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M. Khaoula MIDA.

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**Narrative Strategies in Toni Morrison's *Home*: The
Use of Multiple Narrative Voices**

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Ms. Halima BENZOUKH.....President KMU-Ouargla

Ms. Fouzia BAHRISupervisor KMU-Ouargla

Mrs Farida SAADOUN.....Examiner KMU-Ouargla

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Dedication

I dedicate this work to my precious parents, may God protect them from any harm, whose affection, love, encouragement and prayers of day and night make me able to get much success and honor, to my beloved amazing siblings Fouad, Islah, and Abdelkader for their continual support and aid, and to my soul mate Asma for being there for me in better and worse.

And my heartfelt thanks will go to my non-blood related, God given siblings: Laid, Hicham, Abderrezak, Imene, Djihad , Hana, Hammoudi, Soumia, Imene and Faiza. Also to my sweet Aicha who brings out the best in me.

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List of Abbreviations

DS: Direct Speech.

FDS: Free Direct Speech.

FIS: Free Indirect Speech.

FPN: First-Person Narrator.

IS: Indirect Speech.

SPN: Second-Person Narrator.

TPN: Third-Person Narrator.

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Abstract

This study is an attempt to analyze the use of multiple narrative voices in Toni Morrison's *Home*. It aims to disclose the effect and purpose behind the use of such a narrative technique in this novel. Hence, to approach the text under study, Genette's narratology theory is the suitable tool for such an attempt. This study is divided into three chapters, the first chapter is devoted to a detailed literature review and demonstration of the keywords that are related to this study, in addition to the theoretical concepts within Gerard Genette's narratology theory. The second chapter is concerned with the analysis of the corpus in the light of the theory; and the third chapter is dedicated to the transfer of the research's findings and outcomes into proposed pedagogical implications. The ultimate goal of this study is to expose the author's purpose behind such use of narrative technique, to highlight the efficiency of Genette's narratology theory as an analytical instrument, and the transfer of the research's findings and outcomes, for a better apprehension and appreciation of the literary corpus.

Key-words: Narration, Narrator, Focalisation, Homodiegetic, Heterodiegetic Narratology Theory.

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General Introduction

General Introduction

When a narrator tells a story, s/he gives a narrative form to an experience by placing characters in a certain venue and period, in which they gave an order to make sense of what happened or imagined to have happened.

According to Bamberg (2010) : "Narratives, therefore, can be said to provide a portal into two realms (I) the realm of experience,[...] and (II) the realm of narrative means"(p.3) . Narratives do not merely entertain but they also serve as means of communication for the author's moral, cultural and political perspective. Moreover , through narrative readers can get deep insight on historical, mythical and fictional events, whether they are true or imaginary, therefore one should know that narrative does not only tells stories but recounts events.

Writers build their literary text out of many central components, including form and content. The literary analysis involves examining these components, which allows the reader to discover in different parts of the literary work, clues that help to understand the whole. The placement, and types of these clues differ from one author to another depending on his style or the different narrative techniques the author uses.

Narrative techniques are methods and devices used by the author to tell their stories. In the process of analyzing a literary work, it is important for the reader to identify these techniques because they provide a deeper meaning and help the reader use imagination to visualize situations. There are many types of narrative techniques, some relevant to style, others to plot, or narrative perspective. There are common techniques relevant to narrative perspective that include the first person, second person and third person omniscient narrators.

The current study is concerned with the narrative techniques used by Toni Morrison in her novel *Home*. Toni Morrison's novels are known for their epic themes, vivid dialogue and richly detailed African American characters, in her 80's Morrison continues to be one of literature's great story teller, she published her novel *Home* in 2012. Morrison in her novel revisited the early 1950's, telling the story of Frank Money, one of the many black soldiers returning from The Korean War to pre-civil right era America.

World War II was over. People were buying houses, and everything was nice and comfortable, and I didn't think so, [...], I noticed how many people think of it as a kind of golden age [...] we forgot McCarthy, anti-communist horror,[...] and it was violent time for African American. (Morrison,2012).

Home can be approached and analyzed in terms of its themes, characters, events and interactions. Yet this study deems that the narratological aspects are of a great importance and significance as well. Therefore the attention is confined on examining narrative voices in the previous mentioned work.

The narrator is a crucial element of any fictional work, the person who is telling the story, therefore, the more it is known about the narrator the better it is for the reader to understand and analyze what is the narrator trying to say. The use of multiple narrative voices enables the novel to stage individual point of views and perspectives for different fictional agents.

In *Home*, Toni Morrison alternates the narration of her novel between her omniscient narrative voice, and her protagonist Frank Money's one, through which

most of the story is told. This narrative technique can be visually noticed throughout the novel's chapters.

Therefore, the reasonable reaction to the problematic of Toni Morrison's alternation of narrative voices, is to raise the following questions:

- * What are the types of narrative voices used in *Home*?
- * what is the purpose behind their use?
- * To what extent does the use of multiple narrative voices affect the novel?

In order to answer the previously mentioned questions, some hypotheses were suggested. One of the research hypotheses is that alternating narrative voices allows the author to conceal information without relying solely on the unreliable narrator. A divided narrative can allow both sides of the story to be told, it is useful if the author is seeking to explore issues such as lies, crimes, and so on. Furthermore it is helpful in finding whether the events are being filtered through experiences and moods. It is known that the unreliable narrator tends to lie, manipulate, and hide some events and the actual truth for personal benefits, the author in a multiple narrative voice won't be obliged to depend on the unreliable narrator to conceal some information for the sake of desirable artistic effect, the task in fact is much easier.

Having more than one narrative voice helps to elicit the reader's empathy, is another proposed hypothesis. Said Kidd said¹ " What great writer does is to turn into the writer. In literary fiction, the incompleteness of characters turns your mind to trying to understand the minds of others". The use of different narrative voices tells different points of view, it is up to the reader to transfer the experience of the narrator

¹ <http://www.theguardian.com/books/booksblog/2013/oct/08/literary-fiction-improves-empathy-study> (Last accessed 28/04/2016).

(character) from the literary work into a real world situation and Therefore, enables her/himself to connect with the fictional figure life, what s/he is living and share her/his emotions. Since the word empathy stands for the ability to step into the shoes of another person, in this case, one of the characters', for the objective of understanding that person's feelings and perspective. In the case of a novel with multiple narrative voice, one might help the other to embrace his feeling and be aware of his problems so that it will be easy for the reader to comprehend, than transfer that knowledge to guide his actions and reactions. Another hypothesis is that using multiple narrative voices will help the protagonist comes along way in the process of healing .

The last hypothesis concerning this research is that the shifting in narrative voices reminds the reader that stories are told by one person to another. Story telling has always been more about connection and communication, so the fact that a story with two narrators, is that one has actually experienced its events, while the other is omniscient about both its narrator and events, therefore one can assume that the late is the actual teller of the story and the latter is retelling it. Hence the stories are told by one person to another.

In order to find answers to the earlier suggested questions, it is needed to adopt a theoretical framework. As a typology of narrative, Gérard Genette's theory of narratology is considered as a reading method which represents an important milestone in the development of literary theory and discourse analysis. " by using narrative voice as a concept through which all the categories are articulated, Genette engages the context of production as a fundamontal element. Gérard Genette's work (1972 and 1983) fits into the German and Anglo-Saxon academic tradition, and is intended to serve as both a culmination and a renewal of this school of narratological

criticism. We should point out that internal analysis, like any semiotic analysis, exhibits two characteristics. Firstly, it is concerned with narratives as independent linguistic objects, detached from their context of production and reception. Secondly, it aims to reveal an underlying structure that can be identified in many different narratives. " (Guillemette, n.d.) .

The objectives behind the analysis of Toni Morrison's novel *Home* are as follow:

Firstly, to demonstrate the types of narrative voices for better understanding and appreciation to the corpus. As mentioned before the narration of the novel is divided between Two different narrative voices, identifying the latter will pave the way for the reader to delve deeper into the novel beyond the obvious meaning.

Secondly, to accentuate the purposes and effects behind the use of multiple narrative voices in the work. In order to solve a puzzle it is necessary to collect all the hidden clues, it is the same with the use of multiple narrative voices in the novel, it puzzles the reader's mind and drives him/her to look for clues to discover the purpose so that s/he will be able to understand the literary work.

Lastly to clarify the implication of multiple narrative techniques voices in EFL pedagogical situation. The research can target more than investigating hypotheses and solving problems in a research, through transmitting the research's findings and outcomes into pedagogical context to serve EFL learner's needs.

The current study is divided into three chapters as follow:

The first chapter is devoted to a detailed literature review and demonstration of the key words that are related to this study such as narrator, focalisation and narrative voice, in addition to the theoretical concepts within Gerard Genette's narratology

theory; concepts like heterodiegetic narrator, internal focalisation, aoutodiegetic narrator, zero focalisation and so on. The second chapter is concerned with the analysis of the corpus. It contains the analysis and interpretations of some representative passages with the use of Gerard Genette's narratology theory framework. Concerning the last chapter, it is dedicated to the transfer of the research's findings and outcomes into a few pedagogical implications, under the application of Gerard Genette's narratology theory on Toni Morrison's use of multiple narrative voices in her novel *Home*.

The expected results behind the implication of Genette's theory to approach a literary text, is that it will help in solving the study's problematic. Furthermore, it is believed that resolving this study's inquiries will lead to a better understanding and appreciation of the corpus.

Chapter One

Literature Review

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Introduction

Narrative is not merely telling an interesting story , it can be for the goal of sending a message, sharing the importance and influence of an experience or as an art. The intention behind each literary work differ from one author to another, so it is with the style and techniques that are used in order to show that intention.

Gerard Genette's narrative theory is regarded to be a reading method in the development of literary theory and discourse analysis. In spite of Genette's criticism of the traditional narrative voices, he distinguished alternative terms to the old ones, for better analysis.

This chapter seeks to point out the part of this theory which associated with the current study , in addition to defining certain narratological concepts.

1.1 Narrative Modes

Narrative modes are kind of utterances through which a narrative is conveyed (Bonheim, 1982). In his "*Republic*", Plato distinguishes between two main types of mode the mimesis which is the direct presentation of speech, or in other words it refers to the character's discourse, and the diegesis which stands for the verbal representation of event which is the narrator's discourse. "By contrast, in Aristotle's *Poetics*, the use of the term mimesis (in the sense of representation, i.e. with reference to the fictional world) is not restricted to the utterances of characters but describes the process of depicting the fictional world in general" (Schmid, 2003, p.64).

The distinction between narrative modes was found in Henry James's distinction between showing and telling. And as Helmut Bonheim writes:

Some modes are more popular in one age than another. In our own age, speech stands high in the esteem of most readers. Description

is thought boring except in small doses; comment of a particular kind namely moralistic generalizing, is almost taboo, even where embedded in speech; and even report is preferred in the dress or at least heavily interlarded with, speech. (Bonheim, 1982, p.142).

Therefore, from the latter quote he states that there are four main narrative modes as the following: speech mimetic, report, description and comment.

1.2 Narrative Voice

The term ‘Voice’ metaphorically invokes one of the major grammatical categories of verb form.... tense, mood, and voice (Genette, 1980, p.213). In more general definition, voice indicates “the relative of the subject of the verb to the action which the verb expresses” (Webster's collegiate).

The mode of action, says Vendryés, “of the verb considered for its relations to the subject- the subject here being not only the person who carries out or submits to the action, but also the person (the same one or another) who reports it, and, if need be, all those people who participate, even through passively, in this narrating activity (Genette, 1980, p.213).

In narratology, the basic voice question is “who speaks”, “who is narrating this” As regards to these questions the narrative agency will be highlighted by using the following definition in order to answer the latter questions. A narrator the speaker or ‘voice’ of the narrative discourse (Genette, 1980, p.186). In German speaking

countries the figure of the narrator is tied to the etymologically more closely related German expressions Erzähler (narrator) and Erzählung (narration).

The narrator is the addresser, therefore s/he is the agent who establishes communicative contact with an addressee, the narratee, the narrator is the transmitting source, the teller “is best accounted for, I think, as spectrum of possibilities, going from narrators who are least audible to those who are most so” (Chatman, 1978, p. 147).

In another point, the presence of the narrator in the text depends on the distinguishment between the two different types of the narrator, the overt and covert one.

1.2.1. Overt Narrator

The word “Overt” is derived from the French “ouvert”, in turn taken from Latin “aperire” which means open. An overt narrator is one who announces his/her presence through self reference in first person, with distinct personality in which s/he makes her/his opinion known. The overt narrator can address the narratee directly or indirectly, and offers reader friendly description whenever it is needed, also s/he intrudes into the story to pass philosophical or meta narrative comments, and as Van Peer and Chatman said “the narrator can also be audibly present without participating in the story. Such an overt narrator may for example, comment on what is told or shown. Because overt narrators are not an element of the story or “diegesis” they are telling”. (Van Peer, Chatman, 2001, p. 134).

Overt narrators are uncommon in figural narrative situation, where the reader’s impression of the narration is dominated by the personality of the reflecting character furthermore the overt narrators leave adequate evidence of their entity in the text, but the majority may not identify their gender and age in order to create a sense of distinct

personality. However they tend to specify characters thorough description of their look, traits and pasts. Overt narrators are common in authorial narrative situations where they are "commentary including interpretation of the actions, judgments about characters or events, generalization and even self-conscious remark about the narration" (Keen, 2015, p.43).

1.2.2.Covert Narrator

The word "covert" is derived from French word "couvert" which means closed. In contrast with the overt narrator, the covert one does not declare his/her presence, In other words, s/he has more or less neutral voice and style. The covert narrator in the contrary with the overt one does not address any narratee neither directly nor indirectly. One who does not exhibit in the text even when it is urgently needed, distancing him/her self from intruding or interfering, permitting the story events to unfold in their natural sequence. According to Chatman:

Covert or effaced narration occupies the middle ground between "non narration" and conspicuously speaking of events characters and setting, but its owner remains hidden in the discursive shadow unlike "non narrated" story, the covertly narrated one can express a characters speech or thoughts in indirect form. (Chatman,1978, p.197).

A covert narrator is secretly noticeable functionally, who provides speech trace and indication of tentative movements and settings, identifies characters and narrates actions, all unaffected by personality. In addition to the above, the covert narrator is sexually indeterminate. "A covert narrators, common in figural narration can be used in an authorial narrative situation, even where few clues about the qualities of an external narrator exist" (Keen, 2015, p.43).

The overtness or covertness of a narrator can change over the expansion of the narrative, as an over narrator dim from view or a covert one unexpectedly claim attention.

1.3. Gerard Genette Narrative Voice

In spite of Genette's criticism of the terms first and third person narrative he however, introduced a new terms to the traditional ones, and the more famous alternatives to the terms first and third person narratives are homodiegetic; hetrodiegetic; Extradiegetic and Intradiegetic as he mentioned in the quote below:

We will therefore distinguish here two types of narrative : one with the narrator absent from the story he tells [...], the other with the narrator as a character in the story he tells [...]. I call the first type, for obvious reason, hetrodiegetic, and the second homodiegetic.
(Genette, 1980, p244-245).

1.3.1. Homodiegetic Narrator

The prefix "Homo" suggests sameness and the base term diegesis, accounts broadly to the world of the story, the telling of events, and the characters.

A homodiegetic narrator, is any narrator who's presence is convenient and fits into the world which the story takes place, one who is a part of the story world, and if the narrator somehow managed to interact with the characters, episodes and events s/he is portraying, the narrator is homodiegetic. And according to Manfred "In homodiegetic narrative, the story is told by a (homodiegetic) narrator who is present as a character in the story. The prefix "homo" points to the fact that the individual who acts as a narrator is also a character on the level of action" (Manfred, 2005)

The vast majority of homodiegetic narrator tends to use the pronoun “I” to describe themselves. To sum up with quote from Nayar:

If the narrator is inside the story-level s/he is narrating it is a homodiegetic narrator. This narrator may narrate the events unfolding but may not be a part of the events, a kind of silent witness or camera who is reporting or recording. This is often called a first person narrative. (Nayar, 2010, p28).

1.3.2. Hetrodiegetic Narrator

In the word hetrodiegetic, the prefix “hetro” stands for difference. A hetrodiegetic narrator is a narrator who has no acquaint identity and does not implicate any indication to self, s/he is not a part of the story world, and the hetrodiegetic narrator covers the vast majority of the third person narrators and is most easily applicable authoritative, omniscient brand of this narration.

1.3.3. Autodiegetic Narrator

Within the category of homodiegetic narration there are some substantial distinctions that further define the position of the narrator in relation to the world in which s/he is a part of it. One of these distinctions is the autodiegetic narrator in which Shaffer said about:

The autodiegetic narrator tells his own story retrospectively, i.e everything is accomplished when he utters the story which is beyond his reasonable comprehension. He is the only one who knows what happened [...] He tries to find a psychological exit (Shaffer, 2002, p243).

The autodiegetic narrator is the protagonist of most important or main character in the novel. The autodiegetic narration is the most widespread narrating type in literature, and moreover is always set in the first person, when it is obviously hard to imagine an autodiegetic narrator who employed the third person. At the end a quote from Nayar that supports the definitions: "If the narrator is telling his/her own story we have autodiegetic narrator. Narrators in the autobiographies [...] are autodiegetic. Homodiegetic narrators" (Nayar, 2010, p28).

1.3.4.Extradiegetic and Intradiegetic

A further distinction to Genette's alternative terms in the agent of narration can be found in the cases where a subsidiary story, is called Intradiegetic narrator. The prefix Intra" stands for "within" which clarify the term's meaning. Intradiegetic narrator is already a character in a narrative that is not his own, and his/her stories are usually bordered by quotation mark. In the other hand there is the Extradiegetic narrator which is from the prefix "extra" ,which gives the impression of something External. Genette said about them:

M.de Renoncourt's writing of his fictive memoire is a (literary) act carried act at a first level, which we will call extradiegetic [...] what is more, extradiegetic narrating is not even necessarily handled written narrating [...] every extradiegetic narrating does not necessarily produce an oral narrative. (Genette, 1980, p.228-230).

Therefore, an extradiegetic narrative is in which the narrator is superior, in the sense of being at least one level brighter than the story world, and hence has a perfectly virtually complete knowledge of the story world, and as Genette said" the

narrating instance of a first narrative is therefore extradiegetic by definition as the narrating instance of a second (Metadiegetic) narrative is diegetic by definition” (Genette, 1972, p.229).

Table 1 Genette's Narrators.

Narrator	Features
Homodiegetic	The narrator is present in the story that he narrates
Hetrodiegetic	The narrator is absent in the story that he narrates
Extradiegetic	The narrator has complete knowledge of the story he narrates hence he is a level higher than the story world.
Intradiegetic	The narrator has incomplete knowledge of the story he narrates hence he is on the same level as the story world.

Table 2 Intermingling of First/Third Person and Homo/Hetrodiegetic.

Intermingling of First/Third Person and Homo/Hetrodiegetic.	
First person narrator	Either homodiegetic or heterodiegetic narrator.
Heterodiegetic narrator	Either first person or third person narrator.

Note. From <https://courses.nus.edu.sg/course/ellibst/narrativetheory/chapt7.htm> (last accessed 28/04/2016).

1.4. Franz Stanzel Narrative Situation

Franz Stanzel's theory is somewhat reminiscent of Friendmen's approach since he too occasionally gets into trouble because of his attempts of combining prospection and narration. Stanzel however preserve that every narration beholds a mediating agent so that a completely mimetic representation of events is impossible. Stanzel's concept of mediation which is the narratological notion that has remained a constant in Stanzel's thought which the German term for it is "Mittelbarkeit", generally translated into English as "Mediacy" which includes forms of perception as well as narration, results in three basic typical narrative situations (Erzählsituationen) described by Stanzel as first person, authorial, and figural.

Stanzel described these situation with reference to three scales, each representing a progressive expansion between two poles. These scales are; the person scale which evolves from identity to non-identity, in this scale the narrator can either be an "I" narrative or "s/he narrative" according to his entity, therefore if the narrator and the character coincide, then we have an "I narrative" and if not so it is a s/he one.

The second scale is concerned with perspective, which goes from entirely internal, where the events are seeing from the eyes of the character in the story, all the way to completely external, where the events are seeing through the eyes of an agent who stands above the fictional world.

The last scale is that of mode, this scale slides from the pole of the teller-character where the presence of the narrator is clearly noticeable to its opposite where it is mainly non visible in which is occupied by reflector.

Through Stanzel's circle we confined the three basic narrative situation occupying one third of it, and therefore we can describe them through it as it is illustrated in **figure 01**.

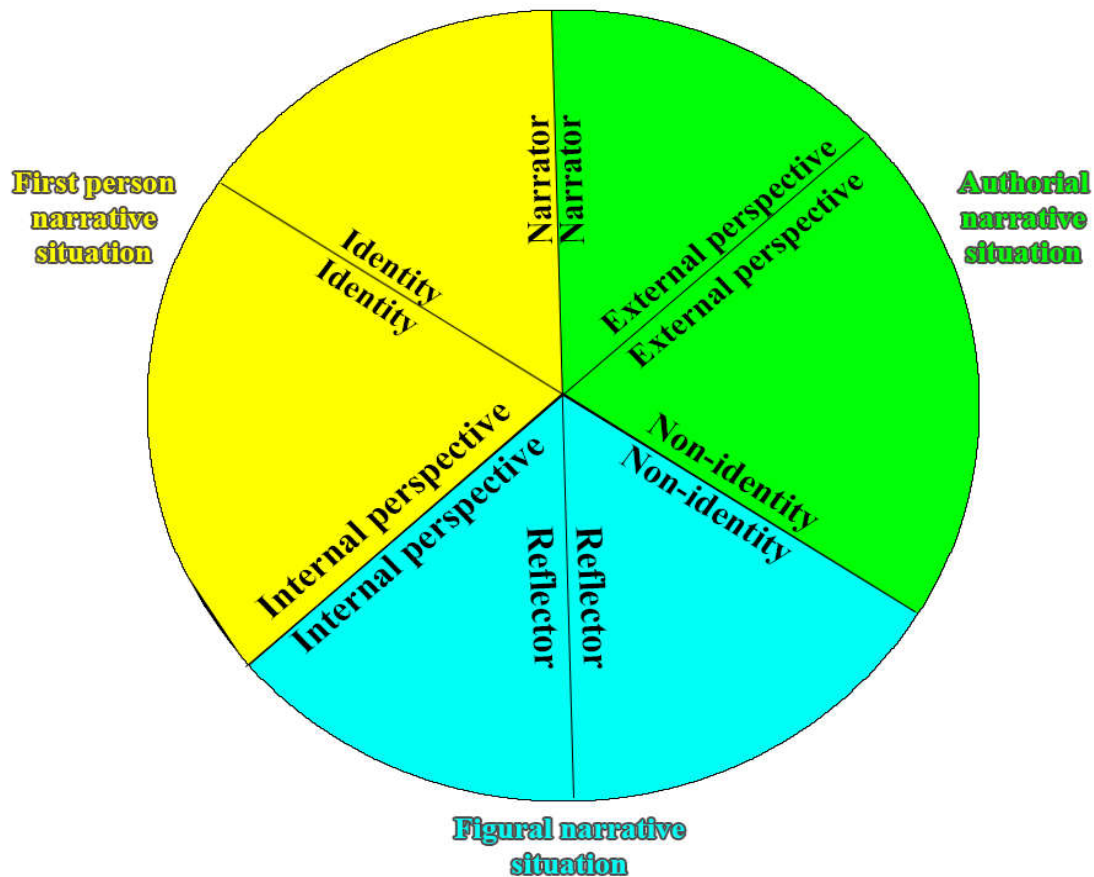


Figure 1 Franze Stanzel's Typological Circle (Stanzel, 1986, p. 56).

1.4.1. Authorial Narrative Situation

In the authorial narrative situation it is noticeable that the narrator hovers above the story, and s/he is outside the world of the character. However in Stanzel's circle the segment of the authorial extends from the teller character pole on the mode scale passing by the pole of External perspective in the middle, all the way to the pole of non-identity. All this summarizes the characteristics of the authorial narrative

situation whereby the narrator stands outside the world of the story s/he tells about, with the fact that the narrator is not identical with the character.

1.4.2.The First Person Narrative Situation

In the first person narrative situation, the world of the characters is identical to the world of the narrator, In Stanzel's circle the segment of the first person runs from tellers character pole to the identity pole on the person scale. In the middle of this segment sits the pole of internal perspective. From here it is clear that the first person narrative situation is featured by the obvious presence of the narrator, and everything is seeing through the eyes of the figure who surfaces in the story and therefore, that the narrator and the character coincide.

1.4.3.Figural Narrative Situation

Finally, the figural narrative situation, is where there is no apparent narrator. A reflector character thinks, feels and perceives where an allusion of mediacy is created. In Stanzel's circle, the segment of the figural narrative situation starts from the internal pole on the perspective scale, passing by the reflector pole on the mode scale all the way to the non-identity pole on the person scale, hence we can distinguish the characteristics of the figural narrative situation, which is the presence of a reflector where the presence of a narrator is zero and everything is available through the reflector, the latter leads to the conclusion that the narrative is told in the third person. The above quote articulates what Herman said about Stanzel's circle:

"Stanzel's circular representation has the advantage that the relationships between the various methods of narrative appear very clearly. The variance methods do not exist separately, but instead they grade into each other" (Herman, 2005, p.34-35).

1.5. Gerrard Genette Narrative Situation (focalization)

A distinction should be made between narrative voice and narrative perspective, where in narrative the latter maybe defined as the point of view adopted by the narrator, the way the representation of the story is influenced by the values, personality and position of the narrator, characters and other entities in the story world, which Gerard Genette called "Focalization" .

1.5.1. Focalization

In his Book “Narrative Discourse”, Genette first introduced the term focalization as an alternative to “point of view” where he stated that “to avoid the specifically visual connotation of the terms vision, field, and point of view, I will take up here the slightly more abstract term focalization” (Genette, 1980, p.189), so from the quote above Genette’s goal of replacing the terms was to crystallize, that the analysis of perspective structure should not be limited to visual, form a terminological level. And he also said that one also must "replace who sees?" With a broader question of "who perceives" (Genette, 1988,p.64). However, In his book “Narrative Discourse Revisited” Genette introduced another definition to the term focalization, and he based his definition this time on a different criteria, where he substitute the question “Who perceives?” with the question “What can the reader know?”.

So by focalization I certainly mean a restriction of “field”—actually that is, a selection of narrative information with respect to what was traditionally called omniscience. In pure fiction that term is, literally, absurd (the author has nothing to “know”, since he invents everything), and we would be better off replacing it with completeness of information—which, when supplied to a reader, makes him

“omniscient”. The instrument of this possible selection is a situated focus, a sort of information-conveying pipe that allows passage only of information that is authorized by the situation.(Genette, 1988,p.74).

In the latter quote, the definition of focalization is the transfer of information between the author and reader.

Genette distinguishes three typologies of focalization in his book “Narrative Discourse Revisited”, and it is based on the differentiation between a non- restricted and restricted regulation of information, which are Zero Focalization, Internal Focalization and lastly External Focalization.

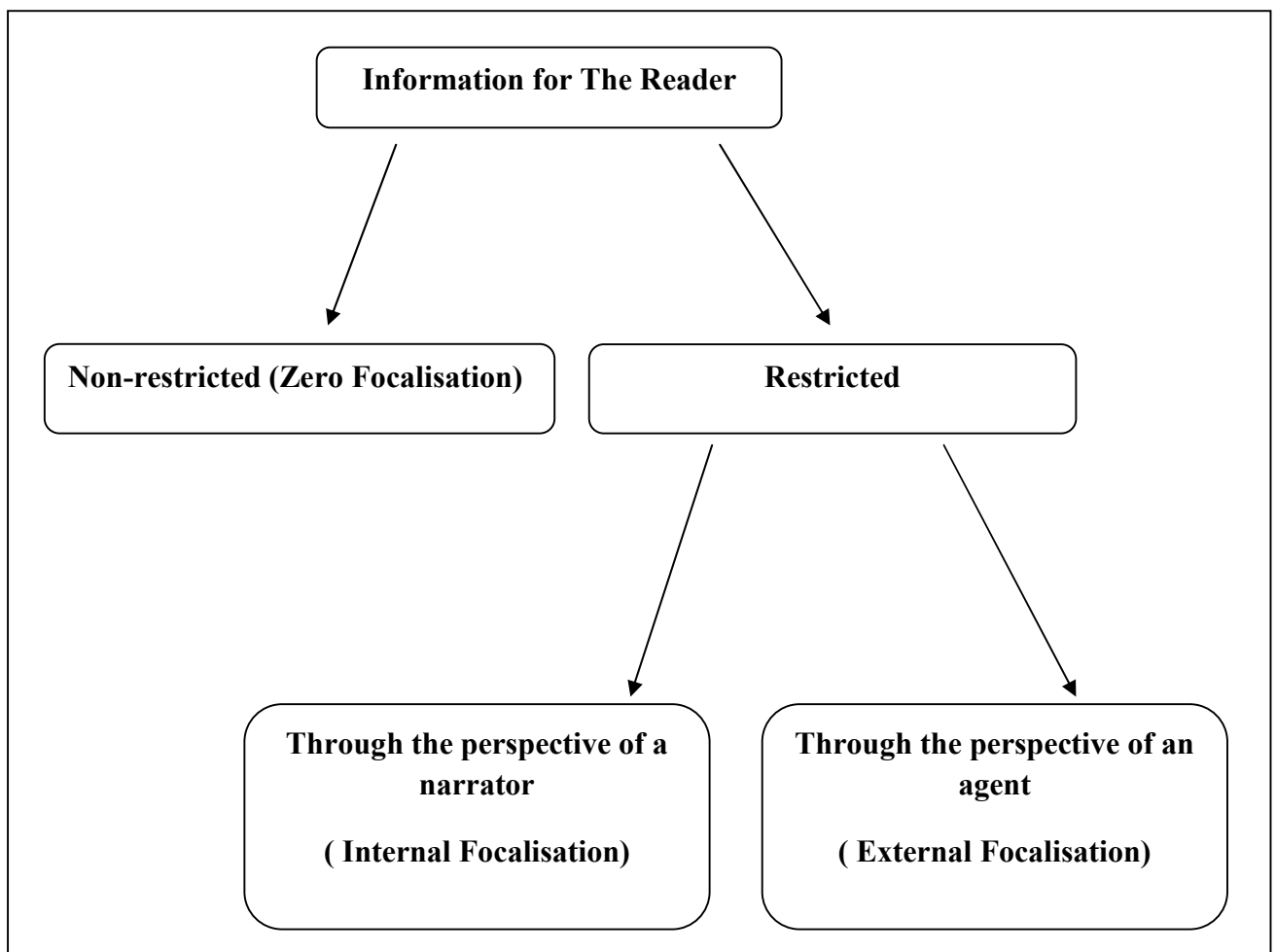


Figure 2 Types Of Focalization According to Genette (1988).

1.5.1.1 Zero Focalization

“Focalisation Zéro” or a non-focalized narrative, and which Todorov symbolized by the formula Narrator > character” (Genette, 197, p.189)

In the Zero focalization narrative situation, there is a narrative with an omniscient narrator, where the narrator knows more than the character in the story world, or in another words, s/he says more than any of the characters know, however the non focalized narrative is an authorial narrative, where according to Song, 2015: "authorial narrator's perspective is unlimited, including having access into the character's mind" as well as their thoughts and gestures.

1.5.1.2 Internal Focalization

Character- bound focalization “focalisation intern” or Internal focalization, is symbolized by the formula Narrator = character by Todorov (Genette, 197, p.189). In this narrative situation the narration is presented through the protagonist's consciousness, or through his/her thoughts, perception and cognition. In the internal focalization, the role of focalizing can transfer from one character into another but it is necessarily must be a character within the story world.

1.5.1.3 External focalization

“Focalisation externe”, non-character-bound focalization or external focalization is symbolized by the formula “Narrator < Character” by Todorov (Genette, 197, p.189). In this narrative situation, the story is told from the point of view of an external focalizer, who's view is within the story world but outside the characters', preventing any access into the conscious or inner working of the characters' minds. In another words, in this situations, the narrator knows less than the characters, s/he

follows the characters' gestures and actions from the outside, without having the ability to access their minds and guess their thoughts.

1.6. Unreliable Narrators

Since Wayne Booth's introduction of the concept of unreliable narrator in 1961 in *The Rhetoric of Fiction*, many studies were conducted to promote a critical re-examination of the unreliable narrator tradition understanding. According to Booth the narrator is considered unreliable when s/he speaks or acts without an accordance to the norms of the work and s/he is potentially deceptive. From Booth's definition the unreliable narrator is considered so, if his expressions and remarks convey perception, and value that diverge from those of the implied author.

For its reliance on the implied author, Booth's traditional definition of the unreliable narrator, has raised issues among cognitive and literary theorists, and one of them is Ansgar Nünning, who suggests that the technique of unreliable narration can be reinterpreted within a cognitive approach.

Unreliable develops in the process of reception, depending on the reader's interpretive strategies, for that reason, Booth proposes to cede the notion of the implied author for its inconvenient definition in support of a "reader-oriented" approach. Therefore, Nünning suggested a detailed list of textual signals whereby the reader can detect whether the narrator is reliable or unreliable .

The first signal, is that when the narrator is showing contradictions and conflicts in the narrative discourse, another sign is when there is a discrepancies between the narrator's statements and actions, contradiction between the narrator's description of his entity, and other characters to him/her, as well as contradiction between the

author's account of events and his/her explanation and interpretation of them. Furthermore an accumulation of direct addresses to the reader and conscious attempts to direct the reader's sympathy and more.

The unreliable narrator, is telling a story which is not completely accurate or credible due to problems with the narrator's mental state or maturity and some indicator to the narrator's unreliability can be found within the story, in an incomplete explanation of events, illogical information contradicting stories, memory gaps and sometimes in questions of the narrator's sanity.

1.7. Other Types of Speech Presentations

There are multiple choices available to an author so s/he can demonstrate a character's speech. These choices allow the author to provide and enrich the narration with several view points and perspectives.

Variation in speech presentation, enables the authors to mention and show how important a piece of speech can be. To present speech acts there are many choices one can choose from, such as direct and indirect speech, free direct speech and free indirect speech.

1.7.1. Direct Speech

A direct speech is expressed in a character's words that are direct without being refined or purified by a narrator manipulation. "DS" contains the actual words and grammatical structures which the character used in the original utterance, not those of the narrator". (Short,2005,p.1). Although the words a character uttered are expressed truthfully in direct speech without any modification in style or grammar, but the

narrator still has a slight influence on what is said by referring to the utterance with a reporting clause such as “she shouted” or “he said”.

1.7.2. Indirect Speech

In contrast with direct speech, indirect speech is to report the character's words and what was said in the author's own words, so instead of quoting what was said explicitly, the author expresses the content of the statement with his/her own. If s/he uses indirect speech s/he only imposes him/herself to what was stated, and as a consequence some of the words can be altered without altering its true claim. In the "IS", the utterance is reported in the past tense of verbs to align them with time of reporting.

The essential semantic difference between direct and indirect speech is that when one uses direct speech, s/he quotes the words used verbatim to report what has been said, whereas in indirect speech s/he uses his/her own words to report what has been said (Short, 2005).

1.7.3. Free Direct Speech

Free direct speech is often used to present the mental reaction of characters to what they see or experience it lacks reporting clause so that it enables the shift from narration to reporting. In free direct speech, the characters speak more immediately without a narrator or a connector (Short, 2005).

1.7.4. Free Indirect Speech

Free Indirect speech is similar to indirect speech in shifting tenses, but there is no reporting clause, though the tense and pronoun selection resemble those in indirect speech. Free Indirect speech occurs in the content of sentence of narrative report, and

its features are almost always the presence of third-person pronouns and past tense.

The categories of speech presentation with their formal marks As shown in Table 3

Table 3 Categories of Speech Presentation and Their Formal Markers

Categories of Speech Presentation	Formal Markers
Direct speech (DS).	<p>Presence of at least two clauses: a reporting and reported one</p> <p>Inverted commas (quotation marks) around the reported clause(s).</p> <p>Presence of first and second person pronouns.</p> <p>The tense of the verb in the reporting clause is usually the past.</p> <p>Any tense can be used in the reported clause depending on the necessary time reference of the proposition.</p>
Indirect speech (IS).	<p>The reporting clause becomes the main clause, and the reported clause becomes the dependent clause.</p> <p>No inverted commas (quotation marks) around the reported clause(s).</p> <p>The first and second person pronouns change to third person.</p> <p>The tense in the reported clause is the past tense.</p>
Free Direct Speech (FDS)	<p>FDS is the DS form without the quotation marks (though not always) and/or the reporting clause.</p> <p>The effect of FDS is that the narrator withdraws as intermediary.</p>
Free Indirect Speech (FIS)	<p>The reporting clause is omitted.</p> <p>The tense and pronoun selection are those associated with IS. But if the form of narration includes the Historical present, FIS is also in the present tense.</p> <p>Word order and sentence type may be preserved (inversion and use of auxiliaries in questions, ellipsis and interjections in exclamations, speaker's individual syntactic choices).</p>

Note. from

<http://stylistics.minb.de/index.php?c=Speech%20and%20Thought%20Presentation> (last accessed 28/04/2016).

1.7.5. The Narrative Report of Speech Act

When the author reports the manifestation of some speech act, the event is seen entirely from his/her perspectives. However, his/her interference seems to become less noticeable, s/he leaves the characters to talk on their own as the speech presentation moves from the more bound to the more free.

The possibility of a form which is more indirect than indirect speech is realized in sentences that merely report that speech act (or number of speech acts) has occurred but where the narrator does not have to commit himself entirely to giving the sense of what was said. (Leech and Short, 1981, p.259).

As shown in **Figure 03** Leech and Short explain the Cline of Interference in Report according to them :

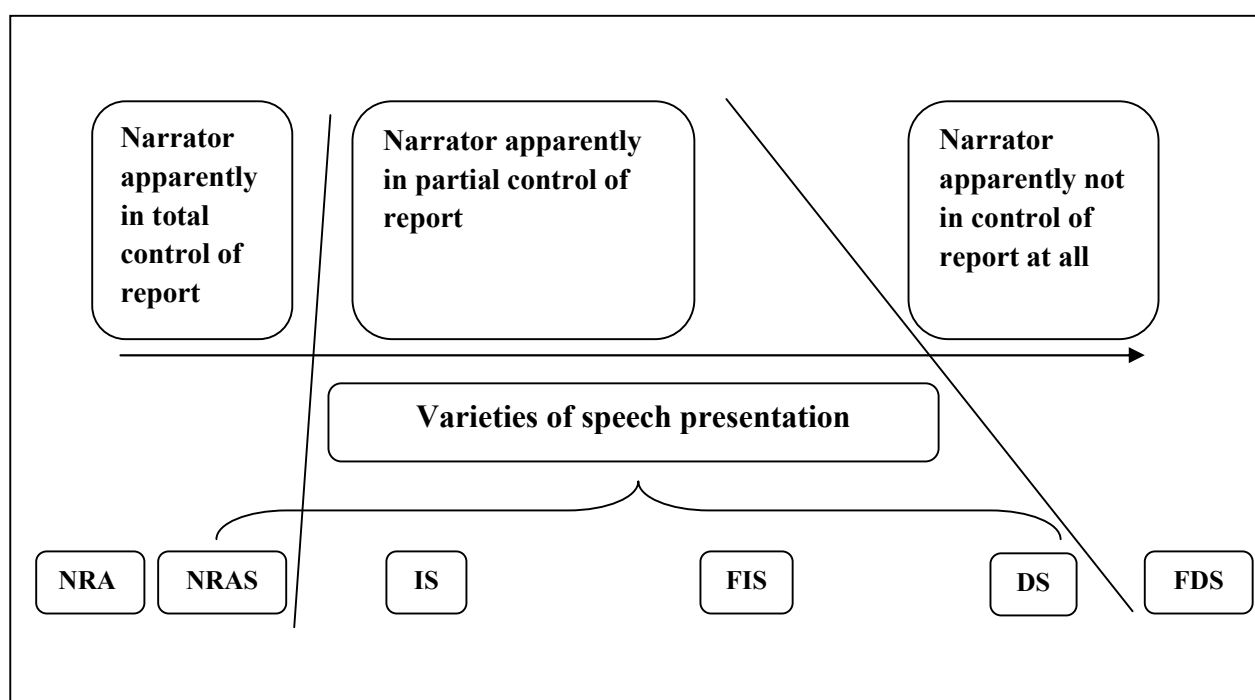


Figure 3 Cline of Interference in Report (Leech and Short, 1981, p.260).

Conclusion

This chapter was devoted to introduce the key terms such as: focalisation, narration speech presentaion, and narrators. As we have also provided a literature review of the principal concepts in Gerard Genette's narrative theory including:

Homodiegetic narrator, Heterodiegetic narrator, Internal and External Focalisation.

At the end, it is concluded that Genette's theory would be an influential device to approach the corpus in hand.

Chapter Two

The Investigation of Narrative

Voices in The Corpus

CHAPTER TWO: THE INVESTIGATION OF NARATIVE VOICES IN THE CORPUS

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Introduction

This chapter will be devoted to the analysis of the corpus under the light of Gerard Genette's narrative theory framework . The application of the latter theory is for the purpose of the interpretation of Toni Morrison's narrative technique : the use of multiple narrative voices in her novel *Home*. The application will expose the types of narrative voices, the purpose and effects behind the writer's use for such a technique in her novel, all along with the reader's reaction to it.

2.1.Methodology

Alternating narrative voices, is one of the narrative techniques which the reader of Toni Morrison's *Home* would encounter during his/her reading of the previous mentioned novel. Toni Morrison used this narrative technique for various purposes. In the attempt to disclose those purposes, some representative passages from the novel's chapters have been selected, in which the protagonist Frank Money is narrating from his narrative voice, and others where Morrison is the narrator with a different narrative voice.

In order to distinguish the types of narrative voices used in the corpus, Gerard Genette's narrative voice typology will be the framework used in the analysis, then through this distinction, the analysis will move forward to disclose the purpose and effect behind the significant use of such technique.

By the end of this chapter, there will be to some extent a confirmation, modification, or rejection of the previously stated hypotheses.

2.2 Narrative voices

Toni Morrison's novel *Home* tells the story of Frank Money. A Korean war veteran returning home to pre-civil right era America. The novel depicts Franks' physical journey home, and also his mental journey to recover from his post traumatic disorder.

Frank's journey begins with his escape from a hospital, after he received an anonymous letter telling him that his sister is on extreme danger and needs saving "visualizing a blank sheet of paper drove his mind to the letter he had gotten, the one that closed his throat" come fast. She be dead if you tarry".(Home, 2012, p.15)

The narration of the novel is divided in parallel between two narrative voices, one where the narrator is absent from the story she tells, and the other is a character in the story he tells. Here according to Gerard Genette's distinction, Toni Morrison is narrating from a heterodiegetic narrative voice while Frank is adopting a homodiegetic narrative voice, and to be more precise an autodiegetic narrative voice, since he is the protagonist of the story he is telling.

2.2.1.Frank Money's Autodiegetic Narrative Voice

Frank is an eyewitness – autodiegetic participant- main narrator of *Home* an 'I' narrator who speaks from his subjective position. Since Frank is a subjective narrator he is unreliable, tries to convince the reader of his views, though he tends to lie in multiple occasions in order to hide his shame and guilt.

Frank's narrative style is different from Toni's; he uses colloquial language , and shorter sentences most of the time, also uses contracted forms and his chapters are smaller than Toni's. He also keeps interfering with the heterodiegetic voice narration

and admonishes the author, that she cannot capture his experience, this engages the reader's attention and can in some way characterizes him as a nagging, angry and maybe even a violent figure. The passage below illustrates part of Frank's narrative voice in the novel:

you never lived there so you don't know what it was like. Any kid who had a mind would lose it. [...] I don't miss anything about the place except the stars. Only my sister in trouble could force me to even think about going in that direction. Don't point me as some enthusiastic hero. I had to go but I dreaded it. (Home, 2012, p.138-139)

Since Frank is the protagonist of the story he plays a major part in it. Through his narrative voice, beside the interaction with Toni's heterodiegetic voice, he recalls events from his memory, events that happened over two decades, but he still remembering them as a part of a painful childhood he lived.

2.2.2. Toni Morrison's Heterodiegetic Narrative Voice

Toni is an observer heterodiegetic main narrator of *Home*, who is outside the world of the story she narrates. Toni is an objective omniscient narrator that knows about not only every aspect of the story, but also what is going inside her characters' mind.

Toni's narrative style is different from Frank's; she uses more long sophisticated phrases, dialog, Free direct and indirect speech, and her chapter are longer than Frank's.

Since Toni's heterodiegetic narrative voice is an observer outside the story world, she represents the epic journey of the protagonist Frank Money of saving his sister Cee's and the process of healing from his trauma, in which with the story's events start to unfold, it will become obvious to the reader that Frank suffers from mental illness due to his violent behavior and thoughts. The following passage illustrates part of Toni's heterodiegetic narrative voice in the novel:

The thrill that came with each blow was wonderful familiar. Unable to stop or unwilling to, Frank kept going even though the big man was unconscious [...]. Frank wondered at the excitement, the wild joy the fight had given him. [...] this violence was personal in its delight. Good, he thought. He might need that thrill to claim his sister (Home, 2012, p.169-171).

In this passage, Toni describes a scene where Frank had a fight, and he brutally beat an unconscious man just for the thrill he got from throwing the punches. This incident pictures for the reader how violent and unstable Frank is, and how much rage he carries inside him.

2.2.3.Heterodiegetic vs Autodiegetic

The combination and alternation between the two narrative voices in *Home* permits the continual dialogue between Toni as a heterodiegetic narrator and Frank as a autodiegetic narrator, which create a sort of personal dialogue between them “since you are set on telling my story” (Home, 2012, p.13)

The fact that Frank's autodiegetic narrative voice being an unreliable narrator build a negative image on the reader's mind, but with the presence of Toni's

heterodiegetic narration she explains to the reader why does Frank act this way. This combination and alternation actually attracts the reader's empathy.

According to Keen (2007) the alternation between the homodiegetic narrator and heterodiegetic narrator can problematize each other's aims for empathy, since for her/him, the autodiegetic narrator brings the reader closer to the character and target his empathy through identification with character. But with Toni and Frank it is different, the reader can notice that narrator Frank does not accept the heterodiegetic narration and the fact that narrator Frank does not recognize the character Frank in the heterodiegetic narration, this disagreement and conflicts create a confusion to the reader whether to empathize with a troubled person or just feel pity for an unstable traumatized war veteran.

In the novel, the repetition of events is noticeable through both the heterodiegetic narrative voice and the autodiegetic one, which only confirms how much Frank is ignorant to his own condition. The below illustration is one of these events.

Heterodiegetic Narration (Toni)

He will beat her when they get home, thought Frank. And who wouldn't? it's a thing to be publicly humiliated. A man could move on from that. What was intolerable was the witness of a woman, a wife couldn't protect him either, as the rock in her face proved she would have to pay for a broken nose. Over and over again (Home, 2012, p.48-49).

This incident happened outside a coffee shop when the owner and the customers kicked a husband out and beat him, then his wife went to help him, but her

nose was broken by a rock she got thrown in her face. This couple were passengers with Frank in the same train.

As the heterodiegetic narrator recount the incident, Frank thinks that the husband will beat his wife when they will get home for the humiliation he felt, not only for being weak and defenseless but also for his failure in protecting his wife.

These violent thoughts portray for the reader how much Frank's trauma disturbs him. In his own analysis to the incident, the wife resembles his own inability and failure in protecting his sister and his friends Mick and Stuff, who died in the Korean war, he feels shame, weak and needs to be punished over and over. Through this heterodiegetic depiction of Frank's thoughts and feeling, the reader will somehow understands and realizes that Frank suppresses his guilt by placing the responsibility on the victims of traumatic events, as the wife with broken nose in the latter illustration.

Autodiegetic Narration (Frank)

Earlier you wrote about how sure I was that the beat-up man on the train to Chicago would turn around then they got home wife who tried to help him. Not true. I didn't think any such thing. What I thought was that he was proud of her but didn't want to show how proud he was to the other men on the train. I didn't think you know much about love. Or me (Home, 2012, p.118).

Through the above passage Frank tries to defend himself and stand up to what he sees as allegations and wrong portrayal of his person. Here the reader can see how Frank feels offended by the way the heterodiegetic narrator portrays him, in addition to the fact that the reader will raises awareness of how little does Frank knows about

his own emotions, thoughts and feelings, and the actual reason behind them, which makes the reader bare a supportive emotions about Frank's own ignorance.

However when the reader tries to exchanges place with Frank so s/he will get a better understanding, s/he will definitely feel pain and discomfort, but these feelings will be incomparable with Frank's, since Frank cannot understand the seriousness of his condition and that is related to his ignorance of his mental state, therefore the reader will be left with unsettled emotions of pity and empathy.

2.3. Narrative Distancing

2.3.1. Structure of the Novel

The reader of *Home* can notice the distance between the two narrators i.e. the heterodiegetic and the autodiegetic narrator through the structure of the novel. The two narrators narrate in different font, where the autodiegetic narrator uses the Italic and the heterodiegetic uses the normal straight font. In other point the reader of the novel can notice the physical division of the narration, in which each narrative voice occupies specific chapters in the novel's structure.

2.3.2. Distance Between Narrators

Even though the narrators are separated through the structure but they are in fact in a continual interaction, and the reader can notice this throughout Frank's direct interaction with the heterodiegetic narrator in several occasions, and also Frank's knowledge about Toni's portrayal of him can only be explained as a sort of communication between them.

The presence of the heterodiegetic narrator helps the autodiegetic narrator to come to terms with his traumatic memories. The heterodiegetic narrator stimulates

Frank's memories to come back, through the narration of events from his past, these stimulus can work as hints to trigger the lost, or better to say, the repressed memories. Therefore the heterodiegetic narrator through his distant aid, is preparing Frank the autodiegetic narrator to embrace his feelings and to release his heavy burden, this phase from another perspective will help both narrative voices to come closer despite the physical distancing between the narration. The accompanying passages will illustrate the help and its consequences on both Frank and the reader:

Heterodiegetic Narration (Toni)

I didn't feel anything at first when miss Ethel told me, but now I think about it all the time. It's like there's a baby girl down there waiting to be born. She's somewhere close by in the air, in this house, and she picked me to be born to (Home, 2012, p.221).

In this passage Cee was telling Frank how she felt after Miss Ethel told her that she cannot have kids, and that she is feeling that there is a girl somewhere waiting for her to be her mother. This passage was a push for Frank to come forward with the truth and, in the same time a preparation for the reader about the upcoming events.

Autodiegetic Narration (Frank)

*I have to say something to you right now. I lied to you I lied to me,
I hide it from you because I hid it from me. [...] Cee told me about
seeing a baby girl smile all through the house, in the air, the clouds
it hit me. Maybe that little girl wasn't waiting to be born to her.
Maybe it was already dead waiting for me to step up and say how. I
shot the Korean girl in her face.*

I am the one she touched.

I am the one who saw her smile.

I am the one she said 'yum - yum' to.

I am the one she aroused (Home, 2012, p.225-226).

Finally Frank came closer to the heterodiegetic narrator and he confessed to killing the Korean girl. He finally admits the murder after he claimed that someone else killed her, where he referred to himself as 'He' when he says "She smiled, reaches for the soldier's crotch, I think 'He' felt tempted and that is what he had to kill. Yum Yum" (Home, 2012, p.159-160).

Through his confession Frank keep repeating 'I' seems to sink in his mind as he speaks. With each sentence the burden he kept carrying inside for a while is vanishing and he is finally able to see his self-denial and accept his feelings "A little child. A wee little girl, I didn't have to, better should die [...] she took me to a place I didn't know was in me?" (Home, 2012, p.226).

This moment of clarity for Frank helps him to partially recover, admitting his crime and embracing his guilt, it closes the distance between the reader and protagonist, hence the heterodiegetic narrator allows the autodiegetic narrator to confess his crime with his own narrative voice helps him comes along way in the process of healing. Therefore, the reader can finally understand and empathize with Frank.

2.4. Focalisation

Folcalisation is the perspective from which the reader can experience the narrative being told, so instead of asking 'who speaks' the reader asks 'who sees or

perceive' the French narrative theorist Gerard Genette introduced this term in order to refer to the perspective through which the story is presented.

In her novel *Home* Toni Morrison uses multiple focalizers in telling the events i.e. the story is told by multiple perspectives, and this technique allows the reader to interpret the story from more than one perspective.

Through the analysis of the novel the reader can distinguish Frank's perspective, Cee's Lilly's and Toni's. The passages below will illustrate each one of them:

2.4.1. Toni's Zero Folcalisation

A mean grandmother is one of the worst things a girl could have [...] ,Mama and Pap worked from before sunrise until dark, they never knew that Miss Lenore poured water instead of milk over the shredded wheat Cee and her brother ate for breakfast. Nor that when they stripes and welts on their legs they were continued to lie, to say they got them by playing out by the stream where brambles and huckleberry thorns grew. Even their grandfather Salem was silent(Home, 2012, p.73)

In this passage from Toni's perspective the reader will live through Toni's focalization the suffering that the two kids had to endure from their grandmother. According to Toni's perspective Lenore is the worst grandmother, and so is Salem the grandfather for keeping silent while witnessing all this mistreatment to his grandchildren.

Through this perspective which portrays the children traumatic childhood, where a closer figure to a mother, a person who supposed to be protective and affectionate,

but instead more closely to a fairytale wicked witch, Toni is providing the reader with what she see's and perceive, so that s/he will process it and try to see what she see's and perceive.

Since Toni is a zero focalizer, her knowledge and information are non-restricted according to Genette, hence the information that the reader receives will be too. Therefore Toni tempts to attract the readers empathy toward the two little children ,for whom what it should be a safe haven and a home is mostly like a prison, through the details of their traumas.

He spent a sleepless night churning and entangled in thoughts relentless and troubling. How her had covered his guilt and shame with big time mourning for his dead buddies Day and night he had held on to that suffering because it let him off the hook, kept the Korean child hidden. Now the hook was deep inside his chest and nothing would dislodge it. The best he could hope for was time to work it loose (Home, 2012, p.228-229).

In this passage from Toni's Zero focalization, she describes for the reader how much suffering, pain, guilt and shame that Frank is carrying inside, for both the fact that he was incapacitated in protecting his friends during the Korean War and that he shot a little girl in the face and killed her.

This portrayal comes after Frank confession, and the aim of it is to clarify to the reader that Frank is not a cold blooded murderer, he is still carrying the guilt inside him and it will not go off easily. Here Toni once again through her non-restricted perspective is flooding the reader with detailed information, for what is another

indication from Toni, so she can elicit the reader's empathy where s/he will understand the situation and empathize with Frank.

2.4.2. Frank From Multiple Focalisation

Throughout the novel, the reader can notice that Frank Money had interaction with different other characters in the novel. Each character can see Frank differently, due to Frank's behavior and actions, and also to how much does that character understand Frank. Therefore Frank is being presented to the reader from different perspectives.

2.4.2.1. Cee Vs Lilly's Internal Focalization

The reader of *Home* can notice that Frank's personality is interpreted differently from one character to another. Here the reader at first glance will be confused "who's telling the truth" is Frank a bad person or a war hero and a protective brother?

Lilly's Internal Focalization

Living with Frank had been glorious at first, [...] she had begun to feel annoyance rather than alarm, [...]. The times when it was as good as at the beginning [...] had become memories she was less and less inclined to dredge up. [...] it infuriated Lilly that shared none of her enthusiasm for achieving that goal. In fact he seemed to have no goal at all [...] she thought the war still haunted him. So, whether annoyed or alarmed [...] how could he change quickly? Laughing one second, terrified the Next? Was same violent in him that could be directed toward her? He had moods, of course but was never argumentative or the least threatening. [...] minus the burden of shouldering a tilled man [...] if Frank's Money empathy space real money glittered who could mistake a sign that clear? Not Lillian Florence Jones (Home, 2012, p.126-136).

Through this passage Lilly sees Frank as a burden a 'tilted man', she cannot come to terms with Frank's behavior even though she knows the intensity of war trauma on him, and how it drove him towards such actions, in addition to that she thinks that Frank does not share her goals or for a fact that he does not have any goals at all.

The lack of understanding and compassion of Lilly's toward Frank will trigger the reader's empathy, since the reader knows what is really effecting Frank, all the traumas both of the war and childhood, as well as his ignorance of his mental state and emotions. The reader will compassion with Frank who's psychological and mental issue prevented him from finding peace with the woman he thought she is his true love, beside his responsibilities towards his sister. The reader's empathy for Frank will build up since s/he will try to place him/herself in Frank's situation, a traumatized misunderstood, protective brother.

Cee's Internal Focalization

More than anything she wanted desperately to talk to her brother.
[...] she knew that if she could see him, tell him, he would not laugh other, quarrel, or condemn her. He would, as always, protect from a bad situation [...] Cee felt her heart breaking. If Frank were there he would once more touch the top of her head with four fingers, or stroke her nape with his thumb. Don't cry, said the fingers; the welts will disappear. Don't cry; mama is tired; she didn't mean it. Don't cry, don't cry girl, I'm right here (Home, 2012, p.85-90).

In this passage Cee portrays how Frank watches over her, how he is dedicated to protect her, and how much she is in need to his care and comfort. These protective emotions of Frank toward his sister will raise the reader's empathy because of the sibling's bond, beyond all the traumas suffering and bad luck, their love for each other will forever makes them strong, a beautiful tight relationship and unconditional love for each other, the reader will give his empathy to these souls, that beside everything they endure, their devotion for each other, eventually, cured and saved them.

2.4.3. Frank's Internal Focalization

Mama was pregnant when we walked out of Bandera country, Texas. [...] Mama cried, but the baby she carried was more important than kettles. [...] the sole of my shoe flapped until Pap tied it up with his own shoelace. [...] Talk about tired. Talk about hungry. I have eaten trash in jail, Korean hospitals, at table, and from certain garbage cans. Nothing, however, compares to the leftovers at food pantries. [...] you don't know what heat is until you cross the border from Texas to Louisiana in the summer. You can't come up with words that catch it. Trees give up. Turtles cook in their shells. Describe that if you know how (Home, 2012, p.73).

In this passage, Frank the adult recalls his toddler's figure sufferance, when they were forced to leave their home into an unknown destination in the middle of the summer leaving behind everything's they owned, which as he describes broke his mother's heart. Beside this, he had to eat leftover and walk with a ripped shoes across the border under the heat of midsummer sun, which according to him would cook turtles inside their shells.

All this unbearable sufferance that a pregnant woman and a toddler had to endure, will leave the reader with nothing except a broken heart, a river of emotions. The reader will definitely empathize with this family's misery all the unpleasant event that Frank recounts will make the reader share those feelings and be able to place his/her self in their position, so s/he will be able to experience that sufferance. However at the end all what the reader can give Frank and his family is his total empathy with them.

Conclusion

This chapter was devoted to an attempt to apply Gerard Genette's narratology theory to approach Toni Morrison's novel *Home*, more specifically one of the narrative techniques which is the use of multiple narrative voices.

The alternation of narrative voices kept both the narrators in a continual dialogue, that allowed the reader to understand that the protagonist is unaware of his mental problems and his feelings in general, hence made the reader empathize with him, for what he suffers. In another point, the alternation of the narrative voice made it possible for the heterodiegetic narrator to pass clues for the autodiegetic narrator so he will come to terms with his trauma and guilt, and helps him to confess to the murder he committed so that he can finally realize his feeling and the reactions behind them, what in the end help him to come along way in the process of healing.

Gerard Genette's narratology theory is a suitable tool which helped to approach the corpus and distinguish the narrative voices used in it; the heterodiegetic narrator and the autodiegetic one, also it helped with extracting more than one focalisation (perspective) that lead to better understanding of the novel. It allowed to determine the writer's intentions behind the use of a such technique, as well as to show the impact of that alternation on the reader's thoughts and emotions.

Chapter Three

Pedagogical Implications

CHAPTER THREE: PEDAGOGICAL IMPLICATIONS

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Introduction

The word narrate comes from the Latin word "gnoslere"², to know. A narration is an act of telling a story, event or an incident, in a some kind of a chronological order . For a fact it enables the narrator to share a story .

Stories or narratives have been shared in every culture as a mean of culture preservation, entertainment, instilling morals and education. Educators know for a fact that the learners academic success can be contributed to the art. As a learning tool narration can encourage learners to explore their unique expressiveness and elevates a leaner's ability to communicate thoughts and feeling in an articulated manner, on the other hand the ability to analyze others narrative and explore their unique method and style in presenting ones experience or feelings. Therefore the educator can use these interests to help the learners meet most of the curriculums standers associated with narration and narrative techniques.

This chapter articulates the transfer of the research's findings into pedagogical classroom context so as they will eventually serve and meet the EFL learner's needs . For this purpose , this chapter propose a collection of activities that are meant to target students of literature of an average level.

3.1.Activity One : Think, Pair, Share

This is a warm up activity : its aim is to introduce the term narration and narrator to the students. Through this activity the students reflect on questions and figures for one or two minutes, noting factors, ideas, strategies and so on.

By the end of the specified time period, students will turn to pairs and work together to formulate a response or provide an overview of the information. Then

² <http://www.yourdictionary.com/narrate> (last accessed 29/042016).

share their knowledge with their classmates in a discussion around the narrator types, lead by the teacher.

In order for the teacher to facilitate the discussion he will propose some questions as an introduction to the topic, and also to make it possible for the subsequent activities to proceed smoothly. Throughout this activity the students will learn that there is three different ways to tell a story using different pronouns.

Examine the following figures and answer the questions below.

- 1- What is the man in **figure 04** doing?
- 2- In **figure 05** each person is speaking about a specific person, who?
- 3- Which pronouns are used in each person's speech?
- 4- Which pronouns do you prefer to use in your writing?



Figure4 Once Upon a Time adopted from:

<http://www.afb.org/talkingbook/tbmediaviewer.asp?FrameID=163>



Figure 5 Narrators

3.2.Activity Two : who are you? / who is telling the story?

After the topic introduction in the warm up activity and the discussion about narrator types. Here in this activity the teacher will seek the students gained knowledge whereby, he will use it to familiarize the students with the different types of narrators.

First, the students will be given a simple exercise in which they will be asked to match definitions with their appropriate term, after that the teacher will provide them with a set of passages, and asks them to choose the appropriate narrator for each one. In this way the students will be able to apply their pervious knowledge about types of narrators so it will be easy to deduce the differences between each type.

At the end of this activity the teacher along with the students will summarize all the information in a completed chart characterizing each type of narrator along with a simple definition in **figure 06**

1- Match the definitions to the terms.

When narrator tells the story of “he” or “she”	First-Person
When the story is narrated from the perspective of “I”	Second-Person
When the narrator tells the story of “you”	Third-Person

2- Read each text and determine the appropriate narrator.

a- How to properly clean your disc: First you buy a CD buffer from your neighborhood game store. If you want to clean your CD for free instead get a soft cloth. Use alcohol or window cleaner and wipe up and down.

b- "which shade of lipstick do you prefer" I asked my friend Lilly. I always like to pick my makeup with my friends.

c- Emily was packing her back bag in a rush so she will get to school early. She was so excited because she was going in a field trip.

d-"I do not want to put my hat on", cried Tommy. Tommy's mother kept insisting on him to put it on, because the sun is so hot outside.

e- To make a French toast: You will melt the butter in the pan and stir with spatula. then, you

will beat the eggs , after that, lay the bread on both sides in the eggs. Lastly, sit the bread on top of the butter for 30 seconds and then turn over.

f- When i went for a walk, I noticed a girl crying on the street, I took a closer look and saw it was my friend. I went closer by her side and asked her what was wrong. "family problems" she said. I told her to call me whenever she felt the need to talk

about it.

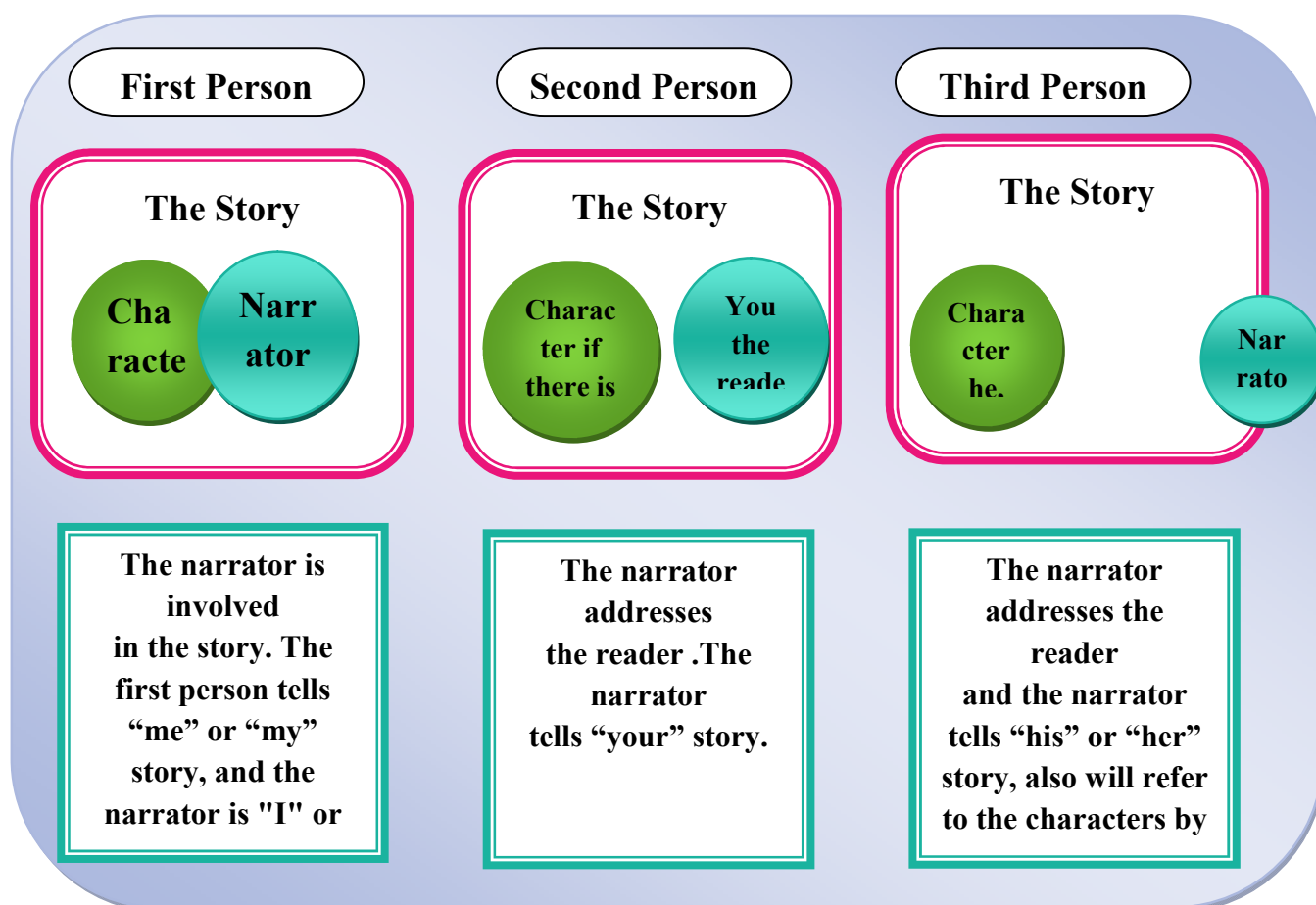


Figure 6 A chart identifying each narrator's type with its main characteristics.

3.3. Activity Three: Read and choose!

At this phase, the students are more comfortable with the different types of narrators, and they are already familiar with the rules of their usage. In the current activity, the teacher dispense a table where there will be a several short extracts from different literary works in opposition to the three types of narrators. Here the students have to choose the right type of narrator for each passage after reading them carefully and answer by putting a cross in the relevant column.

The objective of this activity is to transfer the students gained knowledge, from the previous activities, from simple everyday sentences into literary selected passages.

* List of narrator types abbreviation in the table

FPN: First-Person Narrator.

SPN: Second-Person Narrator.

TPN: Third-Person Narrator.

The passages	FPN	SPN	TPN
"And we scrounged. Next to survival, scrounge was probably the most important word in our new vocabulary. We found a store that was throwing out water-damaged mattresses". (Hughes, 1993, p.23).			
"At the pizza place, Tony the baker was getting the pizzas ready for baking. He flattened out a ball of dough into a large pancake and tossed it in the air". (Rey, 2010, p.4).			
"If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them." (Thoreau, n.d.)			
"My fellow Americans, ask not what your country can do for you, ask what you can do for your country." (Kennedy, 1961).			
"It was times like these when I thought my father, who hated guns and had never been to any wars, was the bravest man who ever lived." (Lee, 1960, p.100)			
"He is just what a young man ought to be," said she, "sensible, good humoured, lively; and I never saw such happy manners! -- so much ease, with such perfect good breeding!" (Austen, 1853, p.11)			
"You must be the change you wish to see in the world."(Gandhi, n.d.)			
"I could not unlove him now, merely because I found that he had ceased to notice me."(Brontë, 1847, p.176).			

3.4.Activity Four: Who Speaks?

In this activity, the teacher will introduce to the students a new distinction between narrative voices. The aim of this activity is to examine narrative voices following Gerard Genette's distinctions.

The students will be given a set of everyday English sentences containing the three types of narrative voices. From which they have to extract the features for using each one. After that obtain a completed chart that summarizes the cases as in **figure 07**.

First the student will be given three different words to find their meanings as an introduction to the activity, then the teacher might ask students to read the sentences below, in order to pay special attention to the differences and to open a discussion around narrative voices.

a- Read the below words and find the closest equivalent to their meaning .

Homo	Hetero	Auto
------	--------	------

b-The questions below will help to introduce the topic.

- 1- Examine the following sentences.
- 2- What do you notice about the narrator?
- 3- Does the narrator somehow includes himself in the story?
- 4- Can you feel that narrator knows all about the story?

b- Read the following sentences carefully, then decide which narrator voice is dominant.

1- Last night I watched the movie *Deadpool* with my friends. shortly after it ended we had a disagreement about it, for me the movies was hilarious and amusing, but my friend Bella thought that they ruined the usual super hero image by all the violence and rudeness.

2- Marlin felt a discomfort in the center of her chest, which last for more than a few minutes, it felt like squeezing, she could not understand what is wrong with her. In a short time the pain extended to her upper body. Marlin unfortunately was having a heart attack symptoms but she did not know it.

e- A completed chart that summarizes Gerard Genette's narrative voices.

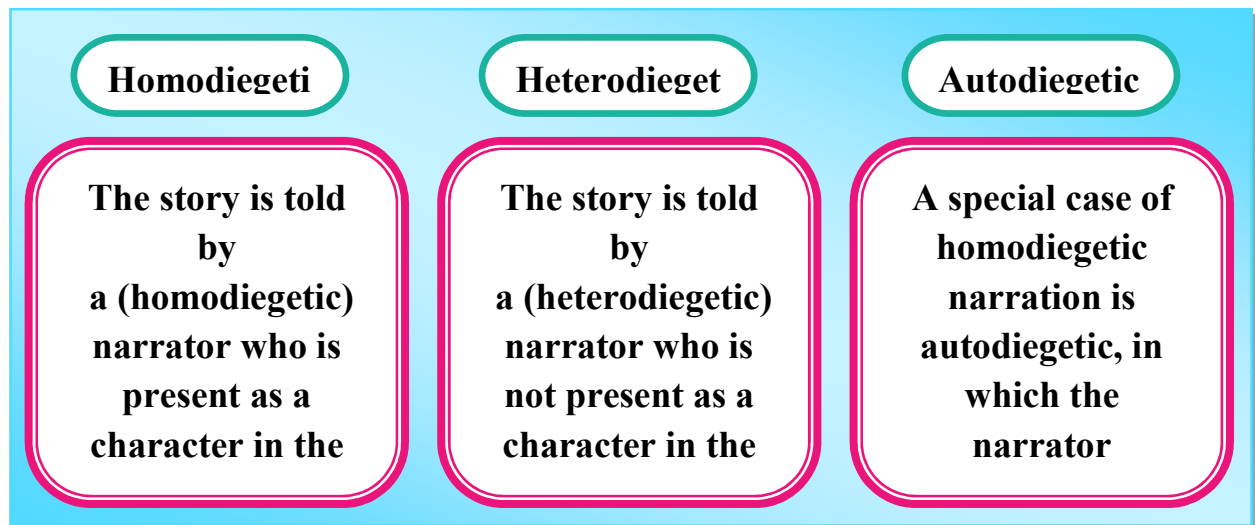


Figure 7 Gerard Genette's narrative voices.

3.5.Activity Five: Read and Select!

This activity is much similar to the activity number three, whereby the teacher will work on transferring the students' knowledge about Genette's narrators, and it's application, from everyday sentences into more sophisticated literary passages.

In this activity the teacher will give the students a handout in which there will be several passages from different literary works, and they will be asked to choose whether they are narrated by a Homodiegetic narrator or by a Heterodiegetic narrator. The answer will be by putting a circle on the right answer and then to justify their choice.

At this point the students are already familiar with the terms and able to distinguish between them, and their rules of usage.

*** Read the following passages, then put a CIRCLE around the appropriate narrator's type, and justify your answer:**

a- “We had two bags of grass, seventy-five pellets of mescaline, five sheets of high powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers... and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls. Not that we needed all that for the trip, but once you get locked into a serious drug collection, the tendency is to push it as far as you can.”(Thompson, 1998).

1- Homodiegetic.

2- Heterodiegetic.

b- “He smiled understandingly-much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. It faced--or seemed to face--the whole eternal world for an instant, and then concentrated on you with an irresistible prejudice in your favor. (Fitzgerald, 1925).

1- Homodiegetic.

2- Heterodiegetic.

c- “Some things you forget. Other things you never do. But it's not. Places, places are still there. If a house burns down, it's gone, but the place--the picture of it--stays, and not just in my memory, but out there, in the world. What I remember is a picture floating around out there outside my head. I mean, even if I don't think if, even if I die, the picture of what I did, or knew, or saw is still out there. Right in the place where it happened.” (Morrison, 1987).

1- Homodiegetic.

2- Heterodiegetic.

d- “In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since. "Whenever you feel like criticizing any one," he told me, "just remember that all the

people in this world haven't had the advantages that you've had" (Fitzgerald, 1925).

1- Homodiegetic.

2- Heterodiegetic.

3.6. Activity Six: Is It Possible?

From the previous activities the students are familiar with Genette's narrative voices and narrators in general. The aim of this activity is to help the student bear in mind the possibility of finding more than one narrative voice in the same corpus, taking into consideration the fact that some authors tend to alternate between narrative voices for different effects they seek in their work.

The teacher will provide the students with an extract from a literary work, where the author used more than one narrative voice. The students will be given a specific period of time to read the passage, and notice what is odd about it.

After that the teacher might ask some questions to be debated in order to open a discussion around the case in hand. At the end the students with guidance of their teacher, will be asked to propose some aims behind such use of technique according to them.

The text

I have to say something to you right now. I have to tell you the truth. I lied to you and I lied to me. I hid it from you because I hid it from me.[...] I shot the Korean girl in her face. I am the one she touched. I am the one who saw her smile. I am the one She said "Yum-Yum" to.

I am the one she aroused. A child. A wee little girl. I didn't think. I didn't have to. Better she should die. [...]. He spent a sleepless night, churning and entangled in thoughts relentless and troubling.

How he had covered his guilt and shame with big-time mourning for his dead buddies. Day and night he had held on to that suffering because it let him off the hook, kept the Korean child hidden".

(Toni Morrison, Home).

*** Read the passage above carefully, then try to answer the following questions**

- 1- Determine which narrative voice did the author used?
- 2- Is the narrative voice used in the first paragraph is the same in the second?
- 3- Are both paragraphs in a coherence?
- 4- What effect did this alternation bring the text in terms of meaning?

3.7.Activity Seven: Who sees?

The target behind this activity is to draw the students' attention to focalisation, in order to avoid the confusion between the usage of the term "point of view" which often used to denote narrative voice as well.

The students will learn that Gerard Genette has introduced the term "focalisation" in order to distinguish between (who speaks?) narrative voice and (who sees?) perspective.

In this activity the students will be given a set of extract from literary works, where they will be asked to read them and pay a special attention to perspective, then to deduce who's perspective is dominant in each passage. By the end of this activity, the students with the aid of the teacher will obtain a complete chart that summarizes Genette's focalisation as in **figure 08**.

*** Read the below passages carefully then identify who's perspective they present.**

a- "Mrs. Bagnet is not at all an ill-looking woman. Rather large-boned, a little coarse in the grain, and freckled by the sun and wind which have tanned her hair upon the forehead, but healthy, wholesome, and bright-eyed. A strong, busy, active, honest-faced woman of from forty-five to fifty. Clean, hardy, and so economically dressed (though substantially) that the only article of ornament of which she stands possessed appear's to be her wedding-ring, around which her finger has grown to be so large since it was put on that it will never come off again until it shall mingle with Mrs. Bagnet's dust." (Charles Dickens, *Bleak House*) .

b- "It would certainly have been hard to see what injury could arise to her from the visit she presently paid to Mr Osmond's hill-top. Nothing could have been more charming than this occasion--a soft afternoon in the full maturity of the Tuscan spring. The companions drove out of the Roman Gate, beneath the enormous blank superstructure which crowns the fine clear arch of that portal and makes it nakedly impressive, and wound between high-walled lanes into which the wealth of blossoming orchards overdrooped and flung a fragrance, until they reached the small superurban piazza, of crooked shape, where the long brown wall of the villa occupied in part by Mr Osmond formed a principal, or at least a very imposing, object. Isabel went with her friend through a wide, high court, where a clear shadow rested below and a pair of light-arched galleries, facing each other above, caught the upper sunshine upon their slim columns and the flowering plants in which they were dressed. There was something grave and strong in the place; it looked somehow as if, once you were in, you would need an act of energy to get out. For Isabel, however, there was of course as yet no thought of getting out, but only of advancing." (Henry James, *The Portrait of a Lady*).

c- "Gerald Middleton was a man of mildly but persistently depressive temperament. Such men are not at their best at breakfast, nor is the week before Christmas their happiest time. [...] The prospect of speaking to his wife on the telephone and, even more, of the family Christmas party greatly heightened his depression. He decided not to open his letters until he had read the news. It was an unwise decision: the optimistic presentation of decidedly bad news on the front page turned his passive gloom into active irritation".(Angus Wilson, *Anglo-Saxon Attitudes*).

* **Complete cart that summarizes Genette's focalisation.**

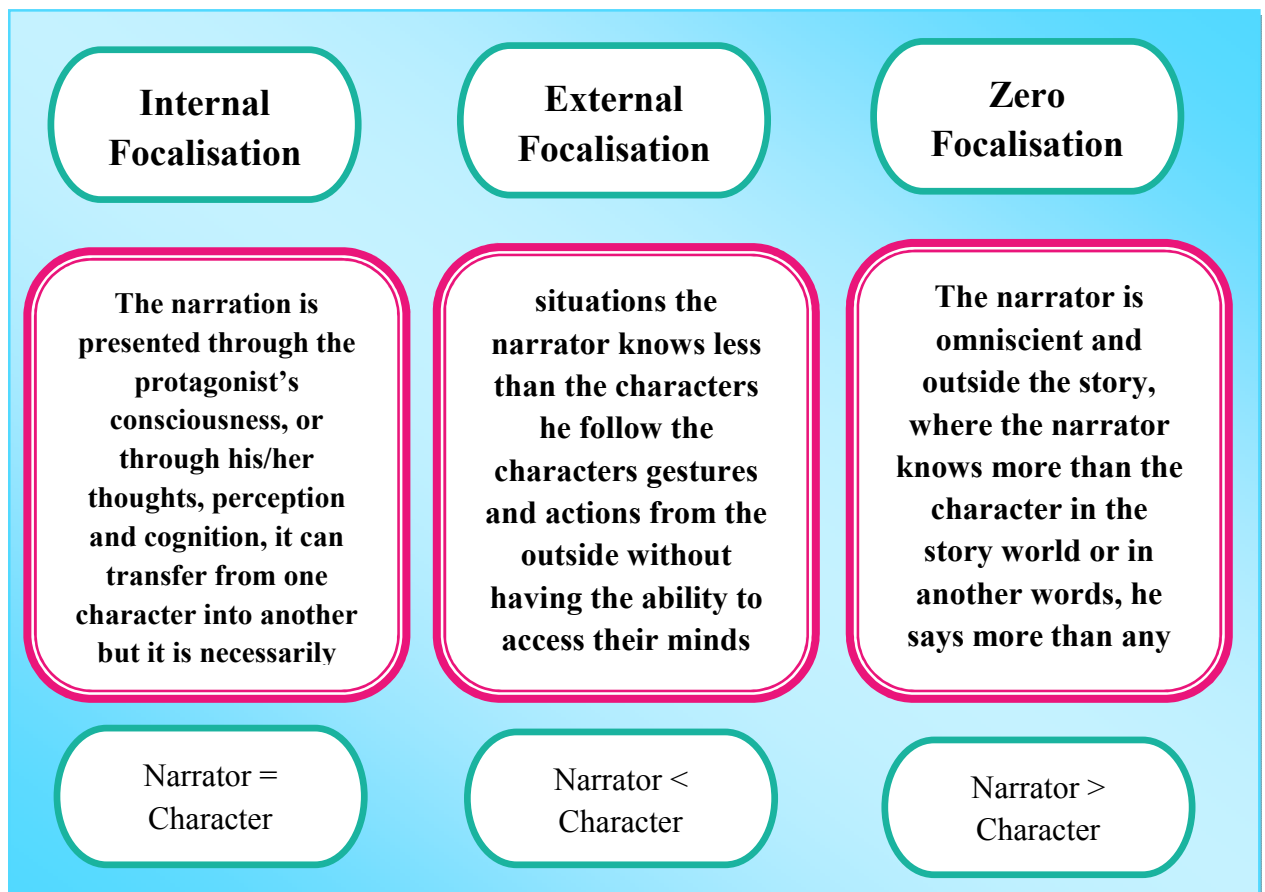


Figure 8 Types of Focalisation

3.8. Activity Eight: Debriefing

This a concluding, debriefing activity, It is meant to help the students realize how much learning has taken place in their mind and in the same time helps them to organize their new information and make use of their acquired knowledge about narration, narrative voices and situations.

This activity will be divided into multiple tasks so that they will cover all the points discussed in the previous activities. A list of wrap up tasks will be listed below:

a-Task one: Individual writing

The teacher might ask the students to write a letter about a sad memory they have in their minds. The objective of this task is to give the students the opportunity to use autodiegetic narration, homodiegetic narration and lastly, first person narration.

b- Task Two: Group Writing

The teacher might ask the students to divide into pairs, where each pair will be asked to write about a specific topic chosen by the teacher. The pairs members will be asked to write in sequence with the use of a different narrative voice from each other, and try to make the narrative as coherent as possible.

The aim of this activity is to make the student able to write with multiple narrative voices without hesitation.

Conclusion

Narrative techniques are used to give certain artistic and emotional effects to the story, so that it will engage the readers in the text, and to provide deeper meanings, in order to help the readers use their imagination to visualize situations.

This chapter is an assembly of proposed activities in the light of Gerard Genette's narratology theory. Since the interpretation and comprehension of a literary corpora depends on the way it is read, the coveted aim of these activities is to provide devices to enhance the reading and writing of EFL learners.

The warm up activity aims to introduce the terms of narration and narrator to the students, the second activity is a follow up the first one, but its objective is to introduce the traditional three types of narrator to the students, concerning the third activity, its ultimate goal is to transfer the students knowledge from everyday sentences into a literary selected passages. Moving to Who Speaks? activity, it focuses on examining Gerard Genette's narrative voices, furthermore, the Read and Select activity, aims to transfer the students knowledge from everyday sentences into a literary selected extracts. The Who Sees? activity, is devoted to draw the students' attention to focalisation. At the end, there is a wrap up activity, for debriefing the students, it is divided into two tasks about creative writing, where the students will be able to apply their gained knowledge.

General Conclusion

General Conclusion

Writer's style is what sets their work apart and makes them unique. This manner will alert the reader's and researcher's curiosity toward exploring the mystery of such a style. Toni Morrison's style has attracted more attention as a writer with each novel successive that she published.

In her novel *Home*, Toni Morrison alternates the narration between two different narrative voices, which will raise questions about the author's intention behind such use of narrative technique. The adoption of Gerard Genette's narrative theory framework served as a tool to approach the literary text under the study, beside the analysis of a set of some representative passages using Genette's typology, for the sake of solving the former raised questions.

The analysis has answered the inquiries raised concerning the types of narrative voices used in Toni Morrison's novel *Home*. The first two passages illustrate the two different narrative voices used in the work; the heterodiegetic narrator and the autodiegetic narrator with reference to Genette's typology. The analysis of those two passages unfold some characteristics concerning each narrator.

Despite the physical distancing, both narrators kept in continual interactions, these interactions were illustrated by passages from both narrative voices, i.e. the hetero and autodiegetic narrative voice. Throughout the analysis it was proved that such use of a technique was deliberate by Toni, therefore, it disclosed one of the purposes behind Toni's alternation of narrative voices which is, the help of her protagonist to come in terms with his suppressed memories, then into the process of

healing, the fact of using physically separated narrative voices managed to serve the purpose, and lead to a confirmation of one of the proposed hypotheses.

With reference to Genette's typology, the analysis distinguished different focalisations within this literary work, another effect for the alternation of narrative voice. This technique will allow the reader to interpret the story from more than one perspective. Furthermore, the use of different focalisations, or perspectives paved the way for the reader to draw his/her conclusion toward the protagonist, since one of Toni Morrison's purposes behind the alternation of narrative voices was to attract the reader's empathy.

The analysis revealed, that heterodiegetic narrative voice was all along supporting the autodiegetic narrative voice, where the latter stands to justify the latter's actions. Moreover, for the author to elicit the reader's empathy, she used this multiplicity of narrative voices so that it will confirm to the reader the fact that her protagonist is mentally unstable and he is ignorant to his own condition, therefore, the reader will empathize with him which confirms another one of the research's hypotheses.

After the investigation of the hypotheses, and solving the problematic of the research, the research's findings and outcomes were transferred into pedagogical/classroom context, in the form of a set of activities which are made in the light of the application of Gerard Genette's narrative theory framework on Toni Morrison's use of multiple narrative voices in her novel *Home*. The objective of this attempt was to provide methods and techniques for the EFL learner so that it would enhance their reading and writing strategies and the opportunity of applying these knowledge on some literary passages, after the simple everyday sentences. with an intention to serve the EFL learner's needs.

To conclude, the comprehension of a literary text is not as uncomplicated as one may consider it, the author's unique style puzzle's the hidden meaning and intention behind it, as it is for his/her use for different techniques to create a coded content, therefore, literature is here to be analyzed and appreciated in terms of form and content.

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Appendix

1. Toni Morrison's Biography

The Nobel Prize and Pulitzer Prize winning American novelist, editor, and professor who is known to the world as Toni Morrison was actually born as Chloe Ardelia Wofford. According to Gillespie (2008): Morrison herself has said she regrets having used the nickname "Toni" when she published her first novel, because for Chloe herself "Toni" was a nickname she got as a young adult where there is much speculation about the reason behind this change from Chloe Wofford to Toni Morrison.

Morrison's family had a deep impact on her development as a writer. As Gillespie (2008) mentioned, all four of her grandparents left the south in search for greater freedom from the violent of the southern racism, in what is known historically as The Great Migration. Therefore Toni Morrison has spent most of her career explicitly engaged in the struggle to articulate the black identity in the context of a dominant white society, in which President Barak Obama said: " Toni Morrison prose brings us that kind of moral and emotional intensity that few writers ever attempt, [...], she believes that language arcs toward the place where meaning might lie"(May, 2012). Toni's work overflows with life's concerns, the tragic life, the examined and unexamined one, as for her "life is life. Precious" (Morrison, 1977,p.208).

Résumé

Cette étude est une tentative d'analyser l'utilisation de plusieurs voix narratives à Toni Morrison Home. Il vise à indiquer l'effet et le but derrière l'utilisation d'une telle technique narrative dans ce roman. Par conséquent, d'aborder les textes à l'étude, La théorie de la narratologie de Genette est l'outil approprié pour une telle tentative. Le premier chapitre sera consacré à un examen détaillé de la littérature et de démonstration des mots clés qui sont liés à cette étude en plus des concepts théoriques au sein de la théorie de la narratologie de Gérard Genette. Le deuxième chapitre portera sur l'analyse du corpus à la lumière de la théorie ; et le troisième chapitre, sera consacré au transfert des conclusions et des résultats de la recherche sur les implications pédagogiques proposées. Le but ultime de cette étude est d'exposer le objectif de l'auteur derrière une telle utilisation de la technique narrative, pour mettre en évidence l'efficacité de la théorie de la narratologie de Genette comme un instrument d'analyse, et le transfert des conclusions et résultats de la recherche pour une meilleure appréhension et l'appréciation de corpus littéraire.

Mots clé:

Narration, Narrateur, Focalisation, Homodiégétique, Hétérodiégétique,

Théorie narratologie.

ملخص

هذه الدراسة هي محاولة لتحليل استخدام الكاتبة توني موريسون (Toni Morrison) لأصوات سردية متعددة في كتابها "المنزل" *Home*. الهدف منها هو الكشف عن التأثيرات و الأهداف وراء استخدام هذه التقنية السردية في هذه الرواية. للتقرب من النص قيد الدراسة تعد النظرية السردية لجيرار جينيت (Gerard Genette) هي الأداة المناسبة لمثل هذه المحاولة. تنقسم هذه الدراسة إلى ثلاث فصول ، الفصل الأول مكرس لمراجعة أدبية مفصلة و إستعراض للكلمات المفتاحية المرتبطة بهذه الدراسة ، بالإضافة إلى المفاهيم النظرية في إطار النظرية السردية لجيرار جينيت (Gerard Genette). الفصل الثاني يهتم بتحليل الرواية في تحت ظل النظرية ، وأما الفصل الثالث فهو مخصص لنقل نتائج البحث إلى مضامين تربوية مقترحة. الهدف المطلق لهذه الدراسة هو كشف الغرض وراء استخدام الكاتبة لمثل هذا الأسلوب السردى ،أيضا لتسليط الضوء على كفاءة النظرية السردية لجينيت (Genette) كأداة تحليلية ، و نقل نتائج البحث إلى مضامين تربوية مقترحة ، للحصول على استقبـال و تقدير أفضل للنص الأدبي.

الكلمات المفتاحية : السرد، الراوي، البعد البؤري، النظرية السردية.