. The rest of the use of this modal is a clear statement [*Want/Wants/Wanted* + object] for example *I wanted a ball pen and a lot of paper.* (p. 218) and “*I want some money,*” *I said* (p.50)

b. Wish, Hope

Wish and *Hope* are modal lexical verbs that express the wishes of the speakers, may it be possible or least possible to happen. The most occurred form of these modal lexical verbs is the base forms i.e. *wish* and *hope*. The pattern use of *wish* is expressed with first-person formed *I wish* (14 occurrences). *Hope* is mostly followed by *you* e.g. “...Mike, I hope you won't mind too much,” (p.78), “I hope you will give me the pleasure of dining with me, both of you” (p.91). This gives the conclusion that besides used to express wishes, this modal in the novel is used to express expectation to the other party.

c. Need

Modal lexical verb *need* has 20 occurrences in this novel. The most frequent is the base form *need* which is occurred 14 times. Similar to *want*, this modal

lexical verb is mostly followed by to-infinitive form, formed the [need+to infinitive form]

d. Unfortunately

Modal Adverb *unfortunately* is used twice in this novel to express disappointment and sympathy:

I thought it was a very bad thing, that the human race had unfortunately invented for itself. (p.26)

“Unfortunately I believe his health is not good.” (p. 86)

3.1.2. NEGATIVE SHADING

3.1.2.1. Epistemic modality

Table 4: Result of Analysis of Epistemic Modality

Modal	Occurrences
Could	203
Will	165
Might	95
Suppose	86
Perhaps	82
Probably, Possibly	31
May be, Maybe	23

Certainly, Definitely	12
Must be	7
Guess	3
Ostensibly	1
Total	708

There are a total of 11 modal operators of epistemic modality. Epistemic modality refers to the modal system that signaling judgment of belief, certainty, and truth (Simpson, 2004). From the novel, it appears that the narrative uses the epistemic modality to enhance the general sense of perplexity and confusion of the narrator. The epistemic modality in the narrative text used by the narrator to make sense of the world around him could be seen in his effort to interpret and make sense of everything he sees and hears, for example ‘but *probably* it was just mistake on my part’;’ but *perhaps* it wasn't the wind’. Epistemic modality has the highest number of modal identified with percentage 52.60% of overall modal analyzed

Below is the explanation of epistemic modals

a. Could

Modal auxiliary *could* is the most frequent epistemic modal found in the novel with 203 occurrences, this includes the negative form *couldn't*. the construction [could+have] is found 22 times in this novel. The use of *could*

is a clear statement of the speaker indicates that the speaker knows the notion that they are talking about. Meanwhile, the construction [Could + Be] implies the possibility e.g. in the sentence. Another construction of *could* that is used in this novel is [Could + verb] for example [(I) Could + See] which can be found 12 times in this novel.

b. Will

Will has a strong degree of certainty of epistemic modality. It is used by the speaker to talk about the incoming event with a high degree of confidence of the knowledge of the notion. The analysis included the construction formula that are *I'll*, *She'll*, *He'll*, and *We'll*. In this novel, modal auxiliary followed by various verbs, some that occur more than once are *come*, *find*, *go*, and *build*. The frequent use of *Will* in a text indicates that the speaker knows and believes in his prospect of the notion mentioned, e.g. “My wife will be here in a minute or two,” I said. (p.156)

c. Might

Modal auxiliary *might* have a low degree of possibility of epistemic modality. From 95 occurrences, *might be* is the most common with 24 occurrences, followed by *might have* which is used to express the uncertainty of the notion discussed and used hypothetically e.g. in the sentence “...They might have had an air gun or something like that.” and *I might have run over her* (p.134)

d. Suppose

Modal lexical verb *suppose* express the uncertainty of the notion in epistemic modality. Compared to other modal lexical verbs in the epistemic modality (i.e. *guess*) *suppose* has the more frequent occurrence. In this novel, this modal is found mostly preceded by the first-person subject “I”. this modal is used by the narrator to make sense of the situation as can be seen in the sentence *Yes, I suppose that's how it began* (p.11) and *I suppose they were what you might call my well-wishers.* (p.18)

e. Perhaps

Perhaps used to foreground uncertainty regarding other characters and situations. For example, Michael gives an opinion about Greta “I think *perhaps* she makes people get rather on the defensive”(p. 148). In this novel, *perhaps* is also used to express the possibility of something that can be occurred in the past, besides that, it is used to express the speaker’s suspicion towards other characters.

Michael as narrator and protagonist especially used this modal frequently in a manner of making sense of the situation began in chapter 23 when Michael meets Greta after the death of Ellie. Here, he said he seeing the ghost of Ellie and feel scared that Ellie is haunting them. The frequent use of *Perhaps* is clear along the train of thought Michael and continued to the next chapter (Chapter 24) and by the end of the book, this modal is used

to describe the disorientation of Michael's mind and the process of him slowly fall into madness.

f. Probably, Possibly

Modal Adverb *Probably* and *Possibly* are similar in expressing the uncertainty or doubt of the speaker but different in interpretation. By using *probability*, the speaker implies that the alternative is more likely to happen.

In this novel, *probably* has a higher frequency (22) than *possibly* (9)

g. May be, Maybe

Modal *May be* and *Maybe* has several occurrences in this novel, *May be* has 12 occurrences and *Maybe* has 11 occurrences. This modal has the medium degree of certainty of epistemic modality and expresses the possibilities of the situation and judgment towards people, e.g. "there *may be* news of her there." (p.158) and There *may be* some internal injury. (p.162)

h. Certainly, Definitely

Modal adverb *certainly* and *definitely* has the same high degree of certainty of epistemic modality. The use of these modals enhances the attitude of the speaker towards the knowledge of the notion or the attitude towards the current situation. In this novel, *certainly* is used more than *definitely*. e.g. *Ellie was certainly delighted to see Greta* (p.131)

i. Must be

Must be implies the strong certainty of epistemic modality. From the seven occurrences, four of this modal is constructed [There + must be + ...]. In

Chapter 2, this modal used by the narrator twice in his narration about his notion of ambition of his life, as seen in these excerpts:

There must be something better than that. (p. 18)

there must be something that rouses you, that makes your heart beat (p. 18)

j. Guess

Guess has 3 occurrences in this novel. It has the same meaning as *suppose* which is expressed uncertainty function of epistemic modality. An example of the use of this modal is "...But I don't think he was English. Scandinavian of some kind *I guess*" (p.24)

k. Ostensibly

Modal Adverb *ostensibly* found in this novel by the narrator to express suspicion to another character (Stanford Lloyd)

3.1.2.2.Perception Modality

Table 5:Result of Analysis of Perception Modality

Modal	Occurrences
Seem, Appear	95
Clearly	6
Obvious, Obviously	3
Apparently	2
Total	106

Perception has the least occurrences in the novel. Perception modality is best expressed mostly through verb and few forms of adverb. Modal operators of perception modality *evident* and *evidently* are not found in this novel

a. Seem, Appear

Modal lexical verbs *seem* has 91 occurrences including *seemed* (50) and *seems* (18), meanwhile, *appear* (4) is used rather infrequently. Both of these modal operators are expressing the modal as perceived by the speaker(s) from their point of view. *Seem* express the strong uncertainty, in this novel this modal operator is followed by other features that enhance the assumption of the uncertainty of the speaker e.g. I suppose -" *I began and then stopped because what I was going to say would seem perhaps rather odd.* (p.181), *She did not seem unduly worried or surprised by the idea.* (p. 101)

b. Clearly

Modal adverb *clearly* used in this novel to emphasize the perception of the speaker of the notion discussed. This modal expresses the degree of certainty of information perceived for example in the sentence *Andrew Lippincott had hinted clearly enough that it could be discontinued any time if Ellie chose* (p.106) and *He was quiet, kind, reasonable. Just explaining things clearly and gently.* (p.169)

c. Obvious, obviously

Modal *Obvious* and *Obviously* is used in this novel to express whether something appeared convincing or not.

d. Apparently

Modal adverb *apparently* is used in this novel twice to explain the evidence that the narrator realized

Apparently it had been sold by private treaty but there wasn't much information about who'd bought it. Some firm of London solicitors apparently were named as the purchasers (p. 45)

Table 6: Overall analysis based on different shading and modalities

	Positive Shading		Negative Shading					
Modality	Deontic		Buolomaic		Epistemic		Perception	
	n	%	n	%	n	%	n	%
	197	14.63%	335	24.89%	708	52.60%	106	7.87%
Total			532 (39.52%)				814 (60.47%)	

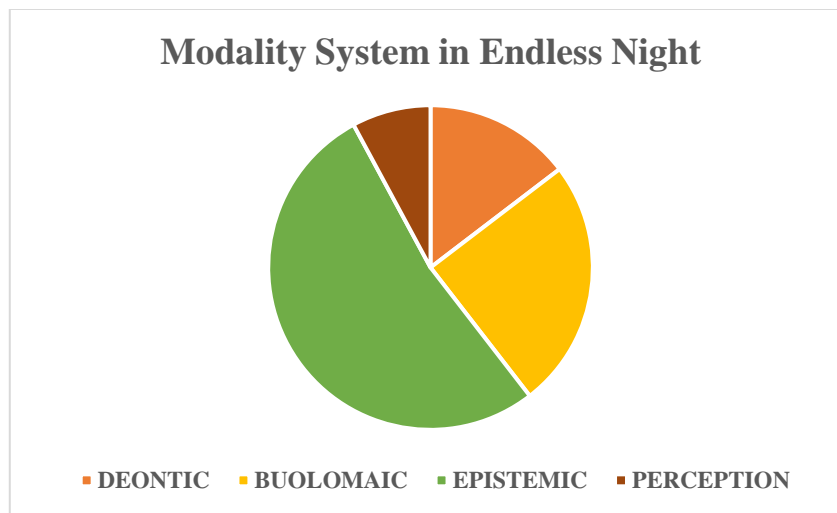


Figure 1: Pie chart of analysis of modality system in novel Endless Night

Based on the data analyzed, the total modality identified in this novel is 1.346 modal operators. The occurrences of modality were categorized into four modal grammar points of view in the narrative fiction framework by Simpson (2004). In the Table 6 can be seen tabulation of the frequency of modalities appears in 24 chapters of the novel.

Epistemic modality has the highest number of occurrences (52.60%), followed by buolomaic modality (24.89%), and the modality with the least number is perception with a total of 7.87% of the overall modality identified.

The negative shading in this story is prominent (60.47%) due to the recurring use of epistemic modality which is highlighted by the judgment and evaluation. This modality shading is used to express the evaluation of other characters in the narrative expressed by epistemic and perception modalities. The high percentage of negative shading also indicates that there is a prominent notion of uncertainty regarding the situation and evaluation of other characters. Meanwhile, the low percentage of positive shading (39.52%) means that the text is lack of confident and evaluative view of the world.

3.2.DISCUSSION

This part consists of the discussion of the unreliability of the narrator of novel *Endless Night*. The features of unreliable narrator identified in the novel is explained one by one, followed by the conclusion. The discussion involves the result of the analysis of modality in novel.

This novel employs a homodiegetic narrator where the actions and events rely on the first-person narrator who ‘participating’ in the narrative. This means Michael as the narrator-protagonist is telling the narration that is filtered through his point of view, allows him to set out the story in his favor. The homodiegetic narrator not only tells what happen but also what they think:

...Did my story begin, *perhaps*, when I noticed the Sale Bill hanging on the wall of the George and Dragon, announcing Sale by Auction of that valuable property “The Towers,” and giving particulars of the acreage, the miles and furlongs, and the highly idealized portrait of “The Towers” as *it might have been perhaps in its prime*, anything from eighty to a hundred years ago. (Christie, 1967:8)

...I noticed the Sale Bill. Why? Fate up to its dirty work? Or dealing out its golden handshake of good fortune? You can look at it either way. *Or you could say, perhaps*, that it all had its beginnings when I met Santonix...(Christie, 1967:9)

Above is the passage from the beginning of the story from Chapter 1 where the narrator opens the story by telling about the auction of The Towers from the present perspective, his memory about it, and what he thinks about that day. The narrator has a rather uncertain and skeptical manner throughout this part, this can be seen especially in his use of modal *perhaps*. From this, it is clear that homodiegetic type of the narrator enables to be identified if he/she is reliable or not, because the narrator takes part in the

story that he narrates and tells more than what he sees. Below is the explanation of the features of unreliability of narrator in the novel

a. High degree of uncertainty

The prominent use of negative shading in this novel foreshadows the narrator's efforts to make sense of everything that happened to him, but he is limited to do so. The passage below is taken from the last chapter of the book, where Michael has just killed Greta.

Everything was very empty, very empty indeed. There was just one light that we'd switched on, Greta and I, but it was in the corner. It didn't give much light and the sun - *I think* the sun must have set a long time ago. I just sat there and wondered what was going to happen next with a sort of dull wonder. (Christie, 197:216)

Then, *I suppose*, the people began coming. *Perhaps* a lot of people came at once. They came very quietly, if so, or else I wasn't hearing or noticing anybody. (Christie, 197:216)

Perhaps if Santonix had been there he would have told me what to do. Santonix was dead. He'd gone a different way to my way, so he wouldn't be any help. Nobody really would be any help. (Christie, 197:216)

After a bit, I noticed Dr. Shaw. He was so quiet *I hardly knew* he was there at first. (Christie, 1967:216)

In passages above, the narrator attempts to make sense of the situation around him by using epistemic modalities such as *I suppose* and *perhaps*. The use of epistemic modals here foreshadows the general confusion of self-felt experience and disorientation of the narrator. Furthermore, the narrator uses what Uspensky (1973) said as *verba sentiedi* (verbs denoting thoughts, feelings, and perceptions embodied in the mental process); *I*

felt quite grateful (p.169), *I felt all the time that I had to be wary of what I said and what I did* (p.195)

Besides that, the use of interpretation of external appearance using perception modality also occurred to enhance the negative shading by providing the judgment in this case of other characters: ‘he *appeared* friendly enough towards me’; ‘his face *seemed* familiar’

b. Clashes between narrator and other characters

Booth (1983) proposed that there are “distances” that separated the narrator from the author, the reader, and the other characters. The distance may be in form of moral, physical or temporal, and intellectual. As in the distance with other characters, the narrator may be more or less distant intellectually, morally, temporally. The gap between the knowledge of the narrator of the truth about the murder of Ellies supported his intention to hide his crime resulted in the distance between him and the other characters, for example, Michael throws his suspicion towards other characters like Claudia and Mrs. Lee

“It seems crazy, I know. Why was she constantly appearing in that queer way, threatening Ellie, telling her to go away? She seemed to have a grudge against her, but how could she have a grudge? She'd never met Ellie or seen her before. (Christie, 1967:175)

I couldn't help thinking it was odd. She'd never shown the faintest appreciation of our house when she'd come to it. *I wondered as I'd wondered* once or twice before what her links with her half-brother really were. Had she really a great devotion to him? Sometimes *I'd almost thought* that she disliked him, perhaps hated him.

Unreliable or untrustworthy narrator is easily noticed when situated between people who set out to deceive others by profiting from the misconceptions and people who are

trying to tell the truth but unable to do so. Since this allows the striking difference between them. According to Nünning (2015), the reasons behind the incompetence of other people to tell the truth can be manifold: lack of insight of the facts, emotional involvement, obsession leads to distorting events, etc. In the mystery novel, the characters are incompetent or had difficulty finding the truth about the murderer of Ellie. Furthermore, Michael as the narrator is involved in investigating Ellie's death benefits from their lack of insights by distorting the event and the true situation.

There is a consistent clash between Michael as the narrator and a number of the characters. Michael has always been poor in maintaining good relationship with his mom, this is clear in chapter 6 where Michael meets his mom. Michael's relationship with his mom is also one of the sources of few clashes between Michael and his wife, Ellie. The consistent clash of Michael as the narrator and other characters indicate the unreliability according to Rimmon-Keenan (2002).

c. Earlier reports and different outcome

In this novel, other feature of unreliability of the narrator that is noticed is the erroneous outcome of the story that is different from earlier reports. This feature is manifested through the lies that narrator commits, for example, Michael said that he never meet Greta and does not recognize her.

This study has a similar method of using the modality framework by Jeyanthi, et. Al. (2018). The study by Jeyanthi et. Al. (2018) uses the analysis of modality framework to determine if the narrator's traits are reflected through the result. The focus of the study is to explain the narrator as the reflector of fiction. The difference

with this study is the result of this study using the same modality framework is to determine the reliability of the narrator considering the narrator's traits as the protagonist and the character responsible for the conflict of the story (murderer of Ellie Guteman). This study suggest that stylistics of a literary work contributes to narratology and literary criticism. By examining the recurring pattern of the use of modal operators, the role of modality as interpersonal function of language can contributes to deep examination of the characters from various point of view and and how the readers might interpret them from the use of their language.

IV

CONCLUSION

“Endless Night” contains 1.346 modal operators. The modals were identified using modality framework by Simpson (2004) and the result shows that epistemic modality is the most dominant modality, resulting in the narrative in the negative shading. The other three modalities; deontic, buolomaic, and perception also exist in the novel with various quantity which comprises the rich of modal markers.

I have found that the story is heavy with negative shading based on the use of modality. The use of epistemic modality in this novel foreground the uncertainty of the narrator, depicts generally the confusion of the narrator and his attempts to make sense the world around him. The use of modality signifies the unreliability of the narrator through consistent clashes between the narrator and other characters, contradiction, the high degree of uncertainty, and the narrator’s evaluation of other characters, and the different outcome compared to narrator’s earlier report. This study suggests that stylistics can help to analyze the various aspect of narrator and give possible explanation of the pattern of the narrator.

REFERENCES

Al Alami, S.(2019)“Point of View in Narrative”. *Theory and Practice in Language Studies*. 9(8).911-916. Retrieved April 25,2020

Bano, Shahar, M .H, Sadia, Tabassum, M.F.(2015).Stylistics Analysis of A Short Story “The Happy Prince”. *Sci.Int.(Lahore)*.27(2).1539-1544. Lahore, Pakistan. Retrieved March 2,2020

Del Gobbo, D. (2017). Unreliable Narration in Law and Fiction. *Canadian Journal of Law and Jurisprudence*, 30(2), 311–338.
<https://doi.org/10.1017/cjlj.2017.15>. Retrieved April 12, 2021

Depraetere, I., & Reed, S. (2018). Mood and Modality in English. *The Handbook of English Linguistics*, 269–290.
<https://doi.org/10.1002/9780470753002.ch12>

Gutkowski, E. (2011). An "Investigation in Pragmatics": Agatha Christie's The Murder of Roger Ackroyd. *Clues*, 29(1), 51-60.
<https://www.proquest.com/scholarly-journals/investigation-pragmatics-agatha-christies-murder/docview/858022394/se-2?accountid=49069>

Horstkotte, M.(2007) "Unreliable Narration and the Fantastic in Kingsley Amis's the Green Man and Nigel Williams's Witchcraft." *Extrapolation (Pre-2012)*.48(1) .137-151,4. Retrieved May 10, 2020

Jeyanthi, E, Mohd Zalina, K, Afida, A A, Ali.(2018) “*The Hunger Games*:Linguistic Modality as Reflector of Point of View in Dystopian Novel”. *Pertanika J. Soc. Sci. & Hum.* 26 (4): 2395 – 2415.

K. Merzah, Safaa and Fadhil Abbas, Nawal, (2020) “Vagueness and Withholding Information in Christie’s (1926) Detective Fiction The Murder of Roger Ackroyd: A Pragma-Stylistic Study”. *Arab World English Journal (AWEJ)* Volume 11. Number3 September 2020 , Available at
SSRN: <https://ssrn.com/abstract=3705754> or <http://dx.doi.org/10.2139/ssrn.3705754>

Morales Vázquez, N. (2007) "Unreliable Narration through Representations of the Grotesque in Lagerkvist's The Dwarf." *CLCWeb: Comparative Literature and Culture*. 9.4. 2-11.

Morini, M.(2011).“Point of View in First-Person Narratives: A Deictic Analysis of David Copperfield”. *Style: Public Discourse and Neo-Aristotelian Rhetoric*.45 (4). 598-618.

Nünning, A.(1997).““But Why Will You Say That I Am Mad?" On the Theory, History, and Signals of Unreliable Narration in British Fiction.” *AAA: Arbeiten Aus Anglistik Und Amerikanistik*, 22(1).83–105.retrieved May 10, 2020

Nünning Vera. (2017). *Unreliable narration and trustworthiness: intermedial and interdisciplinary perspectives*. De Gruyter.

Palmer, F. (2001). *Mood and Modality* (Cambridge Textbooks in Linguistics). Cambridge: Cambridge University Press. doi:10.1017/CBO9781139167178

Parina, Jose Cristina M., De Leon, Kristine D.(2014).“A Stylistic Analysis of the Use of Modality To identify the Point of View in a Short Story”. *3L: The Southeast Asian Journal of English Language Studies – Vol 20(2)*. 91– 101.

Rimmon-Kenan.[(1983) 2002]. *Narrative Fiction, Contemporary Poetics*. London: Routledge.

Shen, D. (2005). How Stylisticians Draw on Narratology: Approaches, Advantages and Disadvantages. *Style*, 39(4), 381-395.

Simpson, Paul. (2004). *Stylistics: Research Book for Students*. London:Routledge.

Simpson, P. (1993). In *Language, ideology and point of view* (pp. 43–46). essay, Routledge.

Somacarrera, P.(1996). “Exploring the Impenetrability of Narrative: A Study of Linguistic Modality in Alice Munro’s Early Fiction”. *Studies in Canadian Literature*, 21(1).