PA NARRATOLOGICAL STUDY OF EDWIDGE DANTICAT'S*THE FARMING OF BONES, THE DEW BREAKER*AND *BREATH, EYES, MEMORY*

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ZARIA-NIGERIA

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A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF DEGREE OF MASTER OF ARTS (M.A.) IN ENGLISH LITERATURE

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ZARIA-NIGERIA

APRIL, 2021

Declaration

I declare that this dissertation titled: "A Narratological Study of Edwidge Danticat's *The Farming of Bones, The Dew Breaker* and *Breath, Eyes, Memory*" has been carried out by me in the Department of English and Literary Studies. The information derived from the literature has been duly acknowledged in the list of references provided. No part of this dissertation was previously presented for another degree or diploma at this or any other institution.

_____ _____ _____

Yohanna, Gilamdo Kwem Signature Date

Certification

This dissertation titled, "A Narratological Study of Edwidge Danticat's *The Farming of Bones*, *The Dew Breaker*; and *Breath, Eyes, Memory*" by Gilamdo Kwem, YOHANNA meets the regulations governing the award of Masters in English Literature of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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Prof. Sani Abdullahi Dean, School of Postgraduate Studies	_____ Signature	_____ Date

Dedication

This dissertation is dedicated to my wife, Halima Nuhu Samida, who endured the loneliness of my absence, and took all the troubles of being with our children at home while I was away for two years. Thank you for being there for me all the way.

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Abstract

The research explores some of the basic narratological poetics in Edwidge Danticat's narrative texts within the context of Caribbean women narratives in order to, illustrate the extent to which narratology provides deeper understanding of how textual structures of narratives consistently enhance their meaning, demonstrate how the poetics of narratology are viable tools for the examination of how the textual elements of Edwidge Danticat's narratives, and show the extent to which, and to what ends the classical narratological poetics of "narration", "focalization", and "time"are deployed in the selected texts represent the contextual realities of the Caribbean people. As a result, this dissertation, using Narratology (a text based theory), examines the poetics of narration, focalization and time in Edwidge Danticat's *The Farming of Bones, The Dew Breaker* and *Breath, Eyes, Memory*. Relying on Gerard Genettean narratological poetics as the framework upon which the analysis is based, the research aimsto validate the extent to which, and to what ends the poetics of narration, focalization and time have been deployed in the selected texts. The dissertation, therefore, adopts the qualitative research methodology which mainly relies on the said primary texts, relevant books, journals, articles, library materials and internet sources as modes of data collection and analysis. The study finds that the application of narration, focalization, and time in *The Farming of Bones, The Dew Breaker* and *Breath, Eyes, Memory*are all intended to capture the realities contained in the narratives. Thus, this dissertation concludes that the effective representation of Haitian/Caribbean contextual realities in *The Farming of Bones, The Dew Breaker* and *Breath, Eyes, Memory* are also linked to the effective deployment of the textual poetics of narration, focalization and time in the novel.

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CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

This dissertation explores narratological poetics of narration, focalization and time in Edwidge Danticat's narrative texts:*The Farming of Bones* (1998), *The Dew Breaker* (2004), and *Breath, Eyes, Memory* (1994) as part of the corpus of Caribbean literature. The research proceeds on the assumption that the selected texts are imbued with narratological elements. Narratology is "the theory of narratives" rooted in the formalist/structuralist theories which examine "what all narratives have in common - narratively speaking - and what allows them to be narratively different" (Bal, 1999:3 & Prince, 1982:4). In other words, it is concerned with the distinctive features and characteristics of narratives. Its major task is the elaboration and description of the functions of instruments deployed in the narrative processes for better comprehension of narrative texts.

With regards to the categorization and approaches to narratology, Nünning (2009:53) submits that narratology can be viewed from the classical, structuralist and postclassical approaches. He explains that classical narratology is mainly concerned with the textual features within a structuralist and formalist paradigm; but the structuralist narratology is primarily interested in the synchronic dimension of the poetics of narrative; while the postclassical narratology "tends to focus on issues like context, culture, gender, history, interpretation and the reading process, highlighting those aspects narrative bracketed out by structuralist narratology". It is within the postclassical narratology that Nünning comes up with the Contextual, Thematic, and Cultural approaches which he further strands into Contextualist, Thematics, Comparative,

Applied, Marxist, Feminist, Lesbian and Queer, Postcolonial, Socio-Narratology, Cognitive, Natural, New Historical, Cultural and Historical, and Diachronic Narratologies.

In contrast to Nünning, Prince (2003:2) identifies the formalist, dialogical, phenomenological, Aristotelian, tropological, deconstructive, cognitivist and constructivist, historical, sociological, anthropological, feminist, queer, and political approaches. A serious weakness with Prince's presentation of narratological approaches, however, is that he lumps everything together without demarcating the textual from the contextual approaches to narratology.

Gholami (2013:14-16), on the other hand, builds on, and modifies Nünning's work, by identifying four distinctive categories of narrative theoretical interpretive models. He tags the first category as the pre-classical narrative approach which is drawn from the ideas of E.M. Forster, Henry James, and Percy Lubbork; the second category, he calls the classical narratology that prominently features the likes of TzvetanTodorov, and early Barthes; he identifies the third category as the discourse narratological approach, relying on the works of such scholars as Franz Stanzel, Gerard Gennette, and Seymour Chatman; and the last group, he calls the postclassical narratologists with such names as Mieke Bal, and Shlomith Rimmon-Kenan. He further divides the postclassical narratology into the postmodern (Andrew Gibson, Mark Curie, and Patrick O'Neill), rhetorical (Wayne Booth and James Phelan), and cognitive narratologies (David Herman, Alan Palmer, and Lisa Zunshine).

Most theoretical and practical works on narratology have given a pride of place to the English or American (Western) narratives much more than the Caribbean or other regional narrative texts. For instance,in *Structural and Functional Analysis of Henry James's Novel,The Portrait of A Lady with a Comparison of Jane Campion's Adaptation of the Novel*,Çelebi (2003)

analyses the narrative structure of the novel, *The Portrait of A Lady*, with the aim to reveal how meaning is made and how certain elements are transferred to the film version and the consequent changes in meaning and emphasis.

Gholami (2013), also dwelling on the western text, did a narratological reading of selected novels of Joseph Conrad from different periods of his (Conrad's) creative career (early, middle, and late). Basically, Gholami's work demonstrates that Conrad's creative power does not decline after *Under Western Eyes*, but only shifts interest in newer subject matters and narrative techniques to achieve different effects which make his works accessible tothe common reader along with elite readers. What this means therefore is that narrative instruments and elements can be deployed not only for aesthetic reasons but also for better understanding of, and accessibility to narrative texts.

As earlier mentioned, narratology, as the theory of narratives can be used,according to Nunning (2009:53), to approach and examine narrative texts, either from the classical, structuralist, or postclassical perspectives. Of these three models of narratological approaches, this dissertation is located within the context of the classical narratological approach, which focuses on "the textual features within a structuralist and formalist paradigm… primarily interested in the synchronic dimension of the poetics of narrative". This is because it is interested in describing the textual features of the Danticat's narratives. The approach also opens up the vistas and possibilities of studying the elements that form the narratives and the narrative techniques which the writer employs in order to deliver the desired effect on the reader; for this approach also aims to understand how the formalist aspects of a text are used to what end, and how the reader is tried to be guided or manipulated by the writer. Fundamentally,Gérard Genette's ideas of classical narratology, which is thoroughly dealt with in chapter two in the

theoretical framework, has been adopted in the analysis of the selected texts with the hope that their conceptualization of narrative elements will provide the tools and insights for the analysis of the selected texts.

Over time and even more lately, Caribbean narratives and the works of Edwidge Danticat in particular, have continued to receive a great deal of contextual criticisms and thematic assessments. Thus, based on the critical works reviewed so far in this work, this research capitalizes on the relatively limited works done from narratological perspective in the analysis of Caribbean narrative texts, to fill in the gap so far identified. The research therefore adopts a classical narratological approach (which is text based) for the analysis of the selected Caribbean narratives, especially that of Haitian/Caribbean Edwidge Danticat's texts. Besides the fact that Edwidge Danticat's narratives are award-wining, experimental, and modernist texts, the research is particularly interested in Danticat's texts because they have modes of delivery and narrative situations that involve multiple agents in their transmissions which can easily yield themselves to critical narratogical analysis.

In essence, this study examines the structural elements which make Edwidge Danticat's texts common with other narratives and what allows them to be narratively different from the others. This, in effect, will expand the critical tradition and landscape of not only Danticat's but Caribbean narratives as a whole. Thus, this dissertation sets out to identify and analyse the various narrative structures and elements in the selected texts within the context of classical narratology with the view to examine the extent to which these elements are used, and to what purpose they are deployed in Edwidege Danticat's narratives.

1.1 Caribbean Narratives and History

There is a close affinity between narratives and history. That is why White (1990:4) explains that "historiography is an especially good ground on which to consider the nature of narration and narrativity because it is here that our desire for the imaginary, the possible, must contest with the imperatives of the real, the actual". Here, White seems to suggest that for one to understand the nature and possibly the narratology of a text, there is need to understand the historical context that gives impetus to the narrativity of such a text. In addition, White submits that:

> If we view narration and narrativity as the instruments with which the conflicting claim of the imaginary and the real are mediated, arbitrated, or resolved in a discourse, we begin to comprehend both the appeal of a narrative and the ground for refusing it. (p. 4)

The quote above makes it clear that as much as we know that narratives can give insights into historical events, we should equally understand that history, too can offer understanding into the nature of narratives as well, thereby providing us the ground to either accept or reject the narrativity of a given text. It is in the light of this that this present study deems it fit to give a brief history of the Caribbean as the historical setting of Edwidge Danticat's texts.

The Caribbean region (also called the West Indies and the Antilles) as it is today, according to historians, consists of diverse groups of people who are situated around the Caribbean seas. It "stretches over 2,500 miles descending from the north toward the south" and it "consists of over 700 isles, islets, cays and atolls" (Figueredo and Argote-Freyre, 2008: xiv). Its people could trace their origin to Africa, Asia, Europe, and the Americas, and because of these multicultural influences, the languages, races and cultures of the Caribbean form an embellished and varied tapestry. Studies have also shown that the aforementioned diversity is but recent because for many centuries, the Native Americans were the sole inhabitants of the region. The Ciboneys, Arawaks, and the Caribs were flourishing communities based on agriculture, fishing, and hunting (Sunshine and Menkart, 1991:1). These harmonious communities of people were

later disrupted by European presence on the islands; hence Sunshine and Menkart further posit that:

> The European invasion of the Caribbean, beginning with the arrival of Columbus and his adventurers, destroyed the native communities. Claiming possession of the land, the governments of Spain, England, France, and Holland set up colonies on the Caribbean islands. Plantations in the colonies grew sugar export, using slave labour. For the people of the Caribbean, this was a terrible time. It set the stage for a prolonged struggle by Caribbean people for freedom and independence. (p. 27).

The account above suggests that the history of the Caribbean is more or less the history of migration, invasion, colonialism, slavery and prolonged struggle for freedom for these divergent group of people. It is worth noting that transatlantic slave trade played an important role in the cultural multiplicity of the Caribbean because at the time that the native population of the Caribbean (i.e. the Ciboneys, Arawaks, and the Caribs) essentially died off, the European colonizers turned to African sources of labour (Cook, 2002; Kiple & Ornelas, 1996; and Klein, 1978 as cited in Madrigal, n.d:1). Thus, the Europeans and Africans were said to be immersed in a culture of slave trading which culminated into the establishment of the transatlantic slave trade (see Franco, 1978; Klein, 1978; Knight, 1991; Thomas, 1997; Klein, 1986; and Rawley, 1981 as cited in Madrigal, n.d:2). At that period, the European ships, after transporting African slaves to the Caribbean, returned to Europe loaded with the Caribbean sugar, and from Europe goods were shipped to Africa, and from Africa again slaves were transported to the Caribbean to labour on the sugar, rice and cotton plantations, the products of which were, again, sent to Europe (*Slave.pdf*, n.d: para. 8; and Sunshine & Menkart, 1991:44).Sunshine & Menkart describe this three-way journey as "the triangular trade."

Thus the Caribbean is much more than a mere geographical location but an area that is defined by "varieties of cultural features such as ethnic heterogeneity, religious plurality, and rich artistic potential, as well as shared historical experiences" embedded in colonialism, slavery,

plantation economy, and struggle for independence as earlier mentioned (*Caribbean Short Story*, n.d:6). Thus, the Caribbean people share a lot of common characteristics with different effects because the socio-cultural character of each of the Caribbean countries is, to a larger extent, dependent on their colonizing European influence. For instance, Barbados was colonized by the British; Jamaica, first by the Spanish and then by the British; and St Lucia and Trinidad and Tobago, the British and the French change several times (Benson and Conolly, 1994:200).

1.2 Caribbean Literature

The socio-political experiences of the Caribbeans have influenced the Caribbean writing in no small way because it is a well-known fact that "…literary texts always participate in specific socialities" of a given society (Kutzinski, 1996:9). Thus, Caribbean literature is an offshoot of, and critical comments on the political and socio-historical issues that configured the Caribbean society, this is perhaps why Akuso (2015) asserts that:

> Caribbean literature is a product of, as well as a comment upon, the socio-historical forces that shaped and are still shaping the Caribbean society. Since history informs the writer's art, literature cannot be divorced from the various social formation and productive relations from which it emanates in the first place and to which it reacts. Consequently, Caribbean history, literature and society are mutually connected. Caribbean literature has its origin in the history and experience of the Caribbean people and its content is derived from the cultural, economic, political, social and psychological complexities that pervade the Caribbean society. The Caribbean experience has thus produced a literature about a community whose development has been essentially defined by slavery, colonial experience and complex inter-ethnic and racial relation. (p. 10).

Akuso's position on the Caribbean history and literature points to the fact that Caribbean literary discourse of whatever time, theory, and genre cannot be divorced from the history of the Caribbean people as a whole. Thus, Studies have made it clear that colonialist and neocolonialist experiences have inspired a wide range of literary responses and representations in the Caribbean; among which are protest writings, revisionist historical novels, realist tome (a large

and scholarly book), archetypal, distinct forms of oral literature, music-poetry hybribs, the poetic calypsos, etc. (Kutzinski, 1996:9). In spite of this, in the early decades of the twentieth century the migration of writers to the mother countries began. Therefore, according to Kutzinski:

> Migration continued to gain momentum until, by the end of the 1960s, the majority of anglophone Caribbean writers, many of whom that decade had propelled into international prominence, were quite removed from West Indian local existential realities. Most of these first-generation emigrant writers were male and middle-class; they lived in London, New York, or Toronto, and still do… (p. 9).

As a result of this migration, Caribbean writers were not only economically reliant on, but also culturally, intellectually, and psychologically dependent on the outside world (Eric Williams as cited in Kutzinski, 1996:9). This state of affairs, Kutzinski further maintains, led the early Caribbean writers to resort to imitating, borrowing, and reflecting literary forms that were "existing in the particular metropolitan country from which they were derived. There is still no serious indigenous intellectual life. The ideological formulations for the most part still reflect the concepts and Vocabulary of nineteenth-century Europe." Critics claim that Caribbean literature, as a concept, came into being as the result of a strong desire by the Caribbean writers not only to decolonize their literature from their colonialists but also to indigenize it and to "claim a voice for a history, a geography and a people which had been dominated by British Victorians—both literally and literarily" (Donnell and Welsh, 1996:3). Similarly, Savory (2004:713) in a paper entitled, "Anglophone Caribbean Literature" points out that:

> If race and cultural definition are crucial areas for writers to be concernedwith, history in the Caribbean has had to be decolonized and therefore rewritten: it is an essential frame for literature and therefore an essential resource for scholars ofWest Indian literature.

Thus, the Caribbean literature was born out of the need to fill in cultural lacuna and the quest for cultural identity and assertion. This view is historically traced by Donnell and Welsh (1996:5) when they affirm that:

> The project to establish an 'independent' cultural identity and literary identitywas probably more fraught in the Caribbean than other post-colonial societies. With the indigenous Caribs, Arawaks and Amerindians all but annihilated… there was no pre-colonial culture to turn to, and with such an ethnic admixture still living in the region, the problem of a common cultural base was acute.

It is this acute desire to indigenize their literature, according to Donnell and Welsh, which makes most Caribbean writers prefer the term "Caribbean literature" to "West Indian literature" because they feel it suggests a "literature freed from the (re-)centring tendencies of a colonial and Commonwealth framework."

Thus, regarding the beginning of "a literature of local authenticity" in the Caribbean as a whole, Brathwaite (1974:78) is of the view that the Caribbean literature started on "the eve of emancipation" with an "anonymously written novel called *Hamel the Obeah Man* (1827), which for the first time describes a slave. As a result, Pizarro and Zammit (1988:176) explain that the novel is "an early portrayal of the human dimension of the black [Caribbean] people." Aside this earliest English Caribbean text, Pizarro & Zammit submit that "it was in French Caribbean, and more specifically in Haiti, that the gradual development of a literature which embodied both an awareness and affirmation of its own cultural values was most evident" (p. 175). This, indeed, is not unconnected to the fact that Haiti gained her independence in 1804, much earlier than other Caribbean countries in the region. Examples of these earlier works include Jean Price Mars's 1928 work,*Ainsi parla l'oncle* the journals *La Nouvelle Ronde* (1926),*La Revue Indigene* (1928)and *La Trouee* (1927).

Pizarro and Zammit (1988) are of the view that the "erudite" English Caribbean literature, aside the anonymous *Hamel the Obeah Man* (1827), came later in the twentieth century, "especially with independence and the appearance of important journals. Again, it was a form of resistance and cultural assertion in response to North American invasion" (p. 176). Examples of such, according to Pizarro and Zammit, are provided by "the great English

Caribbean poet Edward Brathwaite in Barbados and the prose writer George Lamming. It is this cultural conditioning with all its contradictions which gave rise to a V.S. Naipaul."

It is against this backdrop that Donnell and Welsh further affirm that efforts towards a distinctive localization of Caribbean literature actually started in the early 20th century. But its conceptualization as a "West Indian" or "Caribbean Literature" took shape in the 1930s and 1940s as an issue of debate in the "early editorials of *The Beacon* in Trinidad and *Kyk-over-al* in British Guyana" (p. 4). However, they uphold that it was in the 1980s and 1990s that the notion of Caribbean literature gained "popular currency within the academy and in international context", especially with certain Caribbean writers gaining increasingly high media and academic profile, for instance, when in 1992 Derek Walcott was awarded the Nobel Prize for literature. Critical approaches to the early Caribbean writers, according to Donnell and Welsh, show that the dominant tropes, thematic preoccupations, and stylistic devices include among others: "alienation; personhood and community; the autobiographical mode; childhood and matrilineal links; exile; nostalgia; rewriting histories; and a realist tradition".

1.3 Caribbean Women Writing

With reference to gender representation among the Caribbean writers, Narain, (2002: vii) makes a significant observation that "…historically, male writers have dominated the Caribbean literary landscape" with writers "such as C.L.R. James, George Lamming, Sam Selvon, Wilson Harris, Derek Walcott, E.K. Brathwaite and V.S.Naipaul (among others) are generally recognized as the founding fathers of a West Indian literary tradition". Narain notes that, "The substantial increase in publications by women in the last two decades, however, has significantly altered the shape – and 'gender' – of this literary landscape." He again states that, as a defined field of writing,

Caribbean women writers have achieved international reputation with the fictional writings of such women as Jamaica Kinkaid, Olive Senior, Ema Brodber, and many others.

Although Caribbean women writing began to develop from the late 1970s (Thompson, 2014), there has been concerns over the "the *belatedness* of Caribbean women's 'arrival' on the literary scene" (Narain, 2002). Literary critics hold that there were key publications that were instrumental to the establishment of Caribbean women's writing as a distinct category of writing. The first of such publications was Selwyn R. Cudjoe's collection, *Caribbean Women Writers: Essays from the First International Conference* (1990), (an expansive critical essays on Caribbean women's writing from within the academy) which was the product of the 1988 conference held at "Wellesley College in Massachusetts as 'the founding event of Caribbean women's writing, for though works have been written by Caribbean women writers, these writers have never come together as a group to talk about their writings' " (Cudjoe, 1990:5 as cited in Thompson, 2014: 24-25). The second was the launching of two books at the Second International Conference of CaribbeanWomen Writers. The books were: *Out of the Kumbla: Caribbean Women and Literature* (1990)(also one of the first collection of critical essays on Caribbean women writing to be published) edited by Carole Boyce Davies and Elaine Savory Fido; and the other is *Her True-True Name,* (a collection of short stories and extracts from novels by 31 women) edited by Pamela Mordecai and Betty Wilson (Narain, 2002:234).

That which informs and is central to these publications, according to Davies and Fido's argument, is "the concept of historical voicelessness and invisibility of the Caribbean woman writer, or her marginalisation, [which] underlies her need to find a form, or mode of expression" (as cited in Thompson, 2014:25). These critical essays view "the new Caribbean woman's text as 'a locus for the reinscription of the woman's story in history' and they were meant "for a

discussion of Caribbean women's literature in order to extend an understanding of Caribbean issues relating to women and society" (Davies and Fido, 1990 as cited in Thompson, 2014:25). As a result of the aforementioned,Thompson notes that issues in Caribbean women's writing, more often than not, include:

> […] nostalgia for childhood, the use of colloquial voice and idiom, the role of culture and race in constructing a sense of Caribbean identity, and, significantly, notions of home and belonging which stem from the impact of twentieth-century migration upon the construction of a new understanding of Caribbean identity in the international diaspora. (p. 26).

These thematic and stylistic turn has earned the Caribbean women writing the criticism of "failure to make the political appear," in the content of its works. (David, 1999 as cited by Penier, 2012:26). However, Penier arguing against this view observes that:

> In spite of the fact that these women writers seem to be more concerned with the issues of identity, gender, sexuality, and less with economics and collective struggles, I will hold that their novels not only express the sociopolitical realities of the post independent West Indies, but that they also address ethical and political questions raised byglobalization, especially those connected with diaspora and migrancy.

Penier, is therefore making a strong point for the Caribbean women's literature for not only including the political but also addressing itself to the complex issues of globalization, diaspora, and migrancy. Of course Penier is not alone in hailing the Caribbean women literature, there are other critics of like minds who have praised its "linguistic and narrative resourcefulness, formal experimentation, fragmentation or preoccupation with the question of identity, rejection of realistic narrative, and linear polemic of some earlier male authored texts". For example, Wisker (2000:89) notes that women writing, especially that of the Caribbean women in the twentieth century has "turned to the narrative structure of postmodernism-to fragmentation, intertextuality, parody and doubling, locating gender differences as a site for representing and reconstructing new identities." For other authorities in Caribbean women

writing such as Davies and Fido, (1990:5) and Thompson, (2014:26), Caribbean women writing is a re-appropriation of narrative voice "from the third person male omniscient narrator to the first person feminine". This is an acknowledgement of a paradigm shift from the male to female narratology.

The most prominent among the early Caribbean women narrative writers are Jamaica Kinkaid, Olive Senior, Ema Brodber, and many others. But, according to Thompson (2014:26), primary among the recent and burgeoning Caribbean women writers are Paule Marshall, Julia Alvarez, Andrea Levy and Edwidge Danticat.

1.4 Edwidge Danticat and Her Narrative Works

Some of the earliest critics of Edwidge Danticat's works, Booker and Juraga (2001:17) have identified her as one of the key Caribbean women writers "introduc[ing] a new dimension to the literary relationship between the United States and the Caribbean". This implies that Danticat is not only identified as a recent Caribbean female writer but also a diasporic writer of Caribbean descent in America.

Edwidge Danticat was born in Port-au-Prince on January 19, 1969 under a Haitian dictator, François Duvalier who ruled from 1957-1971. Danticat was the first child of André, a salesman from the mountains; and Rose, a beautiful textile worker from the provinces.When she"was two years old her father migrated to the United States in search of better living conditions. Two years later her mother followed him leaving her and her younger brother André (better known as Bob) in the care of Uncle Joseph and Aunt Denise". At twelve her parents who had two more children decided to take Edwidge and her brother to New York where "her dreams of luxury and charm clashed with the harsh reality of migration and the precarious financial situation in which the family found itself was worsened by the language barrier, hateful episodes

of racial discrimination and the ruthless bullying of schoolmates" (Falquina, 2014:173 and Carraro, n.d:21-23).

Critics like Carraro, (n.d:25) posit that Danticat "is probably the best-known contemporary novelist of Haitian descent writing in English…and her talent for writing was evident since 1994". *Breath, Eyes, Memory,* (her award-winning debut novel) narrates the story of Sophie Caco, "a young female Haitian immigrant to New York City". A young girl who is raised in Haiti in thehouse of her grandmother and aunt, until she is sent to live with her mother in Brooklyn, New York.*Krik Krak* (1996), her second work (a short story collection) depicts "the joys and sorrows of Haitians, both at home and abroad, where poverty and political despotism are replaced by racism and rootlessness". Her third work, *The Farming of Bones,* a novel published in 1998, is about "the atrocious story of the 1937 massacre of Haitians by Dominican dictator Rafael Trujillo." It is acclaimed to have been "written inresponse to the lack of official acknowledgment of this historical trauma." *The Dew Breaker* (2004) which is said to be "a cohesive novel and at the same time a short story cycle", captures "the life of a pitiless member of the Tonton Macoutes who, after the collapse of the Duvalier regimes, re-invents his identity, eventually stumbling on his daughter's accidental discovery of the truth".

The book that won her the National Book Critics Circle Award and was also nominated for the National Book Award is *Brother, I'm Dying* (2007) which is "a truthful family memoir where love and loss painfully intermingle: from the age of four to the age of twelve, her parents gone in search of a better future, Danticat came to think of her father's brother, Joseph, as her second dad". It is "a family memoir where she focused on her uncle who raised her, and who fled the unstable Haiti only to die in the custody of the Department of Homeland Security in the USA ("Edwidge Danticat Biography")." Her book, *Create Dangerously: The Immigrant Artist at*

Work is "the latest proof of Edwidge Danticat's talent for writing: dealing with the intellectual's responsibility, it can be interpreted as Danticat's manifesto" (Carraro, n.d:24-25, Pfeiffer, 2008:83, Debacker, 2011:6, and Eerinen, 2016:4). This dissertation, from a narratological perspective, is therefore operating within the context of Caribbean literature with special interest in Edwidge Danticat's narrative works: *The Farming of Bones*(1998), a novel; *The Dew Breaker* (2004), a short story cycle and *Breath, Eyes, Memory* (1994), also a novel which are all unique narrative constructs within the corpus of Caribbean women writing.

1.5 Statement of Problem

Edwidge Danticat, as a Caribbean female novelist, whose new and distinctive voice appeared in the 1990s, "…was praised as Haiti's 'literary voice." She has been more precisely described by Marxen, (2005:140-141) as "the voice of the Haitian-American Diaspora". Falquina, (2013:99) maintains that because of Haitian experiences "of invasion, dictatorship, repression and natural disasters" and Danticat's own "personal history of exile, family fragmentation and dislocation", her fictional narratives have mostly been analysed as trauma fiction. For example, Munro (2006), using Trauma Theory in analysing Danticat's *The Farming of Bones*, sees the texts as a compelling narrative of the experience of historyand trauma in Haiti. (p. 82). Thus, in this psychoanalytical work, Munro concludes that "Danticat's *The Farming of Bones* isultimately structured as a 'putting into pieces' of fragmented personaland collective history, a tearing apart of something that, as the narratorcomes to realize, never really existed at all" (p. 96).

Comparatively, in one of her articles on Danticat's *The Dew Breaker*, Falquina (2014:171) argues from the perspective of Postcolonial Trauma Theory, "for a carefuland contextualized look at narrative form in order to obtain a new, more complete view of the meanings in the text, including its political vindications." The work concludes that scars, whether

"physical, psychological, textual – are both a sign of erasure and a sign of visibility, of difference and relation, and, like the past, they both divide and unite" (p. 187). Unlike Munro and Falquina, Marxen (2005) from a historical approach, "…interprets Danticat's approach to the theme of migration as an experience that encompasses a deepening relationship with history". His conclusion in the work is that "In Danticat's work, the search for place in the present is anchored in an awareness of the past".

The argument presented, thus far, provides the evidence that most studies done on Edwidge Danticat's narratives have only focused on context based theories to explore the historical, psychological, and political issues of the Caribbean people. So far, little attention has been paid to narratology as a viable tool of critical analysis of her narrative texts. This dissertation therefore fills this gap by deploying the narratological elements/poeticsto demonstrate the extent to which these textual elements have been applied in the Danticat's texts to represent the Caribbean social, historical, political and psychological realities. Thus the work centres on identifying recurrent narratological motifs in Danticat's narratives. As a result, the argument of this dissertation is premised on the propositions that:

- Narratology as a theory offers a unique insight in decoding the deep and surface narrative structures of texts.
- Narratological poetics/tenets are also viable tools to apply in studying the narrative elements that form Caribbean narrative techniques.
- The classical narratological poetics/tenets of "narration", "focalization" and "time" can determine the extent to which readers are guided or manipulated in relation to any given narrative texts.

1.6 Aim and Objectives

This dissertation aims at employing some of the basic classical narratological poetics in Edwidge Danticat's narrative texts to decode their deep and surface narrative structures within the context of Caribbean women narratives. In view of this therefore the specific objectives of this research are to:

1. Illustrate the extent to which narratology provides deeper understanding of how textual structures of narratives consistently enhance their meaning.
2. Demonstrate how the poetics of narratology are viable tools for the examination of how the textual elements of Edwidge Danticat's *The Farming of Bones; Breath, Eyes, Memory;* and *The Dew Breaker* represent the contextual realities of the Caribbean people.
3. Show the extent to which, and to what ends the classical narratological poetics of "narration", "focalization", and "time"are deployed in the selected texts.

1.7 Justification/Significance of the Study

Narration, focalization, and time are important elements in all narrative texts, however, these basic narratological tenets have received less critical attention in these areas in relation to Caribbean literature as compared to American and English literatures. This research work is, therefore significant on the simple reason that it ventures into an area where little critical works have been carried out.

In both American and English literatures, research works on narration, focalization, and time have been long-drawn with theorists and critics approaching them from different narratological models. This same critical stance is not obtainable in Caribbean, and especially Danticat's narratives. Exploring the narratological elements/poetics in Danticat's narratives, therefore, validates the critical study of these basic narratological tenets to literatures of other regions of the world, in this case Caribbean literature. This, by implication, universalizes the

concepts of narration, focalization, and time. There has been an increasing growth of the Caribbean literature (narratives) over the years. New novelists and short story writers, such as Edwidge Danticat, have emerged with new narrative styles/techniques. By investigating the poetics of narration, focalization, and time in Danticat's texts, this present research work demonstrates the growth and expansion of Caribbean literature.

From the foregoing, therefore, a study of narration, focalization, and time is important because it expands the critical tradition of the Caribbean narratives. In spite of the growth of the Caribbean novels and short story cycles as hinted above, critical works on them have not kept similar pace with this growth. It is in view of this, that this narratological criticism is extended to Edwidge Danticat's texts so as to reveal the artistic qualities of Caribbean narratives.

The literary and social significance of this research work lies in the fact that it explains the relationship between deep and surface structures of narratives as they relate to the representations of social, historical, and psychological realities of a given narrative text. Thus, the justification of the study is also nestled in the fact that it illustrates how the narratological approach can be employed in order to understand what a work of fiction is about and how the message is delivered by means of decoding the deep and surface narrative structures in relation to Edwidge Danticat's texts: *Farming of Bones; Breath, Eyes, Memory;* and *The Dew Breaker*. Thus, this dissertation opens up possibilities for other literary scholars to start looking in the direction of narratological approaches not only in Edwidge Danticat's narratives, but also other Caribbean texts, as well as texts from other genres and climes.

1.8 Scope and Delimitation of the Study

This dissertation explores narratological poetics/elements inEdwidge Danticat's texts: *The Farming of Bones* (1998)*; Breath, Eyes, Memory* (1994);and *The Dew Breaker* (2004) within the

context of the Caribbean literature. The choice of the primary texts is premised on the fact that they exhibit and yield themselves more to the exploration of the narratological elements of narration, time, and focalization (which are discussed in chapter two). Aside that, Edwidge Danticat's narratives also stand out as texts that combine structural innovation and audacity. Upon their first reading, Danticat's texts yield themselves as suitable narratives to be approached from the classical narratological point of view because of their structural heterogeneity, i.e. their multiplication of narrative voices and perspectives, mixing of various genres, embedded narratives, as well as the skilful manner in which they are written. The study draws immensely from classical narratological approaches and is strictly limited to the classical narratological poetics/elements heavily anchored on Gérard Genette's narrative poetics. Genettean narrative theory provides the framework upon which the analysis of this research is based. It therefore means that the study illustrates theextent to which, and to what purpose these poetics are applied to relevant points in the selected texts.

1.9 Research Methodology

This study applies the qualitative research methodology which "produces descriptive data_ people's own written or spoken words and observable behaviour" (Taylor, Bogdan, & DeVoult, 2016:7). It is also that which does not employ numbers or statistical procedures but relies on non-quantitative or non-statistical modes of data collection and analysis (Prasad & Prasad, 2002, as cited in Klenke, 2008). The primary sources of the research are Edwidge Danticat's fictional narratives: *Farming of Bones* (1998)*; Breath, Eyes, Memory* (1994)*;* and *The Dew Breaker* (2004) including relevantbooks, journals, articles, library materials, and internet sources. This research draws largely from Gérard Genette's and Sermour Chatman's ideas of classical

narratology, located within the structuralist/formalist paradigm, for the narrative analysis of the selected texts.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.0. Preamble

This chapter is divided into two parts. The first part reviews critical works on narratology as a whole, and analyses critical works done on Edwidge Danticat's narratives to establish the gap necessary for the present research. The second part, however, expounds on the theory of narratives (narratology) as the theoretical framework of this dissertation. The origin of narratology, the intersectionality of Structuralism, Formalism and Narratology, its proponents, strands (approaches) and basic tenets are all traced and foregrounded. Important to this study is the classical narratological approach, especially and specifically Gérard Genettean classical model (1972[1980]), whose basic assumptions and arguments constitutes the poetics that this work intends to deploy as its analytical tools for the interpretation and explication of the selected texts.

2.1 LITERATURE REVIEW

2.1.0 Review of Critical Works on Narratology in Narrative Texts

Quite a number of critical studies have investigated mainly American and English narratives within the tenet of different narratological approaches and models. For instance, Celebi (2003:iii) analyses the narrative structure of Henry James's Novel, *The Portrait of a Lady*.Chiefly relaying on Shlomith Rimmon-Kenan's narratological model and Roland Barthes's theory of function, Celebi aims to investigate how meaning is made, and to show how certain elements are transferred to the film version and the consequent changes in meaning and emphasis. Thus, this makes his work not only narratological but transgeneric in nature. Examining the narrative elements of story, characterization, time and focalization in the work, Celebi concludes that

Henry James' text makes use of narrative techniques conventionally and unconventionally to turn the readers' expectations upside down and play with them. Thus, the work argues that *The Portrait of a Lady* is a "texte de plaisir" because of the narratolgical elements deployed in the text.

In contrast, Correia (2004:2) uses Genettian and, to a lesser extent, post-Genettian narratological models to investigate D. M. Thomas' *The White Hotel (1981)*. The work focuses on uncovering the narratological processes underlying the unfolding of events so as to comprehend the manner this postmodernist fictional work subverts conventional narrative telling and inscribes itself in the postmodernist literary paradigm. By applying Gérard Genette's narratological model, Correia provides a more comprehensive study of the novel, *The White Hotel.* The privileging of anonymous figures in the handling of history, the presentation of a decentred view of knowledge, the employment of multi-perspective narrative unravelling, the belief that literature is necessarily dialogic and the use of metafictional devices to foreground the nature of fiction, according to Correia, are all fictional strategies Thomas recurrently turns to in his *oeuvre*. In Correia's view therefore, such strategies are part of the author's anti-establishment attitude; in fact, most of D. M. Thomas' novels can be considered unconventional not only in structural terms but also in terms of content.

Meanwhile, Tezi (2004:5)adopting Mieke Bal's and Shlomith Rimmon-Kenan's ideas of narratology, examines how the formal aspects of Laurence Sterne's novel, *The Life and Opinions of Tristram Shandy Gentleman* are used, to what end, and how the reader is tried to be guided or manipulated by the writer. Deploying three narratological elements of text, fabula, and story to explore the text, Tezi gives insights into what a work of fiction is about and how the message is delivered by means of decoding the deep structures of a text. For Tezi, Sterne's novel *Tristram*

Shandy is composed of narrative layers which function for different ends and present all these layers at once and in the form of an ever-spinning spiral narration. Thus, the work concludes that the novel is a paradigm of simplicity behind complexity.

Unlike Tezi, Brugmas (n.d:9), uses the concepts of frequency, anachrony, embedded text, metafiction, and narratee put forward by Wayne Booth, Mike Cadden and Theresa Hyde, in examining five narrative texts. Accordingly, Brugmas discusses these narrative strategies in relation to how they contribute to overcoming the limitations of unreliable narrators in young adult fiction. In his concluding argument, Brugmas reveals that an approach to unreliable narrators can make readers see writing as a conversation between two parties.

Miettinen (2006:3), combining Seymour Chatman and Gérard Genette's narratological poetics with various views on visual narration, comics and film studies in his doctoral thesis,critiques Alan Moore's *Watchmen.* Miettinen in this work identifies and analyses the various narratological aspects and elements of focalization, visual and verbal narration, reliable and unreliable narrator, and temporality and narration which are at work in the complex composition that is *Watchmen.* The study revealshow these narratological aspects should be interpreted – what they reveal, how they function, what the underlying motives and meaning written into the narrative are. Miettinen's work, though transgeneric, is important to the present research because of its use of Genettean model of focalization. However, it differs from this dissertation in its focus on the other variables such as visual and verbal narration, reliable and unreliable narrator, and temporality and narration.

Similarly, Nkamanyang (2008:iii) combines concepts from structuralist narratology and cultural narratology with the aim to provide narrative forms for investigating the intersections of transgeneric narrative theory and culture in *Some Selected Poems of* Lord Bryon. His research

shows that narrative is reproduced from cultures and contributes to the understanding of the very cultures from which it emanates. By evolving a broadly synthesized and dynamic transgeneric narrative theory of mediacy for poetry criticism, Nkamanyang's research bridges both the theoretical and analytical gaps created by transgeneric narrative theory of poetry and extant literature on Byron's poetry deploying narratology respectively.

In this impressive analysis, Nkamanyang reveals that Byron's poetry provides narrative phenomena ranging from voice, narrating objects, mental and extra-mental aspects, consciousness-representation strategies, perspectives, and forms of perceiving that may encourage a reading of a poetic text as narration, focalization, or representation of an ideology or context. In the conclusion, Nkamanyang argues that byassimilating issues of culture or context into narratology, transgeneric narratology is not only widened; it provides productive interpretive and analytical tools which enable the study to address peculiar narrative strategies of different kinds of narrative (prose) fiction that are constructed in Byron's narrative verse, and the effects allowed. Of all the other critics reviewed, Nkamanyang's work is the only one that applies narratology in the analysis of poetry rather than narrative texts. His research is similar to the present study in its focus on narration [voice] and focalization.

Relaying on Seymour Chatman's theoretical frame, Luo (2011:i) explores the modernist style of constructing narrative space in a corpus aided approach. The thesis, applying Chatman's model divides narrative space into story-space (characters and settings) and discourse-space (framed area to which readers' attention is directed by the discourse). And to trace the change in style of spatialisation further, Luo analyses the construction of characters inthree modernist novels. The analysis reveals that early modernist characterisation is concerned primarily with

characters' inner life, but sometimes presents their actions, while classic modernist fiction focuses on character's stream of consciousness.

By means of a corpus analysis and cognitively-oriented interpretation, Luo's work identifies and locates some differences and similarities between early modernist narrative style and classic modernist narrative style. The fundamental differences, according to the research, are that the former exemplified by Ford's *The Good Soldier* is comparable to realist style in some aspects and to a limited extent, such as relatively prosaic diction, mention of particular dates in the plot development, and slightly more portions of the discourse-space for action-packed events. Luo's work further reveals that by contrast, embodying one variety of classic modernist narrative style, Woolf's *To the Lighthouse* demonstrates a favoured resort to symbolic or metaphoric diction, which poeticises narrative presentation to a considerable extent, thus transcending the generic boundary of the novel. Further, Woolf's novel rarely mentions particular dates for happenings or actions, but, in the main, focuses on the gentle waves in the stream of the characters' emotions or inner feelings. In contrast to the other works reviewed, Luo's thesis stands out because it combines narratological, corpus analysis and cognitively-oriented interpretation in the analysis of his primary texts. This post-classical orientation is also what makes Luo's work contrasts sharply with the present research.

Adopting both the classical and post-classical narratological approaches as in Luo's thesis, Gholami (2013:14) attempts to challenge the still held achievement-and-decline thesis by studying the first and the last published novels of Joseph Conrad and several other works by Conrad rather than a single text. As a result, Gholami applies Franz Stanzel, Gerard Genette and Seymour Chatman narratological models. Gholami's postmodernist narratological reading of the novel (*Almayer"s Folly*) shifts the emphasis from earlier arguments about whether the work is an

organic whole or not, by presenting it as a narrative which subverts itself because through its triple framing Conrad brings in a number of narrators to challenge the narratives of their upper level narrative acts. Also his narratological reading of the novels demonstrates that Conrad‘s creative power does not decline after *Under Western Eyes*.

As a result of the above findings, Gholami concludes that Conrad abandons his analytical narrative method in the late novels, which is only a shift of interest in newer subject matters and newer narrative techniques to achieve different effects. The current research aligns with Gholami's work in terms of its adoption of Genetttean narratological model but while Gholami's thesis combines both the classical and post-classical, the present study applies the classical narratological approach.

Like Gholami, Dires (2014:iii) also adopts both the classical and post-classical approaches to shed light on the relationship among form, meaning (content) and social milieu in establishing the textual and contextual features of selected AmharicNovels from 2000 until 2010. The work mainly contends that it is possible to unravel the textual and contextual qualities of fictional narratives by studying form as a narrative strategy. The research reveals that form, when understood as a narrative strategy, is not only considered as a textual construct which motivates textual meaning but also regarded as a product of the social milieu from which the text emerges.

Dires' thesis concludes on the note that, in relation to the characters in the selected Amharic novels, it can be generalized that egoism is the common trait. And in all of the novels, the portraiture of the characters through their deeds and speeches illuminate this observation. He also observed in the textual level, that similarity amongst the selected Amharic novels also exists at the contextual level, which is scrutinized through the role of the real author in the narrative

world. As much as Dires' work is similar to this work in its concern with focalization, it is quite different in its approach. While it applies both classical and post-classical narratological approaches this study adopts only the classical narratology.

In contrast to Gholami and Dires, Abdullah's (2015:54) research uses the classical narratological approach hinged on the insights from the traditional narrative theory of Lubbock, Brooks and Booth and on contemporary/modern theory of narrative of Genette, Rimmon-Kenan and Bal. In the study, Abdullah examines the narrative structure of *The Great Gatsby* with special focus on such questions as: time, focalization and voice/narration as presented in Rimmon-Kenan's book *ContemporaryPoetics* (1983), and Genette's model of narratology. Utilizing Genette's model of narrative analysis, according to Abdullah, makes one aware of new approaches to works of fiction. He illustrates that Genette introduces some new concepts which were not used in traditional narrative theory as expounded in the studies of some prominent theorists and scholars of narrative such as E. M. Forster, Percy Lubbock, Cleanth Brooks and Wayne Booth.

The research, thus reveals that some important concepts of narratology have not been treated or at least fully treated in traditional narrative theory. One of these concepts is the dimension of frequency which seems to have been largely ignored in traditional studies of fiction. And by drawing upon Genette's new and original concepts, Abdullah posits that analytical and interpretive capacities are further enriched and more enlightened. Abdullah's research is similar to this dissertation in many ways except in its choice of primary texts of analysis and multiple narratological approaches.

In the same vein, Ahmadian (2015:215) in an article, applies Genette's narratological framework of time to the study of William Faulkner's *A Rose for Emily.* In his comprehensive

analysis of “time”, Ahmadian finds that understanding and grasping the “time” of a story leads to a deeper and better understanding of the content (events and plot) of that story. In Ahmadian’s view,knowing the principles of time, preferably in a framework, like Genettean model, will let readers access the deep structure of the story and also be able to come to a wider and multiple interpretations of stories.

Ahmadian’s work reveals that analepsis and prolepsis, as two main narrative techniques in the category of “time” and specifically the sub-categories of “order”, can be perplexing enough to make readers exhausted of reading a story. So he concludes that the ability that an individual achieves in identifying analepsis and prolepsis, will give him/her a better and a more clear understanding of a story. Thus, these two techniques can make clear the borders of the past, present, and future in a story. Ahmadin’s article is quite a comprehensive one, but its limitation lies in its scope that focuses only on the element of “time”. It is similar with the present study in terms of its application of classical narratological approach and Genettean model of analysis, but differ only in their scope.

In an attempt to deal with how certain authors of English prose very consciously use thematic elements as devices that profoundly shape their stories’ narrative structures, De Bosschere (n.d:3) examines how these thematic narratives schemes have implications for, or bear importance to the messages conveyed in the novels: *Time's Arrow* by Martin Amis, *The Prestige* by Christopher Priest, *Through the Looking-Glass*, and *What Alice Found There* by Lewis Carroll. De Bosschere, borrowing heavily from the narratological models of Mieke Bal, H. Porter Abbott, and David Herman, discusses how modern narratives increasinglyemploy more complex narrative techniques, including denunciation of strict chronology and the multi-plotting of storylines to increase causal complexity.

De Bosschere's dissertation demonstrates how certain authors of modern English prose have distanced themselves from traditional plot constructions. As an alternative, De Bosschere maintains, these authors consciously use thematic elements present in their novels as story-structuring devices, incorporating principles of modernist writing such as complex chronology and multi-plot narratives. Thus, De Bosschere concludes that intertwining of theme and structure, and chronological reversal are illustration that only through a reversal of time, can sense be made of the horror of the Holocaust, and that time can serve as a fruitful form of retrospective therapy. De Bosschere's dissertation differs from the present work in its scope, approach and primary texts of analysis.

The evidences presented thus far, from the works reviewed above, show that a lot of critical works have been carried out on narratology in American and English narrative texts. In this regard, critical studies remain scanty on narratology in Caribbean literature. It is in the light of this, therefore, that this research work fills the existing gap by exploring the classical narratological poetics of "narration", "focalization" and "time" in Edwidge Danticat's*The Farming of Bones,The Dew Breaker* and*Breath, Eyes, Memory* as narratives within the larger corpus of Caribbean literature.

2.1.1 Review of Critical Works on Edwidge Danticat's Narratives

Having established the fact that critical studies remain scanty on narratology in Caribbean literature, and by implication in Edwidge Danticat's narratives, it is important to note that most critical works done on Edwidge Danticat's narratives give, in their interpretations of her texts, pride of place to the historical, cultural, political, psychological and institutional context of the texts. For example, Carraro (n.d:13)uses theories of diaspora and postcolonial studies to make reference to those experiences of migration that are grounded in self-consciousness across

Danticat's narratives. Carraro's research upholds that it is the consciousness which impels writers to describe texts through potent images of chaos, loss, passage and desire. Thus, the study argues that the image of chaos allows Danticat to portray the turbulent reality of Haiti, and the questions of identity formation, political violence and cultural syncretism.The work therefore is a textual interrogation of identity, political, and cultural issues.

Similarly, Falquina (2014:171), adopting postcolonial trauma theory in the analysis of *The Dew Breaker*", argues for a careful and contextualized look at narrative forms in order to obtain a new and more complete view of the meanings in the text, including its political vindications alongside the content of traumatic experience. Falquina argues that Danticat's constant writing about the motherland she had to leavewhen she was only twelve is a reflection of constant revision of memory that characterizes the diasporic subjectivity, which "straddle[s] the divide between past and present" (p. 20), and is "marked by sorrow and loss as well as by the pleasures ofconnection" (p. 17).

In Falquina's view,*The Dew Breaker* is a good illustration of such a traumatic process and, when reading it as a short story cycle, it reinforces the idea that the personal is political as it acknowledges that the political is, and will remain, indeed very personal. Thus, the scars, whether physical, psychological, or textual, are both a sign of erasure and a sign of visibility, of difference and relation, and, like the past, they both divide and unite. This work, accordingly, analyses Danticat's works from the historical, political and psychological contexts.

Likewise, Counihan (2012:37), applies trauma theory to argue that, reified in the tradition of testing, *Breath, Eyes, Memory* attempts to sustain the logic of memorialization, preserving Haitian history and identity against history's hidden trauma and identity's spatial dislocation. (p. 37). For Counihan, the trauma of diaspora is not "merely" the loss of a homeland but the

awareness that home and all its assaults follow the fleeing subject into the clean, empty space of escape. And in his view,it is this desperate inability to combine preserving memory as a source of identity, and dissolving it for the fantasy of an untraumatized future in diaspora that makes *Breath, Eyes, Memory* both so frustrating. And the search for a workable diaspora identity may depend not on trying (and failing) to force a continuity between the desire for a permanent history and the desire for unscathed subjectivity, but on holding those two impossibilities together and recognizing them as such.

Investigating the ways in which 'narratives of return' depict the Caribbean as the site of historical, collective, and personal trauma which continues to influence notions of identification and belonging to the region for Caribbean people, through trauma theory, Thompson (2014:8) examines the preoccupation with returning to the Caribbean within contemporary diasporic fiction through close analysis of a selection of novels by Caribbean women writers from the Anglophone, Francophone, and Hispanophone Caribbean in order to investigate how diasporic identity continues to be informed by a particularised connection to a Caribbean homeland. Reflecting on trauma theory, Thompsonmaintains that the contemporary Caribbean woman writer, of which Danticat is one, confronts the past in order to prompt a process of healing and liberation from traumatic memories and ongoing cycles of violence and abuse. Thus, for Thompson,this literary confrontation attempts to realise an understanding of the traumatic past and its continuing legacy in an effort to initiate positive social and political change in the present, and for the future.

The most recent work relating to Danticat's narratives, also viewed from the lenses of trauma theory is Fuchs' "Hiding and Exposing Violence: Euphemisms in Edwidge Danticat's *The Dew Breaker"* (2015:52). In this article, Fuchs examines the tension between poetic beauty

and violence in Danticat's use of language and argues that, in *The Dew Breaker,* euphemistic language constitutes a means of aesthetically expressing the ambiguous and contradictory quality of phenomena such as violence and trauma. In Fuchs' view, Danticat's story cycle shows how euphemistic language promotes the un-silence of the past Haiti whereby the text establishes links from the post-dictatorial era to the Duvalier dictatorships to colonialism and emphasizes the connections between language and power. Thus the concluding argument of Fuchs uphold that the use of euphemisms in *The Dew Breaker* has demonstrated that the positive connotations of the dew need to persist as well since they imply a hope for a better future without which it is hardly possible to break the circle of violence.

In contrast to the other critics, Vega-González (2003:47), adopting the historical approach to Danticat's texts, finds that individual(hi)storiesare intertwined in Danticat'swork and converge in it withthe collective(hi)stories of the Haitian people. Vega-González asserts that Danticat's narrative strategy excavates thehistoricalpast to rescue individual(hi)stories from oppression and oblivion. The critic argues thatstorytelling represents one of the redemptive forces conducive toempowermentand freedom amidstthe evils of oppression. Thus, the memory impliedinstorytelling, together with the relianceon the sense of community and bondsthat stem from itprove to be partof those necessarymechanismsof survivalandredemptionamidstthe ravagesof a systematicpractice of oppressions at alllevelsof society.

Using theories of culture and identity acquisition to investigates how diasporic Caribbean women writers use the vehicle of the novel to effect a 'writing back' to the Caribbean home through a specific sub-genre of Caribbean literature: 'narratives of return', Thompson (2014:4) argues that Danticat's novels which constitute 'narratives of return' reveal how diasporic identity continues to be informed by a particularised connection to the Caribbean homeland. In this

manner, Thompson places the argument of her thesis on the assumption that the metaphorical returns can initiate a confrontation with the traumatic past which effects a process of liberation and healing from intergenerational, collective and individual traumas which influence notions of identity and belonging for Caribbean people.

But Davis (2001:65) adopting generic approach, by contrast to the other critics, explores the short story cycle as a vehicle for the development of ethnic literature by analyzing HaitianAmerican Edwidge Danticat's *Krik? Krak!* to show how the drama of identity and community is mediated through a genre that is linked to the oral narrative, itself a way of fostering imaginative communities and developing identities. According to Davis, *Krik? Krak!*,as a discourse on ethnic self-definition has recollections or personal experiences of Haiti as an important aspect of the creation of self. For Davis, the questions the characters ask themselves are answered through narratives that, in reflecting the form of the oral narrative, articulate almost epic tales of survivors. In this way, Davis asserts that Danticat has turned to roots-family, community, and ethnicity-as a source of personal identity and creative expression. As such Davis argues that the manner in which Danticat, like other ethnic writers, has appropriated the short story cycle as a metaphor for the fragmentation and multiplicity of ethnic lives is itself an articulation of the process towards ethnic self-identification.

Timothy (2001:135) differs from Davis in his approach to Danticat's narratives. Using the formalist tools to tackle Danticat's style and method in relation to the use of English and the incorporation of the style and structureof Kreyòl so that the rhythms of the sentences become more Kreyòl than English in *Breath, Eyes, Memory*, Timothy argues that it is the language of history, of ancestry – a Caribbean creation, which proudly honours the "iron strong" chain that binds the people to the land, and that Kreyòl had emerged as one of the most dominant and

enduring expressions of this will to gain equality. Thus, for Timothy, like all languages, it is the key to identity, the repository of history, the reminder of a glorious moment when those who wished to escape from the separations spawned by colonialism were able to cohere and to triumph.

A similar formalist critic of Danticat's narrative is Chen (2014:222). Accordingly, Chen's work is predicated on the submission that Danticat's *The Dew Breaker*advantageously utilizes the formal qualities of the short-story cycle in order to elaborate on the literary trope of the veil. Chen further argues that the textual movements within and across the veil introduce an often neglected chapter of black diasporic experience and reveal a Haitian immigrant community whose shifting boundaries pluralize and expand US, Haitian American, Afro Caribbean American, and African American cultural memory in transnational, hemispheric ways.

In Chen's view, Danticat's use of the form of the short-story cycle is entirely appropriate for the project of portraying through narrative a community that has borne the weight of so much historical violence and whose global entanglements are central to its everyday lived realities.Her use of the form of the short-story cycle and her elaboration of the literary trope of the veil enable a creative mapping of Haitian diaspora within local spaces entangled with global histories and experiences. Expanding US cultural memory by insistently crossing nationalist boundaries of thought, these literary explorations do not leave intact the notion of a stable, undifferentiated diasporic memory, but instead revise earlier models of diaspora by staging encounters and alliances that emphasize fracture, difference, and the opportunities for re-inventing community.

Generally, the review of critical works on Edwidge Dantica's texts points to the fact that most scholars have viewed her narratives from the political, psychological, historical and cultural contexts. However, little attention has been paid to the artistic and textual components of her

works, especially the analysis recurring narratological motifs in her texts. The present research therefore fills this gap by validating the viability of the poetics of “narration”, “focalization”, and “time”to demonstrate the extent to which they have been used in the selected texts to represent the Caribbean realities.

2.2 NARRATOLOGY AS THEORETICAL FRAMEWORK

2.2.1 The Origin of Narratology

The etymology of Narratology derives from the French word “narratologie” It was coined and first used by Tzevetan Todorov in his 1969 book *Grammaire du Décaméron*. Meister (2015:626) notes that the first use of the term in an English title is found in Ryan (1979) and in a German title in Schmidt (1989). However, like all Western Literary theories, Narratology is rooted in classical arguments, particularly in the attempt by Plato (428-348 BC) and Aristotle (384-322 BC) to distinguish between 'mimesis' (imitation) and 'diegesis' (narration) (Jahn, 2017, N2.1.4). Plato uses the terms in the third book of *The Republic* to distinguish between types of speaking: diegesis refers to the points at which the poet speaks with her or his own voice, while mimetic speech occurs when the poet tries to create the illusion that the characters themselves are speaking. In this case, drama becomes the clearest instance of mimetic art, while narratives are instances of diegetic art.

In filtering Plato’s distinction, Aristotle’s makes a more general use of the terms in his *Poetics*. His use of it approximates the way in which mimesis and diegesis are used in contemporary literary studies and these terms can be equated to more familiar terms like ‘showing’ and ‘telling’ (Wake, 2006:19). These terms are very crucial in narratology, this explains why Chatman (1990), as cited in Amerian & Jofi, (2015:183), used them as basic terminologies to distinguish between diegetic narrative genres which include epic narratives,

novels, short stories, etc.; and mimetic narrative genres which are: plays, films, and cartoons.However, in contemporary studies of literary theories, Narratology is subsumed in the larger frames of the Sausarean/Prague structuralism and Russian formalism (Meister, 2015:625, Fludernik, a2005:38, Herman, 2005:19, and Sommer, 2004:3). Thus, the works above and many others offer points of convergence between Structuralism, Formalism and Narratology which the next section of this research addresses.

2.2.2 The Intersectionality of Structuralism, Formalism and Narratology

Scholars acknowledge that Narratology has its roots in Saussurean linguistics, Prague structuralism and Russian formalism (Sommer, 2004:3). Gordon (1984:2) corroborates this when he argues that the intellectual tradition out of which narratology grew began with the linguistic work ofFerdinand de Saussure who distinguishes between parole (individual utterances produced and interpreted on that basis) and langue (language viewed as system). It is in the imitation of Saussure that binary opposition becomes the most fundamental building stone of narratology (Fludernik, 2005:38). Binary opposition as an aspect of structuralism is, therefore, expressed in Genettean homodiegetic vs. heterodiegetic narratives, extradiegetic vs. intradiegetic narrative levels, internal vs. external focalization among others. Also, other narratologists, in following the Saussurean binary concepts of “signifier” and “signified”, assert that in every narrative text the mode of presentation is the signifier and the story (the content of the text) is the signified (Amerian & Jofi, 2015:183). Thus, “…at the heart of narratology lies the assumption of a dualism within every text: that there is, on the one hand, story and, on the other, plot” (Wake, 2006:15). In view of the foregoing, Structuralism can be said to have set the parameters upon which narratology is rooted.

Russian Formalism also has an influence on the study of narratology especially in relation to its emphasis on how literary language differs from ordinary language(Gordon, 1984:2). The Russian Formalists were against "the unsystematic and eclectic critical approaches which had previously dominated literary studies and tried to create a 'literary science' (Newton, 1997:1). For them, "The subject of literary science is not literature, but literariness, i.e. that which makes a given work a literary work" (Jakobson as cited in Newton, 1997:1). They were uninterested in the representational or expressive aspects of literary texts, but were focused more on those elements of texts which are uniquely literary in character. This is also a central argument in Narratology because the aim of the narratologists of "early structuralist theorists such as the Russian formalists was to identify what might be called 'literariness'" (Wake, 2006:14).

As a result, Prince (2008) surmises thatclassical narratology can itself be characterized as formalist. This is because Formalism and narratology share certain concepts such as the structuralist notion of story and plot. For example, the Russian formalists call them *fabula* and *sjuzet* a term which narratologistssuch as Genette, is called*histoire* and *récit*, and Chatman;*story* and *discourse.* Thus, Fludernik (2005:39) affirms that classical narratologists, like the formalists, are chiefly concerned with developing a terminology to describe textual diversity and institute "a number of key categories for a narrative grammar and poetics".Some of the narratologists who were influenced by Formalism includeTzvetan Todorov, Roland Barthes and Gerard Genette (Habib, 2005:603).

On the whole, the intersectionality of Structuralism, Formalism and Narratology largely lies in their primary focus on the intrinsic structures, features and literariness of a text. However,

for the purpose of this study, narratology is adopted as the theoretical framework for the exploration of the poetics of narration, focalization and time in the selected narratives.

2.2.3 Narratology as a Theory of Narratives

The process of the theorisation of Narratology is often traced to Tzevan Todorov, who has been described as the father of narratology. He defines it as the theory of the structure of narratives (Phelan, 2006, as cited in Amerian & Jofi, 2015:183). Lending her voice to this, Fludernik (2006:8), views it as a narrative theory that studies narrative as a genre, basically aimed atdescribing "the constants, variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies)".For Prince (1982:4), narratology is "the study of the form and functioning of narrative". He further elaborates that narratology "examineswhat all narratives have in common - narratively speaking - and what allows them to be narratively different." This underscores the comparative function of narratology. And in demarcating the functional boundaries of narratology, Prince postulates that:

> It is… not so much concerned with the history of particular novels or tales, or with their meaning, or with their esthetic value, but rather with the traits which distinguish narrative from other signifying systems and with the modalities of these traits. (p.5).

By this, Prince does not only delimit the scope of narratology to its distinguishing features but he is also implying that it could be used to show the distinctiveness of narratives from other cultural artefacts. And it is in the light of this that Bal (1999:3) states that narratology is the "theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story." This is an indication of the trans-generic function of narratology. And to put narratology in perspective, Bal concludes that it is a theory which "helps to understand, analyse, and evaluate narratives". Expatiating on its primary focus, Wake (2006:14) equates narratology to "the study

of the ways in which narratives function." Wake's definition is centred on how narrative texts operate. Thus, the idea we get from all its conceptualizations, narratology can be seen as a theory that analyses and studies the formal features of narratives.

In view of the fact that narratology's object is narrative, narratologists have also attempted to conceptualize what the term "narrative" actually means. To a layman, the word "narrative" suggests stories found in traditional literary genres such as the novel, novella or short stories. In order to address this misconception, Wake (2006:14) submits that, "On the contrary, narrative can be found in numerous aspects of life: not only in other forms of art (drama, poetry, film) but in the ways in which we construct notions of history, politics, race, religion, identity and time". This is an explanatory note to the iconic scholar, Barthes (1977:78) who famously asserts that, "narrative is international, transhistorical, transcultural: it is simply there, like life itself". Bal (1999:5), on the other hand, has convincingly argued that "A *narrative text* is a text in which an agent relates ('tells') a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof." Unlike Bal, Herman (2005:1) argues that narrative "may be defined as the representation of real or fictive events and situations in a time sequence". In view of all that has been said so far, one may strongly argue that a narrative is a human phenomenon that allows an agent, using the medium of language to relate a story in a temporal sequence.

2.2.4 The Proponents of Narratology

Scholars of narratology like Fludernik (2006:36) upholds that narratology has its early beginnings in Todorov, Barthes, and Greimas and later finds its climax in Gérard Genette (with a few adjacent peaks taken up by F. K. Stanzel, Mieke Bal, Seymour Chatman, Gerald Prince and Susan Lanser). Similarly, Prince (1980:4) asserts that narratology has considerably developed in

the twentieth century drawing its scholars from various fields of interest such as literary analysts and many linguists, as well as philosophers, psychologists, psychoanalysts, biblicists, semioticians, folklorists, anthropologists, and communication theorists who came from different parts of the world. These scholars include among others: Barthes, Bremond, Genette, Greimas, Hamon, Kristeva, Todorov, etc. (from France); lhwe, Schmidt, etc. (from Germany); Eco, Segre (from Italy); van Dijk (from the Netherlands); Chatman, Colby, Dolezel, Dundes, Georges, Hendricks, Labov, Pavel, Scholes, etc. (from North America); andLotman, Toporov, Uspenski, etc. (from the U.S.S.R.).

2.2.5 Strands of Narratology

Narratology as a theory of narrative can be applied from two broad perspectives: the classical, and the postclassical strands. The classical strands, spanning from the mids 1960s to the early 1980s, is very much interested in investigating what narratives have in common as well as what enables them to differ narratively from one another (Prince 2008:1, and Amerian & Jofi, 2015:184). Fludernik (2005) affirms that the classical narratologist are chiefly concerned with developing a terminology to describe textual diversity and institute "a number of key categories for a narrative grammar and poetics". Nünning (2009:54) further elucidates that they have preference for "describing textual features within a structuralist and formalist paradigm".

The founding fathers of classical narratology are: Roland Barthes ("Introduction à l'analyse structurale des récits"), Tzvetan Todorov, Gérard Genette (probably the most influential of all narratologists), A. J. Greimas (and the Semiotic School of Paris), Claude Bremond (and his *Logique du récit*), important continuators like Mieke Bal or Seymour Chatman, distant cousins like Wayne Booth or Franz Stanzel, and (Russian as well as Jamesian-American) formalist or

quasi-formalist ancestors (Prince,2008). For Prince, classical narratology can itself be characterized as formalist.

The second strand of narratology, which is the postclassical, has always been interested in non-verbal and non-fictional storytelling, audio-visual media, and the cultural and historical contexts of narratives (Roy, 2012).Herman (1999:8) as cited in Meister (2015:60), notes that contextual/postclassical narratologists shift from "text-centred and formal models to models that are jointly formal and functional – models attentive both to the text and to the context of stories". Nünning elucidates that, it "tends to focus on issues like context, culture, gender, history, interpretation, and the reading process, highlighting those aspects of narrative bracketed out by structuralist narratology".

This research work adopts the classical narratological point of view whose basic tenets and assumptions will be used in this study as tools of analysis. This implies that the present work is interested in exploring the textual features of the selected narratives within the classical narratological tenets.

2.2.6 Basic Tenets of Classical Narratology

Basic tenets are, in the context of this research, the "fixed set of critical tools and concepts with which literary works are evaluated" (Chatman, 1978). In an attempt to formulate these general laws that preside over narrative texts, the classical narratologists "developed a terminology to describe textual diversity and… instituted a number of key categories for a narrative grammar and poetics" (Fludernik, 2005:43). Key among the elements/tenets of this terminology are: story and plot; time, narration (voice); and focalization.

- **Story and Plot:** At the centre of narratology is the basic assumption of a dualism within every narrative text: "that there is, on the one hand, story and, on the other, plot (Wake**,**

2006:15). The terms "story and "plot" might variously be termed, with slightly a little variation in meaning by other scholars. For example, the Russian formalists call them *fabula* and *sjuzet*, Genette terms them as *histoire* and *récit*, and Chatman names them *story* and *discourse.* Story is "what happens". It is "the content or chain of events (actions, happenings…characters and items of setting)" of a text. In fact, "the story is the '*what'* in a narrative" (Chatman, 1980:19). Wake states that "Story is the sequence of events that lie somehow 'behind' the text, or rather it is the sequence of events that can be abstracted, or constructed, from the text" (p.15).

Plot, on the other hand, is "the particular presentation of the story in the narrative…" (Wake, 2006:15). It is the means by which the content of a narrative text is communicated (Chatman, 1980). Plot, according to Wake, introduces causality to what become a chain of events. One of the ways story and plot can be differentiated in narrative grammatology is in terms of "deep" and "surface" structures. For the narratologists, deep structures correspond to stories, while surface structures – the literal arrangement of the words that make up a story – are comparable to plots. Another clear way of distinguishing between story and plot is in terms of translatability from medium to medium. Wake submits that, while story is ever available as paraphrase that can be translated from medium to medium, plot appears to be text-specific. This means that an individual story can appear in numerous distinct texts and across a wide range of media, but plot remains statically text-specific. Story and plot can also be differentiated in relation to time. Many narratologists argue that story time is different from the plot time, which is a pseudo time. This will lead us to another basic tenet of narratology, which is time.

- **Time:** One of the things narratologists take into account in the analysis of narratives is the discrepancies between story time and narrative or text-time (Fludernik, 2006:6). Story time is the "actual duration of events in the story. It is the sequence of events and the length of time that passes in the story. While text-time is the length of time that is taken up by the telling or reading of the story and the sequence of events as they are presented in the text (Ahmadian, 2015:217).They regard text-time as a spatial pseudo-time that is limited by both reading and writing practices. What is meant here is that the usual reading practices demands that a text is read from beginning to end and that only a passage is read at any given time. In all cases, this denotes that text-time appears in a linear form and, therefore cannot correspond exactly to the often multi-linear strands of story time. This further means that events may occur simultaneously in story-time, but they can only be presented sequentially, one after the other, in text-time (Wake, 2006:17).

  In discussing the story time and text-time (discourse time), Genette, one of the most influential of all narratologists, uses three concepts of *order, duration* (speed of events), and *frequency* of events.

  1. **Order:** Analysing the order of a narrative, in Genettean model, is to compare the order in which events or temporal sections are arranged in the narrative discourse with the order of succession these same events or temporal segments have in the story, to the extent that story order is explicitly indicated by the narrative itself or inferable from one or another indirect clue (Genette, 1980:35). It is the relation between the sequencing of events in the story and their arrangement in the narrative" (Ahmadian, (2015:219). Ordering is expressed through anachronies (chronological

deviations) which may be divided into two broad types: analepsis and prolepsis (Herman, Jahn, & Ryan 2010).

a. Analepsis, which is also referred to as flashback or retrospection, is a situation whereby the time-line of the main narrative is interrupted by an earlier scene. It is, in Genette's words,"any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment" (p. 40). Analepsis are of several categories: external, internal, mixed, completing, repeating, partial, and complete analepses.

b. Prolepsis, also known as flash-forward, foreshadowing and anticipation, is a technique by which a narrative interrupts the main story-time with an event, or events, that properly belongs to its future (Wake, 2006:17). Genette explains that prolepsis is any narrative maneuver that consists of narrating or evoking in advance an event that will take place later.It is clearly much less frequent than the inverse figure, at least in the Western narrative tradition. They are thus, like any anticipation, a mark of narrative impatience (pp. 40, 67, 72). There are several of its types just like the analepsis.

2. **Duration (Speed of Events):** Duration of a text is measured in terms of its narrative speed as it relates to the actual story time. Genette puts it, thus "The speed of a narrative will be defined by the relationship between a duration (that of the story, measured in seconds, minutes, hours, days, months, and years) and a length (that of the text, measured in lines and in pages) (p. 87-88). Thus, with respect to duration (speed of events), Genette tackles the problem of selection and emphasis (Herman*et*

al, 2010). He notes four types of speed of events in narrative text: summary, pause, ellipsis, and scene.

a. Summary: Genette describes it as "the narration in a few paragraphs or a few pages of several days, months, or years of existence, without details of action or speech. Summary probably occupies a limited place in the whole corpus of narrative, even of classical narrative" (p.06). Summary helps the reader to understand the aim of the narrative by comparing parts that are summarised, and parts that are narrated in detail (Tezi, 2004:67. Summary chiefly accelerates the narrative process of a text.

b. Pause: It is a description where the narrator, forsaking the course of the story, makes it his business, in his own name and solely for the information of his reader, to describe a scene that at this point in the story no one, strictly speaking, is looking at (Genette, 1980:100). In a pauseit takes the narrative a long time to narrate very few events, if there are any (Herman *et al*, 2010: 100). It allows for description of a static setting or for a digression, or descriptions of landscapes, state of mind, or sociocultural backgrounds are instances of this category (Ahmadian, 2015:219).

c. Ellipsis: It is the omission of events from the narrative. Here, the narrative text says absolutely nothing about some part of the events in the actual story time, i.e. period of story time are completely omitted from the narrative text (Wake, 2006:16, and Ahmadian, 2015:218). Ellipsis are used either to create suspense within the narrative text or to avoid narrating inconsequential events. Wake further submits that the analysis of ellipsis can also reveal much about social

taboos, which can themselves be regarded as part of the narrative about the way society view itself.

d. Scene: In scene, generally, actions take the same relative amount of time to describe as they took in the actual story time. Dialogue is a good example of scene (Ahmadian, 2015:218). Explaining the concept of scene, Herman *et al* (2010), state that "a *scene* – ideally realised in a *dialogue – events and *narration are temporally coextensive". Genette schematizes the temporal values of these four movements fairly well with the following formulas, with *ST* designating story time and *NT* pseudo-time, or conventional time, of the narrative:

Pause: NT = n, ST= 0. Thus $\infty >$ ST

Scene: NT = ST

Summary: NT = < ST

Ellipsis: NT = 0, ST = n. Thus: NT < ∞ ST (p. 95).

3. **Frequency:** This has to do with the disparity between the number of times an event occurs in the story and the number of times it is narrated or mentioned in the narrative text (Ahmadian, 2015:218). In their contribution to the concept of frequency, Herman *et al* (2010), submit that the analysis of frequency investigates the relationship between the number of times events are inferred to have happened in the story-world and the number of times that they are narrated in text. The three basic possibilities of frequency are: singulative, repetive, and iterative frequencies.

a. Singulative: Telling or recounting once what happened once.

b. Repetive: Telling or recounting several times what happened once.

c. Iterative: telling or recounting once what happened many times.

Literary scholars are of the view that, by providing a terminology with which the temporal construction of narrative texts can be discussed, narratology has made it clear the constructed nature of all narrative texts (Wake, 2006:18). This is a clear indication that plotting a narrative texts is an act of selection and organization, which implies that every text is constructed from a certain position. This position leads us to the next tenets of narratology, which is the organization of narration in a narrative text.

- **Narration (Voice):**Because of the complex nature of narration, narratologists, for easier understanding, have classified its discussion from the perspective of person, tense and levels.

    1. Classification by Person: Narration can be categorized according to the person of the narrating/narrative voice. It is in this regard that Bal (2002:22) submits that "as soon as there is language, there is a speaker who utters it; [and] as soon as those linguistic utterances constitute a narrative text, there is a narrator, a narrating subject". Here the basic question that comes to mind is "who speaks?" That is, who narrate the story? In following the Genettean model of the narrating person or voice, we have two types: homodiegetic and heterodiegetic narratives.
        a. In a homodiegetic narrative, the story is narrated by a narrator, referred to as a homodiegetic narrator, who is present as a character in the story he/she tells. A special kind of homdiegetic narration is the autodiegetic narration in which the narrator is the protagonist of his/her story (Jahn, 2017:N3.1.5).
        b. In a heterodiegetic narration, the story is rendered by a heterodiegetic narrator who is absent from the story he/she tells.

2. Classification by Tense: It looks at the act of narration in relation to time. Narration is mostly understood to mediate a story. That is possibly why narration is rendered most commonly in the past tense. Frequently, however, some novelists have deployed the present tense to narrate actions in the past. This is usually referred to as "historical present" (Herman *et al,* 2010). With respect to this, Genette (1980:35) states that "Narrative is a … doubly temporal sequence …: there is the time of the thing told and the time of the narrative". Genette differentiated "story time" from "narrative time" He therefore proposes a division into four types of telling (narration), which are: a (a) subsequent, (b) prior, (c) simultaneous and (d) interpolated:
    a. Subsequent (Retrospective/past) Narration: It is the traditional retrospective narration when the character reports at a later time on events which took place earlier. Here "the narration takes place after the happening of the events" (Gholami, 2013:49). Most narratives are in this form. This kind of narrative instance is the most common in fictional works, and the general reader of fiction, according to Gholami, considers it to be the only way and he or she cannot imagine any other possibility.
    b. Prior (Prospective/future) Narration: It is a less frequently found form because of its prophetic and visionary characteristic. Here the narrator tells what will happen, he uses the future tense. In other words, the narration takes place before the events (Gholami, 2013:50). Genette explains that prior narrating "has until now enjoyed a much smaller literary investment than the others…" (p. 219). She also maintains that prior narration is "predictive", and usually expressed "in the future tense.

c. Simultaneous (concurrent/present) Narration: It occurs when events are reported as they happen. This kind of narration is exemplified in sport reporting by commentators. It is that in which the act of narration is at the same time as the events that are taking place (Gholami, 2013:50). Genette elucidates that, by contrast to the other two above, simultaneous narrating "is in principle the simplest, since the rigorous simultaneousness of story and narrating eliminates any sort of interference or temporal game" (p. 218). What this means is that "the mark of temporal interval between story and narrating disappears in a total transparency of the narrative". Thus the time of the story and the narrating are the same.

d. Interpolated (Retrospective/Past) Narration: this kind of narration is evident in epistolary narratives, in the writing of letters and diary entries where episodes of experiencing events and episodes of recounting what happened alternate with each other (Fludernik, 2006). Here we have the narrating time immediately after the time of the events (Gholami, 2013:50). This is also retrospective, the only difference, according to Fudernik, is that there is no great distance between the time of narration and the events related. Genette explains that it is the most complex, since it involves a narrating with several instances, and since the story and the narrating can become entangled in such a way that the latter has an effect on the former. This is what happens particularly in the epistolary novel with several correspondents, where, as we know, the letter is at the same time both a medium of the narrative and an element in the plot.This type of narrating can also be the most delicate (p. 217).

3. Classification by Levels: This classification identifies and differentiates the multiple narrating acts that make up the story (Herman *et al*, 2010). Levels of narration shows the hierarchies and subordination in narrative relationships between different stories within the same narrative text. In the narration of a story, there may also be another narration; still contained in the second narration there may be another narration. Thus, story-telling can occur on many different levels. That is why Barthes (1984 [1981]), as cited in Jahn (2017:N2.4.1), submits that there are "tales within tales". Genette demarcates these levels as: extradiegetic, intradiegetic, and metadiegetic narrations.
    a. Extradiegetic narration: It is the narrative at the first degree narrative level where the story is the original narrative that is not embedded in any other narrative. Here the story recounted is at a diegetic level and the narrator of such a story is referred to as an extradiegetic narrator Genette, 1980:228).
    b. Intradiegetic narration: This comes to bear when another story is told inside the first degree narrative by a character inside the first degree narrative. This is a narration at the second degree narrative level. The character telling that story is called an intradiegetic narrator (Genette, 1980:228).
    c. Metadiegetic narration: This is a narration that is embedded in the second degree narrative level by a character embedded within the second degree narrative level. In other words, it is a narrative recounted inside the second level (intradiegetic). The narrator of such a story is termed the "hypodiegetic narrator" (Rimmon-Kenan, 2005:97).

The intradiegetic narrations have three basic functions which are: actional, explicative, and thematic functions. These are well captured in Rimmon-Kenan's (2005:95). *Narrative Fiction: Contemporary Poetics*:

i. Actional Function: This means that some intradiegetic narratives maintain or advance the action of the first narrative (extradiegetic) by the sheer fact of being narrated (p. 95). It can momentarily suspend the continuation of the extradidiegetic (first) narrative level, often creating an effect of heightened suspense (Jahn, 2017:N2.4.6.).

ii. Explicative Function: Here, this narrative offers an explanation of the extradiegetic narrative level by answering such questions as "what were the events leading to the present situation?" In this case, Rimmon-Kenan states that, "it is the story narrated and not the act of narration itself that is of primary importance" (p.95). In other words, this narration provides information about events that lie outside the primary action line of the first degree narrative level (Jahn, 2017:N2.4.6.).

iii. Thematic Function: Here, the relationship between the extradiegetic and intradiegetic narrative levels are those of analogy, i.e. similarity and contrast. The intradiegetic narrative corroborates or contradicts a story line of the extradiegetic narrative ("You are not the only person ever deceived by a faithless lover; let me tell you about [...]") (Barth 1984 [1981]: 232, as cited in Jahn 2017:N2.4.6).

Having looked at narration, its classifications, and functions, it is important to also see the next (the last in this research) basic tenet of narratology, i.e. focalization which is a lot more similar to narrative voice.

- **Focalization:** Narration, from the aforementioned, has to do with the "speaking" aspects of a narrative. Focalization has to do with the aspects of "seeing" in a narrative text. Wake (2006:19) is of the view that "Focalization has similar optical-photographic allusions to the more familiar 'point of view' but, by dint of its technical nature, avoids the possible suggestion that the person 'seeing' (perspective) should be the same as the person 'speaking' (narrating) which might be inferred from the term 'point of view'." What this means is that "point of view" suggests that the person speaking or narrating a story is still the same one who does the seeing in a narrative text. The concept of focalization, thus, negates this notion because the person uttering/narrating a story might not necessarily be the one seeing in the same narrative text. There are times that the narrator does the seeing as well, and there are times that other characters do the seeing, instead of the narrator.

  Focalization, basically, is concerned with "Who sees?", "Who perceives?", "Who is the character whose point of view orients the narrative perspective?" (Genette 1980:186). The concept is established to demarcate between the boundaries of "who speaks" (the narrator) and "who sees" (the focalizer). In this research work, focalization is regarded as "the selection and restriction of narrative information relative to somebody's perception, knowledge, and point of view (Jahn 2017:N3.2.1.). Genette, based on a scale of increasing degree of restriction of information in a narrative, subcategorizes focalization

into three: nonfocalization/zero-focalization, internal focalization, and external focalization.

1. Nonfocalization/Zero-focalization: In this type of focalization "the story's events are narrated from a wholly unrestricted or omniscient point of view" (Jahn 2017:N3.2.2). The narrator, Jahn explains, appears to have access to limitless information which transcends what is accessible to ordinary humans.
2. Internal Focalization: Here, "the story events are focalized through a story-internal character. Narrative information is basically restricted to data available to this character's perception, cognition, and thought" (Jahn 2017:N3.2.3.). Genette further distinguishes three sub-patterns of internal focalization, which are: fixed, variable, and multiple.
    a. Fixed focalization: In fixed focalization stories are exclusively told from the point of view of a single focal character (Genette 1980:190).
    b. Variable Focalization: in the variable focalization stories are narrated from more than one reflector character (Genette 1980:190).
    c. Multiple: In multiple focalization, the same events in a text are told repeatedly, but are each time seen through a different focal character. It is mostly found in epistolary novels, where the same event may be evoked several times according to the point of view of several letter-writing characters (Genette 1980:190).
3. External Focalization: It is that in which the hero performs in front of us without our ever being allowed to know his thoughts or feelings (Genette 1980:190). It is, according to Jahn, a form of presentation that restricts itself to mere "outside view", neutrally reporting what would be visible and audible to a virtual camera, without any

"inside views" into the minds of the characters. This kind of focalized narratives consists of dialogue and "stage direction".

It is important to note, as Genette suggests, that commitment to focalization is not necessarily steady over the whole length of a narrative. Any single formula of focalization does not, therefore, always bear on an entire work, but rather on a definite narrative section, which can be very short. Furthermore, the distinction between different points of view is not always asclear as the consideration of pure types alone could lead one to believe. External focalization with respect to one character could sometimes just as well be defined as internal focalization through another (p. 191).

Of the four (5) key basic tenets of narratology (story and plot; time; narration [voice]; and focalization) discussed above, this research work adopts the narratological poetics of narration, focalization, and time for the analysis of the selected texts understudy. The study illustrates the extent to which, and to what ends these tenets have been applied in Edwidge Danticat's *Farming of Bones; Breath, Eyes, Memory;* and *The Dew Breaker*.

CHAPTER THREE

NARRATION AND FOCALIZATION IN *THE DEW BREAKER* AND *THE FARMING OF BONES*

3.0 Preamble

This chapter analyses the poetics of narration and focalization, already discussed in the previous chapter, in *The Dew Breaker* and *The Farming of Bones*. Thus, the chapter aims to validate the viability of these narratological elements in exploring the selected texts to examine the extent to which, and to what purpose they have been deployed. The analysis is done with specific reference to Gerard Génette, Shlomith Rimmon-Kenan, and Manfred Jahn's views as already illustrated in the theoretical framework in chapter two of this research work.

3.1 Narration in The Dew Breaker and The Farming of Bones

As earlier pointed out in chapter two, analyzing narration in a text can be done through three perspectives, that is, the narrative person/voice, narrative tense, and narrative levels (Herman, Jahn & Ryan, 2010:466-67). Thus, categorizing the person of the narrating/narrative voice in *The Farming of Bones* and *The Dew Breaker* tends to answer the question of "who speaks?" or "who narrates the story?" in the selected texts understudy. And in following the Genettean (1980) model of the narrative person or voice, this section will be engaged with its two basic types of narrating person which are the homodiegetic and heterodiegetic narrative voices.

In the homodiegetic (i.e. the narrative voice applied in *The Farming of Bones*), the story is recounted by a narrator, referred to as a homodiegetic narrator, who is present as a character in the story he/she tells (Genette, 1980:224). A special kind of homdiegetic narration is the autodiegetic (also typified in *The Farming of Bones*) in which the narrator (Amabelle) is the protagonist of her story (Jahn, 2017:N3.1.5). Some short stories in *The Dew Breaker* such as

"The Book of the Dead", "Water Child", "Monkey Tails", and "The Funeral Singer" are examples of homo/autodiegetic narrations in which their narrating persons or voices are the protagonists of their own stories. Whereas in a heterodiegetic narration, the story is rendered by a narrator who is absent from the story he/she tells (Genette, 1980:225). This is also typified in *The Dew Breaker*'s other short stories such as "Seven", "The Book of Miracles", "Night Talkers", "Bridal Seamstress", and title cycle "The Dew Breaker".

It is important to note that *The Dew Breaker* fluctuates between these two narrative persons/voices. Itis not entirely homodiegetic or fully heterodiegetic. This is because of its nature as a short story cycle consisting of nine closely interrelated story chapters. Each story chapter is narrated or reflected by a different character. All the narrators, in various ways, relate to the eponymous character, the Dew Breaker, a former torturer under the Duvalier dictatorship in Haiti. Thus, hovering between the homo/autodiegetic and heterodiegetic narrative voices gives *The Dew Breaker* the required plasticity to present stories with multiple narrators. As a result, the reader meets an assortment of people whose lives have been touched by the torturer. In this manner, using both the homo/autodiegetic and heterodiegetic narrative voices in *The Dew Breaker* proves most suitable to represent the complexity of the life of a pitiless member of the Tonton Macoutes who, after the collapse of the Duvalier regimes, re-invents his identity in Brooklyn. Thus, the multiplicity of the narrative persons/voices, achieved through the use of homo/autodiegetic and heterodiegetic narrators, is what gives *The Dew Breaker* the artistic flexibility to convey multiple stories from a "variety of points of view, linked together into a composite whole, suggestive of perspectives and voices in a community's discursive response to historical violence, displacement, and dislocation" (Chen, 2014:222).

The reader of *The Dew Breaker* enters into the text through its first cycle story, entitled "The Book of the Dead", recounted by Ka Bienaimé, the homo/autodiegetic narrator, who is the American-born daughter of the unnamed former eponymous Dew Breaker, who settles with his family in the United States in the Haitian American district of Brooklyn, New York. Ka the homo/autodiegetic narrative voice sees herself as a Haitian in diaspora, a person who, although from Haiti, has never been there. The story being hers, she recounts that "I was born and raised in East Flatbush, Brooklyn, and have never even been to my parents' birthplace. Still, I answer "Haiti" because it is one more thing I've always longed to have in common with my parents" (Danticat, 2004:7). This homo/autodiegetic narration is a reflection of both the personal and family "… struggling with the immigrant experience. Language is one of several barriers between the daughter and her parents, who switch from between English and Creole" (Falquina, 2014:182).

In this story cycle, Ka also takes the reader through how she was raised to believe that her father's (the Dew Breaker's) role in the politics of Haiti had been good, even noble and courageous. However, she later learns differently before the end of the narration. Ka's "interpretive efforts to make sense of her father and the complex, spiritually tormented world he inhabits initiate a narrative journey through a community that in many ways remains illegible to the outside world" (Chen, 2014:224). Previously she thought her parents' problem was their exiled life in Brooklyn, New York, but when her father shares his secrets with her that he was not the prisoner but the prison guard and the torturer, "she now understands that the unfamiliar, the distance with respect to Haiti, must have been 'so comforting, rather than distressing' [25]" (Falquina, 2014:183). In this manner, Ka begins to understand that, for her parents, dislocation is not necessarily negative after all. Thus, homo/autodiegetic narrative voice is here use to bring to

the reader, not only the complexity of living in diaspora but also the personal as well as the family perception of the dew breaker, as the central character of the entire cycle stories in *The Dew Breaker.*

The second cycle story of *The Dew Breaker*, "Seven" is heterodiegetic, being that its story is rendered by an impersonal narrator who is absent from the story he tells. The narrator, thus, hovers above the story and seems to know everything about it. In the heterodigetic narration all the story-related action sentences are third-person sentences (Shedid this, this was what happened to him) (Jahn, 2017:N3.1.5). An instance of this can be seen in "Seven" when the heterodiegetic narrator begins thus:

> Next month would make it seven years since he'd last seen his wife. Seven—a number he despised but had discovered was a useful marker. There were seven days between paychecks, seven hours, not counting lunch, spent each day at his day job, seven at his night job. Seven was the last number in his age—thirty-seven. And now there were seven hours left before his wife was due to arrive. Maybe it would be more, with her having to wait for her luggage and then make it through the long immigration line and past customs to look for him in the crowd of welcoming faces on the other side of the sliding doors at JFK. That is, if the flight from Port-au-Prince wasn't delayed, as it often was, or canceled altogether. (p. 29)

The heterodiegetic narrative voice, above, tells the story of an unnamed character referred to as "he" in the short story. The story, although told by an impersonal narrator outside the world of the story, is narrated through the consciousness of the unnamed male protagonist of the story. It revolves around the unidentified (anonymous) Haitian, renting an apartment in the Dew Breaker's house alongside his Haitian neighbours: Michel and Dany. The heterodiegetic narrator, as can be seen from the excerpt above, is familiar, in principle, with the characters' innermost thoughts and feelings; knowledge of past, present and future; present in locations where characters are supposed to be unaccompanied; and having knowledge of what happens in several places at the same time (Rimmon-Kenan, 2005:98).

It is this being absent from the story and still having higher narratorial authority that confers on the heterodiegetic narrator the quality of being termed "omniscience" narrator in other parlance. The thematic-preoccupation of this heterodiegetic cycle story is centred on "the problems of communication confronted by a married couple who were separated for seven years and are now reunited in New York, in a context of strong racism towards Haitians" (Falquina, 2014:183). It is worth noting that the eponymous dew breaker, who, in the first cycle story, is a father, is here presented as a landlord. Thus, the swing from the homo/autodiegetic to heterodiegic narrative person proves viable for the presentation of different and multiple narration and perspective.

Of the nine story chapters in *The Dew Breaker*, four are homodiegetic narrations (i.e. "The Book of the Dead", "Water Child", "Monkey Tails", and "The Funeral Singer"), while five are heterodiegetic narrations (i.e. "Seven", "The Book of Miracles", "Night Talkers", "Bridal Seamstress", and "The Dew Breaker").

In *The Dew Breaker*, as earlier hinted, Danticat interlaces the narrative persons, shifting from the homo/autodiegetic to heterodiegetic narration to suit the nature of the short story cycle genre which is "multi-faceted narration" in which either several characters do the storytelling in turn or a third person narrator (heterodiegetic narrator) shifts character alliances with every new character it introduces. Either way, upon turning to the next story in the sequence, readers are to deal with not just a shift in time or place but a new narrative conscious (and voice). It is for that reason, a story cycle tends to reflect many individual consciousnesses at once (Lirca, 2017: 149-152).

Thus, the multiplicity in the narration of *The Dew Breaker* is but the function of the switch between the homodiegetic and heterodiegetic narrations in the text which is deliberately

meant to artistically represent how the eponymous Dew Breaker is perceived by different individuals within the narrative space of the text. For instance, the homodiegetic narrator of the first story, Ka, the daughter of the Dew Breaker, after her father's private confession to her of his part in the Duvalier regimes, as one of the wicked torturers and fiercest Tonton Macoutes, surmises that:

> The only thing I can grasp now, as I drive way beyond the speed limit down yet another highway, is why the unfamiliar might have been so comforting, rather than distressing, to my father. And why he has never wanted the person he was, is, permanently documented in any way. (p. 28).

Ka is, in the above passage, saying that she now understands why her father tries to hide his identity and finds America, a foreign land, so comforting to him. The homodiegetic narration, here, has been duly employed to appreciate the personal epiphany and feeling of disappointment that someone close and intimate with the Dew Breaker can feel after discovering his buried past. In the second cycle story "Seven", which is a heterodiegetic narration, reflected through the consciousness of an unnamed Haitian migrant in Brooklyn, New York, the Dew Breaker is presented as a landlord and a husband who "…agreed to rent the room to one person—a man" he has "probably taken for a bachelor [….]" (Danticat, 2004:30). This story reveals that the unnamed character-reflector, and the two others (Michel and Dany) are Haitians tenants in the Dew Breaker's house in Brooklyn, New York. The chapter story does not only show the new identity of the Dew Breaker but it also reveals the plights of theHaitian immigrants in America as it can be seen below:

> He told Dany not to mention those nights out again. His wife wasn't to know that he'd ever done anything but work his two jobs, as a night janitor at Medgar Evers College and a day janitor at Kings' County Hospital. And she was never to find out about those women who'd occasionally come home with him in the early-morning hours. Those women, most of whom had husbands, boyfriends, fiancés, and lovers in other parts of the world, never meant much to him anyway. (p. 31)

In the above passage, the supposedly objective heterodiegetic narrator finely depicts the complexities and hardship experienced by these Haitian immigrants, not only in Brooklyn but also in the United States in general. Shifting narratorial alliance to the unnamed character in the cycle story, "Seven", the heterodiegetic narrator shows the hardship of the Haitians in their struggles to keep two jobs, just as the above character is depicted working two jobs as a night janitor at Medgar Evers College and day janitor at King's County Hospital. The heterodiegetic narrator, who knows more than the characters do, also "probes the secrets that weigh on couple having endured such a long separation, and the narrative sheds light on the wife's adjustment to the ethnic/racial environment of New York City" (Chen, 2014:228). In the final analysis, one can say that heterodiegtic narration dramatizes the diasporic consciousness, hardship and secret lives of the immigrant Haitians in the United States.

In "The Book of Miracles", the heterodiegesis is reflected by the religious Anne, the Dew Breaker's wife who is a beauty salon owner. The cycle story captures the Dew Breaker as a humane barbing salon owner, too. And using stream of consciousness, the heterodiegetic narrator grants the reader entrance into Anne's secret thoughts about the transformation of her husband, the Dew Breaker who:

> A long time ago, more than thirty years ago, in Haiti… worked in a prison, where he hurt many people. Now look at him. Look how calm he is. Look how patient he is… That was the miracle Anne wanted to share with her daughter on this Christmas Eve night, the simple miracle of her husband's transformation, but of course she couldn't, at least not yet, so instead she told of another kind of miracle. (p. 54)

The excerpt above is indicative of the fact that heterodiegetic narration can be manipulated to bare the mental state of characters, thereby revealing their doubts, fears and hidden traumas. Giving the reader access into the thoughts of Anne shows that she, at times, has her misgivings about the secret of her husband's buried identity that "no one asked about him

anymore, thinking he was just a peasant who'd made good in New York. He hadn't been a famous "dew breaker," or torturer, anyway, just one of hundreds who had done their jobs so well that their victims were never able to speak of them again" (Danticat, 2004:56). Building on Anne's fear and doubts concerning her husband's hidden identity, in another heterodiegetic cycle story chapter "Night Talkers", the reflector character, Dany reveals to the reader that the Dew Breaker is:

> The man who had killed his parents [and is] now a barber in New York. He had a wife and a grown daughter, who visited often. Some guys from work had told him that a barber was renting a room in the basement of his house. When he went to the barbershop to ask about the room, he recognized the barber as the man who had waved the gun at him outside his parents' house. (p. 76)

Dany's account above shows that the identity of the Dew Breaker, confirming Anne's fears, is known by his victims. Thus, the multiplicity of perspectives through the interlacing of homodiegetic and heterodietic narrations helps to further reveal the true but concealed identity of the Dew Breaker. In "The Bridal Seamstress" which is also heterodiegetically narrated through the consciousness of Aline and Beatrice, the eponymous Bridal Seamstress; the Dew Breaker is remembered and identified by Beatrice in New York as one of the Haitian Tonton Macoutes who would "…break into your house. Mostly it was at night. But often they'd also come before dawn, as the dew was settling on the leaves, and they'd take you away" (p. 95). In capturing one of the atrocities of the Dew Breaker, Beatrice recalls that:

> "He asked me to go dancing with him one night," Beatrice said, putting her feet back in her sandals. "I had a boyfriend, so I said no. That's why he arrested me. He tied me to some type of rack in the prison and whipped the bottom of my feet until they bled. Then he made me walk home, barefoot. On tar roads. In the hot sun. At high noon. This man, wherever I rent or buy a house in this city, I find him, living on my street." (p. 95)

The passage above is another revelation of the Dew Breaker's hidden identity. In the cycle story, "The Dew Breaker" the heterodiegetic narrator presents the full history of the

character of the dew breaker from the perspectives of many characters. "[…] this story both offers intimate details about the boy who becomes the brutal dew breaker and the man who becomes the loving father we meet in the text's first story and speaks of the silences and spaces surrounding the individual stories that comprise the text to that point" (Bellany, 2014:209). It is in this regard that the heterodiegetic narrator makes the reader to see how the Dew Breaker perceives himself as a Tonton Macoute during the Duvalien regime. For instance, when he is about to kill the anti-government preacher, he sees himself as:

> […] freeing an entire section of Bel-Air, men, women, and children who had been brainwashed with rites of incessant prayers and milky clothes. He'd be liberating them, he reasoned, from a Bible that had maligned them, pegged them as slaves, and told them to obey their masters, holy writings that he had completely vacated from his mind soon after the raucous party his parents had thrown to celebrate his first communion. With their preacher gone, the masses of Bel-Air would be more likely to turn back to their ancestral beliefs, he told himself, creeds carried over the ocean by forebears who had squirmed, wailed, and nearly suffocated in the hulls of Middle Passage kanntès, nègriers, slave ships. (p. 133)

Here the heterodiegetic narrator who, in principle, is familiar "with the characters' innermost thoughts and feelings; knowledge of the past, present and future" reveals the moral motivation of the Dew Breaker as he perceives it himself (Rimmon-Kenan, 2005:98). In other instances the narrator tells us the other mundane motivations of the Dew Breaker as a Tonton Macoute, as can be gleaned from the excerpt below:

> A doctor, his landlord, gave him two rooms on the lower floor of a two-story house for free. Bourgeois married women slept with him on the cash-filled mattress on his bedroom floor. Virgins of all castes came and went as well. And the people who had looked down on him and his family in the past, well, now they came all the way from Léogâne to ask him for favors. (p. 138)

In the above excerpt, the Dew Breaker is portrayed at the peak of his atrocious activities. At other times, still in the same story, the heterodiegetic narrator shifts narratorial alliance from the Dew Breaker to a woman character in the story to acquaint the reader with other characters'

perception of the Dew Breaker. Thus, the heterodiegetic narrator, from the perspective of the woman character, recounts that:

> When one of the women who had been his prisoner at Casernes was interviewed three decades later for a documentary film in her tiny restaurant in Miami's Little Haiti neighborhood, the gaunt, stoop-shouldered octogenarian, it was said, would stammer for an hour before finally managing to speak, pausing for a breath between each word. She couldn't remember his name, nor could she even imagine what he might look like these days, yet she swore she could never get him out of her head (p. 139).

The woman is later said to have recalled that the Dew Breaker would "… wound you, then try to soothe you with words, then he'd wound you again. He thought he was God" (Danticat, 2004:140). In aligning with this woman as the character reflector, at this point of the story, the heterodiegetic narrator is implicitly revealing the inhuman atrocious acts of the Dew Breaker and their traumatic effects on his victims. It is also in shifting his narratorial alliance to Anne in the same story that the narrator connects this story chapter with the first cycle story, "The Book of the Dead". As earlier read, in the first cycle story, "The Book of the Dead" Ka, the homodiegetic narrator, after her father's confession to her in Lakeland, telephones her mother in Brooklyn and asks:

> "Manman, how do you love him?" I whisper into the phone.My mother is clicking her tongue and tapping her fingers against the mouthpiece again. Her soft tone makes me think I have awakened her from her sleep."He tell you?" she asks. (p. 22)

The above passage is narrated from the homodiegetic perspective of Ka. However, in this last cycle story, "The Dew Breaker", the reader is taken to the other end and perspective where her mother, in a heterodiegetic narrative voice, in Brooklyn (New York), responds to the question, thus:

> When her daughter called her from Lakeland after her husband's confession to ask, "Manman, how do you love him?" she was sitting at the kitchen table, eating a piece of pie. It was not what she thought she'd be doing when that question

> finally came.Like her husband, she'd thought she might be on a trip, some kind of journey with her daughter. She had imagined the two of them, just the girls, on the ocean, on a cruise liner or some other place from which her daughter couldn't escape. But here they are, thousands of miles apart and not even looking into each other's eyes as she attempts an explanation.(p. 167-168)

The implication of this is that shifting from the homodiegetic to heterodiegetic narration, and also shifting narratorial alliances with characters within a heterodiegetic narration allows the text to represent different individual consciousness as they recreates their experiences of the Haitian Tonton Macoute, the Dew Breaker. This is what lends *The Dew Breaker* its narratorial complexity, beauty and aesthetic dexterity.

Unlike *The Dew Breaker* that oscillates between homodiegetic and heterodiegetic narrations, *The Farming of Bones* is fundamentally a homo/autodiegetic narrative, where the narrator heroine (Amabelle) never yields the privilege of the narrative function to anyone (Genette, 1980:247). It is based on the brutal story of the 1937 massacre of Haitians by the Dominican dictator Rafael Trujillo. The novel, recounted by Amabelle, the homo/autodiegetic narrator, tells [her]story of how she is orphaned and left behind in the Dominican Republic when her parents are drowned in the Massacre River. Amabelle, works as a servant in a wealthy Dominican household. She is in love with Sebastien, one of the cane cutters who works as a laborer in the sugarcane fields. At some point in the story, Sebastien is captured by the Dominican army, and Amabelle decides to run away from her adopted city in the hope of being reunited with Sebastien in a safer place. She gets to the border town Dajabón at the moment that Trujillo is giving his infamous speech. The speech incites the crowed and they start attacking Amabelle and the other Haitian refugees, after which Amabelle is severely mutilated. Luckily for Amabelle, she returns to Haiti with Sebastien's best friend Yves and decides to wait for her lover in their hometown, Cap in Haiti. Some of the other survivors that have come back claim that they

have witnessed Sebastien's death. Nevertheless, Amabelle refuses to accept that he is gone and keeps waiting in vain for him to return. Genette calls this kind of narrative personal voice a "disguised autobiography" (p. 247). Thus, this makes *The Farming of Bones* autobiographical in form by the fact that it is also written in "the first person."

The use of Amabelle as the homo/autodiegetic narrative voice in *The Farming of Bones* may not be unconnected to Thompson's (2014:26) assertion that the Caribbean women writing is a re-appropriation of narrative voice "from the third person male omniscient narrator to the first person feminine". Thus, Amabelle tells the reader [her]story as a servant in a wealthy Dominican (Papi's) household; her love story with Sebastien, the story of the lives of the laborers in the sugarcane fields; the arrests and massacre of Haitians in Dominican Republic in 1937; and her escape from her adopted city with the hope of being reunited with Sebastien in a safer place. As a homodiegetic narrative, *The Farming of Bones* has story-related action sentences that contain the first-person pronouns (I did this; I saw this; this was what happened to me) to indicate that the narrator was at least a witness to the action (Jahn, 2017:N3.1.5). An instance of this can be found in chapter six where Amabelle is involved in helping her mistress during her child-labor in the excerpt below:

> I walked over to look at the babies. Dwarfed by her brother, Rosalinda lay completely still. I reached in and picked her up. Señora Valencia turned over on her side and saw me holding her daughter. (p. 22)

The "I walked over to look at the babies" and "I reached in and picked her up" are the story-related action sentences that do not only make reference to Amabelle (the homo/autodiegetic narrator) as a character present in the text, but they also signify her level of involvement in the story-related actions. *The Farming of Bones* is, as earlier explained, totally homo/autodiegetic, in the sense that the narrator is not only a character in the story but is also the protagonist of the story she tells (Genette, 1980:251).

With regard to the narrative tense, that is, the act of narration in relation to the time of narration, Genette (1980:215-218) identifies four narrating time: the subsequent, prior, simultaneous, and interpolated. Of these four narrating time, both *The Dew Breaker* and *The Farming of Bones* exemplify only the simultaneous and subsequent narrations. In a simultaneous narration the narrator verbalizes/reports actions while performing, or as they happen; whereas in a subsequent narrating time the narrator recounts events after they happen (Genette, 1980:15 & 18; Rimmon-Kenan, 2005:94-95). Both of these narratives alternate between the simultaneous and subsequent narrations. For instance, in *The Farming of Bones* the narration switches from simultaneous (concurrent/present tense) to subsequent (retrospective/past tense) narration. In chapter one (1), for example, the story begins in Amabelle's room, she is heard relating her romantic moment with Sebastien in simultaneous (concurrent/present tense) narration, thus:

> I lurch at him and stumble, trying to rise. He levels my balance with the tips of his long but curled fingers, each of them alive on its own as they crawl towards me. I grab his body, my head barely reaching the center of his chest. He is lavishly handsome by the dim light of my castor oil lamp, even though the cane stalks have ripped apart most of the skin on his shiny black face, leaving him with crisscrossed trails of furrowed scars. His arms are as wide as one of my bare thighs. They are steel, hardened by four years of sugarcane harvests. (p. 8)

Amabelle, in the excerpt above, reports the events as they happen. In other words, the act of narration is at the same time as the events that are taking place. This kind of narration is also captured in the first cycle story chapter of *The Dew Breaker*, "The Book of the Dead" where Ka, the homo/autodiegetic narrator, in a simultaneous narration, tells the story of how her father leaves her in a hotel room without her knowledge of his where about, thus:

> My father is gone. I'm slouched in a cast-aluminum chair across from two men, one the manager of the hotel where we're staying and the other a policeman. They're both waiting for me to explain what's become of him, my father. The hotel manager—MR. FLAVIO SALINAS, the plaque on his office door reads—has the most striking pair of chartreuse eyes I've ever seen on a man with an island Spanish lilt to his voice. The police officer, Officer Bo, is a baby-faced, short, white Floridian with a potbelly. (p. 7)

In the above excerpt, Ka, the homo/autodiegetic narrator in the cycle story, "The Book of the Dead" in *The Dew Breaker*, as Amabelle in *The Farming of Bones*, is heard verbalizing her actions while performing them(Rimmon-Kenan, 2005:95). The implication of this kind of narration is that the mark of temporal interval between story and narrating disappears in a total transparency of the narrative (Genette, 1980:218). In this way, the time of the story and the narrating are therefore the same.

At other times, as mentioned earlier, the story in *The Farming of Bones* switches from the simultaneous to subsequent (retrospective/past) narration, as is evident in the scenario, in chapter two of the text, where Amabelle depicts the confusion in the house when Señora Valencia is about to put to birth:

> As I lifted her legs to remove the sheets, Don Ignacio, Señora Valencia's father—we called him Papi—charged into the room. Standing over her, he tugged at his butterfly-shaped mustache with one age-mottled hand and patted her damp forehead with the other. (p. 10)

In the above subsequent (retrospective/past) narration, the homo/autodiegetic narrator reports at a later time on events which took place earlier. In this context the narration takes place after the happening of the events. This kind of narration is also reflected in "The Book of Miracles", the fourth chapter in *The Dew Breaker* where the heterodiegetic narrator, through the consciousness of Anne, reports on earlier events at a later time, thus:

> Anne was talking about miracles right before they reached the cemetery. She was telling her husband and daughter about a case she'd recently heard reported on a religious cable access program, about a twelve-year-old Lebanese girl who cried crystal tears. (p. 51).

The above excerpt is a subsequent (retrospective) narration of events in the past tense. Most narratives are in this form. This kind of narrative instance is the most common in fictional works, and the general reader of fiction, as earlier stated in chapter two of this research, considers it to be the only way, and he or she cannot imagine any other possibility (Gholami,

2013:49). *The Farming of Bones* and *The Dew Breaker* are examples of these possibilities because they knit the subsequent/retrospective with the simultaneous/concurrent narration to achieve certain aesthetic effect that defamiliarizes the reader's usual sense of narrating time. It is also worth noting that most chapters written in simultaneous narration in *The Farming of Bones* are those that tell stories that are intimate to the narrator.

In discussing the narrative levels, it is important to note that *The Farming of Bones* and *The Dew Breaker* are not in any way similar. Narrative levels shows the hierarchies and subordination in narrative relationships between different stories within the same narrative text (Jahn, 2017:N2.4.1). This means that, at times, in a given story there may be yet another character who narrates another story, and so on. "Such narratives within narratives create a stratification of levels whereby each inner narrative is subordinate to the narrative within which it is embedded" (Rimmon-Kenan, 2005:98). *The Farming of Bones*, unlike *The Dew Breaker*, has other stories embedded within it.

This implies that in the narration of *The Farming of Bones*, there are also other narrations contained within the text. In consonance with Genette's model of narrative levels, Amabelle's narration (*The Farming of Bones*) is termed as an extradiegetic narration because it is the narrative at the first degree narrative level where the story is the original narrative that is not embedded in any other narrative (Genette, 1980:228; Jahn, 2017:N2.4.2). Here, *The Farming of Bones* recounted is at a diegetic level and the narrator, Amabelle is referred to as an extradiegetic narrator. Again, in the Genetteian narratological parlance, Amabelle is also christened as an extradiegetic-homodiegetic narrator because she is a narrator in the first degree who tells her own story (see Genette, 1980:248).

The extradiegetic-homodiegetic narrative position of Amabelle in *The Farming of Bones* can be illustrated in the narrating acts of the text. As a housemaid in Don Ignacio's (Papi's) house, Amabelle tells us the story of how Señora Valencia gives birth to baby twins, Rafael and Rosalinda. She tells us almost everything about the childbirth, from its beginning to the end because it takes place at home (in the house) where she is part of. The reliability of the narration is not in doubt because she is at home where the event takes place. However, at some point in the story in chapter 4 (p. 20), she tells us that Papi, Valencia's father will go to the barracks to fetch Pico, Valencia's husband, and he (Papi) would come back before dark. Papi takes Luis, the only male house-help along with him.

Now what happens on Papi's journey from the house to the barracks, and from the barracks back to the house is completely outside the knowledge of Amabelle, the extradiegetic-homodiegetic narrator because she is not part of the journey. The events that happen in-between this journey must either be narrated by Luis or Papi himself or Pico who is part of the return journey. If Amabelle attempts to tell what transpires in that journey, her reliability as a narrator will be questioned because she does not have the "knowledge of what happens in several places at the same time" (Rimmon-Kenan, 2005:98). Here, the writer has to shift narratorial alliance to other characters who take part in the journey so as to lend narratorial credence and reliability. And the surest way to do it in a homodiegetic narration is to create a story within the main story told by a character in the narration.

For example, on the return journey Pico, who takes over the driving, kills a man on the road near the ravines. Amabelle does not know about it. The first person to tell her the story of this killing is Luis. This level of narration is immediately subordinate to the first degree narrative level because the story is a story embedded in the first degree narrative, that is, Amabelle's

original story (Genette, 1980:228; Jahn, 2017:N2.4.2). Thus, in Genettean model, Luis' story is categorized as an intradiegetic narration because it is an embedded story in the primary narrative. The character (Luis) narrating the story is called an intradiegetic narrator. Genette's model of classical narratology also calls this kind of a narrator an intradiegetic-homodiegetic narrator because he tells a story he is part of.

Seeing that Luis' intradiegetic-homodiegetic narration has a gap in its content because it does not provide the name of the victim of the accident, Sebastien's intradiegetic-homodiegetic narration (in chapter 8) about the same accident is brought up to fill that gap by revealing the name of the victim of the accident as Joel, Old Kongo's son. Later, in the narrative acts of the text, Amabelle is told by Old Kongo the story of where and how Joel is buried. Old Kongo recounts that, "No funeral for Joël…I wanted to bury him in our own land where he was born, I did, but he was too heavy to carry so far. I buried him where he died in the ravine. I buried him in a field of lemongrass, my son." (Danticat, 2004:67). In essence, Luis', Sebastien's, and Old Kongo's stories are all intradiegetic narrations, i.e. they are stories embedded in Amabelle's extradiegetic narration.

Other instances of intradiegetic narration in *The Farming of Bones* are found in the stories of the arrests made at the wake of the Haitian massacre of 1937 as narrated in the text. Amabelle, the extradiegetic-homodiegetic narrator is not present when the arrests are made. So she has to rely on an intradiegetic narration of other characters or other more general sources such as gossip or rumors. It is from Doña Eva, Dr. Javier's mother that Amabelle over hears her telling Beatriz that:

> Javier was arrested at the chapel, along with Father Romain and Father Vargas. Someone ran to tell me, but by the time I got there the soldiers had already taken them away. I want to tell Pico. Perhaps he'll remember all his friend Javier has done for him, and help us. (p. 94)

Doña Eva's story might be unreliable because she heard from "someone". It is also excludes what happens to the Haitians present at the time of the arrest. Her narration centers only her son, Dr. Javier with Father Romain and Father Vargas. And to fill in this lacuna another intradiegetic narration is needed. Thus, an old woman who escaped the arrest tells Amabelle that, "The priests they took alone in a separate automobile. The priests begged the soldiers to let them stay with the people. The soldiers wouldn't let them. One of the priests was crying" (p. 99). In this version of the same story "the people" (i.e. Haitians) are included. But the old woman's story does not tell Amabelle if Sebastien and Mimi, his sister are included. Old Kongo's story is brought in again to tell Amabelle that "Sebastien went with Mimi to the chapel….They went there to meet you. Others tell me that army trucks came and took them away" (p. 97). Old Kongo's narration differs from the rest because it informs Amabelle of Sebastien and Mimi's where about. However, it is still distant and unreliable because he got the story from "others". Old Kongo did not witness the arrest. Much later, towards the end of the novel, Yve's intradiegetic-homodiegetic narrative recounts what exactly happens during the arrest:

> Yes, I saw them put Sebastien and Mimi and all the others on a truck. I saw it all from the road. They made them stand in groups of six and then forced them to climb. The priests asked to stay with the people, but they took the priests separately, and then they took the doctor and the people together. If he wanted to be a Haitian, they told Doctor Javier, they would treat him like a Haitian. I saw Mimi climb when her turn came. Sebastien was in line behind her. Her knees went weak when she was climbing, and she almost fell. The doctor offered his hand to her, and Sebastien supported her from the rear. I saw all this from the road where I was hiding. (p. 148)

All these versions of the same story are examples of intradiegetic narrations, i.e. the second degree narrative level. Doña Eva's and Old Kongo's stories, although true, are distant and unreliable because the two narrators are witnesses to the arrests. Doña Eva and Old Kongo, in this case, are intradiegetic heterodiegetic narrators because they are (embedded) narrators in the second degree narrative level who are absent in the story they tell. The old woman and Yve's

stories are more reliable because the two are witnesses to the event of the arrests. Thus, the old woman and Yve are described as intradiegetic-homdiegetic narrators, i.e. (embedded) narrators in the second degree narrative level who recount stories they are present in (see Genette, 1980:248).

Other more instances of intradiegetic narrations are evident in Tibon's story of what happens to Unèl's group, (the brigade) in the army truck. Amabelle witnesses the confrontation between the group and the soldiers who come to arrest them, but does not know what happens to them afterward in the army truck. Tibon's intradiegetic-homodiegetic narration takes the reader right into the army truck, when he narrates that:

> "I am coming back," he said, "from buying charcoal outside the mill where I work, when two soldiers take me and put me on a truck full of people. The people who fight before going on the truck, they whip them with bayonets until they consent. After we're all on the truck, some of us half dead, not knowing whose blood is whose, they take us out to a high cliff over the rough seas in La Romana. They make us stand in groups of six at the edge of the cliff, and then it's either jump or go against a wall of soldiers with bayonets pointed at you and some civilians waiting in a circle with machetes. They tell the civilians where best to strike with the machetes so our heads part more easily from our bodies." Tibon used his bony hand to make the motion of a machete striking his collarbone. "They make us stand in lines of six on the edge of the cliff," he said. "Then they come back to the truck to get more. They have six jump over the cliff, then another six, then another six, then another six." (p. 104-105)

This story, because it is framed within the main narration, also serves as an intradiegetic narration, while its narrator, Tibon is the intradiegetic-homodiegetic narrator who relates the story he is, on the whole, present in. The story is meant to acquaint the reader of the situation of the group in the army truck. *Farming of Bones* has other intradiegetic narrators such as the unnamed man and woman, at the border Tent Clinic in Haiti, who tells Amabelle of how those Haitians arrested at the chapel alongside Dr. Javier, Father Romain and Father Vargas in Alegria are killed. This is how they relate the story:

> "I was there in Santiago," a voice shouted from the other side of the room, "when they shut seven hundred souls into a courtyard behind two government houses. They made them lie facedown in the red dirt and shot them in the back of the head with rifles."
> "I was there," echoed a young woman with three rings of rope burns carved into her neck, "when they forced more than two hundred off the pier in Monte Cristi." (p. 126)

These intradiegetic-homodiegetic narration, which are meant to fill in narrative gaps, are later corroborated by Sebastien's mother, Man Denise's intradiegetic-heterodiegetic narration in which she says:

> "A young man came here to see me some days past." She reached up and pressed down hard on my hand as it was resting on her forehead. "He came here to see me on his way to Port-au-Prince. He said he saw my children killed, in a courtyard, between two government edifices there, in a place he called Santiago. He said he saw them herd my children with a group, make them lie face down on the ground, and shoot them with rifles." (p. 143)

As earlier explained, this is an example of an intradiegetic heterodiegetic narration in which the narrator (Man Denise) is absent in the story she tells. Thus, as has been demonstrated, narrative levels, as exemplified in *The Farming of Bones* is conspicuously absent in *The Dew Breaker* because *The Dew Breaker* is narrated at the first degree (extradiegetic) narrative level without any story embedded within it. The different narratorial voices in the text are not stories within the text but "related stories that 'stood alone' into a 'larger framework'" (Clarkson, 2015:5). As a short story genre, *The Dew Breaker,* contains individual, comprehensible, and independent stories written as a unified whole. This makes each story in the text a first degree extradiegetic narrative level.

So far, the narration of *The Farming of Bones* has indicated its narrative levels, and the analysis of these levels, above, has shown that they adds other perspectives and diversity to the narrative act of the text and increase the complexity and narrative aesthetics of a given narrative

text. In the section below, this study further explores the ends to which the intradiegetic narrations are deployed in *The Farming of Bones*.

3.1.0 The Functions of Intradiegetic Narrations in *The Farming of Bones*

As earlier explained in chapter two of this research, the intradiegetic narrations have three basic functions which are the actional, explicative, and thematic functions (Rimmon-Kenan, 2005:95). Obviously, in *The Farming of Bones*, intradiegetic narrations perform only two functions: the explicative and thematic functions which is the basic focus of this section of the research.

Explicative function means that the intradiegetic narrations offer explanation of the extradiegetic narrative level by answering such question as "what were the events leading to the present situation?" (Rimmon-Kenan, 2005:95). One of the instances of this is when Amabelle and Yve, on their escape journey to Haiti, meet three women and two men on the mountains. Two of these women (Dolores and Doloritas) are Dominicanas (p. 102). One of the two men is described in the first narrative level as "the man with the uneven arms" who limps. Concerning the man, Amabelle says:

> I moved towards the man with the uneven arms. I was drawn to him in part by curiosity but also because I pitied his condition. I wanted him to explain it to me. Was it tuberculosis or a flesh disease? Did it come from cutting the cane with one arm while neglecting the other? Was he born this way? (p. 104)

The only way Amabelle's curiosity could be satisfied is by an intradiegetic narration. And that is what, Tibon himself, the man with the uneven arms provides when he, in an intradiegetic narrative, tells Amabelle his experience in the hands of the Dominican soldiers who force them to stand in groups of six at the edge of the cliff, and then it is either they jump or go against a wall of soldiers with bayonets pointed at them and some civilians waiting in a circle with machetes. Tibon then concludes his story that:

> "I fall and fall, passing the rocks where many of the bodies land on the way down. And then me, I fall in the water. I know it too when I strike the water because it is so cold and sharp, the water, more like a big machete than water. I have many cuts on my body where the water sliced me, some tears on my ankles, which now cause me to limp." (p. 105).

This intradiegetic-homodiegetic narrative explains why Tibon is seen limping. Another instance of the explicative function of intradiegetic narration is in the story of the two Dominicanas (Dolores and Doloritas). Immediately Amabelle encounters them at the mountains escaping to the border with the other Haitians, the first question that naturally comes to mind is "why are these Dominicanas also running away from their own country?" The answer to this question is found in their intradiegetic narrative that:

> "We are together six months, me and my man," Doloritas said. "I told him I would learn Kreyol for when we visit his family in Haiti." (p. 106) "I know nothing," Dolores said. "Doloritas was lost when they took him. She wanted to go to the border to look for him. I could not let her go alone in her state." (p. 107).

This intradiegetic narrative explains why these Dominican women are seen escaping to the border along with the escaping Haitians. Doloritas' husband is a Haitian whom the army has also taken away. His Dominican wife, Doloritas and her sister, Dolores are going to the border to see if they can find him.

Again an instance of the explicative function of intradiegetic narration is seen in Juan's case at the earlier parts of the novel in chapters 5 and 6. When Señora Valencia, Pica's wife, is delivered of twins, Juan, the oldest house maid, instead of rejoicing with her mistress, we are told by Amabelle that "Juana burst into tears as soon as she saw the children: Rosalinda in her mother's arms and the little boy undergoing another close examination by Doctor Javier" (p. 20). No one knows whether the tears are that of joy or of sorrow until in chapter 6, when in an intradiegetic narration, Juan explains that:

> "Now Señora Valencia has children of her own." She pondered the event out loud. "Look how quick the time has passed. It's not the time itself, but what it

> does to us…. You don't know how long I prayed for a child myself" she said. "I was close to becoming a mother once," Juana said. "My stomach grew for three months and nine days, then all at once it was gone. ¡Adiós bebé! This child was never born. It never had a sex. Never had a name. My Luis, he loves children. If they could grow out of the ground, he would have grown one for me long ago. At this moment in life, a woman asks herself: What good is all this flesh? Why did I have this body? … Look at me," she said, rotating her arms as though she were ironing. "I have no need to cry for myself. I must cry for Doña Rosalinda, who died in the attempt to bring a second child into the family. And I must cry for Señora Valencia, who's without her mother on this day." (p. 25).

The above intradiegetic narrative explains the reasons why Juan cries immediately she sets her eyes on Señora Valencia's children. This this demonstrates that intradiegetic narrations can function as explanations of the extradiegetic narrative level, i.e. the first degree narrative level.

The thematic function of intradiegetic narratives is meant to point out the similarities and contrasts in the entire narration (Rimmon-Kenan, 2005:95). Thus, the intradiegetic narrative corroborates or contradicts a story line of the extradiegetic narrative. These are replete in *The Farming of Bones.* One of such instances is demonstrated in Amabelle's extradiegetic narrations in which she tells the story of how she and her parents "cross into Dajabón, the first Dominican town across the river to buy cooking pots made by a Haitian pot maker named Moy who lives there, the best pot maker in the area" (p. 36). It is on their way back to Haiti, after a heavy downpour that her parents drown in the river. Amabelle captures the last moments of her parents in chapter 9, thus:

> My mother turns back to look for me, throwing my father off balance. A flow of mud fills the shallows. My father thrusts his hands in front of him, trying to keep on course. My mother tightens her grip around his neck; her body covers him and weighs him down at the same time. When he tries to push her up by her legs, a cluster of vines whisks past them; my mother reaches for the vines as though they were planks of a raft… As the rain falls, the river springs upwards like an ocean riptide. Moving as close as they can to the river's edge, the boys throw a thick sisal rope to my parents. The current swallows the rope. The boys reel it back in and wrap it around a boulder. The knot slides away from the boulder as soon as it leaves their hands…. The water rises above my father's head. My mother releases

> his neck, the current carrying her beyond his reach. Separated, they are less of an obstacle for the cresting river…. I scream until I can taste blood in my throat, until I can no longer hear my own voice. Yet I still hold Moy's gleaming pots in my hands. (p. 37).

This story is in the first degree narrative level, narrated by Amabelle, the extradiegetic-homodiegetic narrator. It is later corroborated by Señora Valencia's intradiegetic-homodiegetic narration of how Amabelle is found at the river side and brought into their family. Thus, Señora Valencia, in chapter 16, recounts that:

> "Amabelle, today reminds me of the day Papi and I found you at the river." She wiped her paint-stained hands leaving red finger marks on the front of her housedress. "Do you remember that day?.. After my mother's death, the house was so filled with her presence: her voice, her clothes," she said. "Papi and I went to visit some of his friends near Dajabón. Papi was more adventuresome then. He took me hunting for birds and taught me to shoot a rifle, as if I were the son who took Mami's life in childbirth. I told Papi I wanted to see the Massacre River where the French buccaneers were killed by the Spaniards in my history lesson…. We went to the river and there you were, a bony little girl with bleeding knees. You were sitting on a big rock, watching the water as if you were waiting for an apparition. Papi paid one of the boys by the riverside to interpret for him while he asked you who you belonged to. And you pointed to your chest and said, yourself. Do you remember?" (p. 58).

Señora Valencia's intradiegetic-homodiegetic narration performs a thematic function because it corroborates Amabelle's extradiegtic-homodiegetic narration of how her parents died in Dajabón River. An example of the thematic function of intradiegetic narratives is also presented in the arrests of the Dr. Javier, Father Romain, Father Vargas and the other Haitians at the chapel by the soldiers. Doña Eva, Dr. Javier's mother is the first person, in an intradiegetic narration, who narrates that:

> Javier was arrested at the chapel, along with Father Romain and Father Vargas. Someone ran to tell me, but by the time I got there the soldiers had already taken them away. I want to tell Pico. Perhaps he'll remember all his friend Javier has done for him, and help us. (p. 94)

Doña Eva's intradiegetic narrative is corroborated by that of an old woman who witnesses the arrest and later tells Amabelle that, "The priests they took alone in a separate

automobile. The priests begged the soldiers to let them stay with the people. The soldiers wouldn't let them. One of the priests was crying" (p. 99). The only variation in this intradiegetic narrative is the inclusion of the Haitians in the story. Old Kongo's version of the same story corroborates the other two above when he tells Amabelle that "Sebastien went with Mimi to the chapel….They went there to meet you. Others tell me that army trucks came and took them away" (p. 97). Later Kongo's story is also corroborated by that of Yve who recalls exactly what transpires during the arrest:

> Yes, I saw them put Sebastien and Mimi and all the others on a truck. I saw it all from the road. They made them stand in groups of six and then forced them to climb. The priests asked to stay with the people, but they took the priests separately, and then they took the doctor and the people together. If he wanted to be a Haitian, they told Doctor Javier, they would treat him like a Haitian. I saw Mimi climb when her turn came. Sebastien was in line behind her. Her knees went weak when she was climbing, and she almost fell. The doctor offered his hand to her, and Sebastien supported her from the rear. I saw all this from the road where I was hiding. (p. 148)

All these intradiegetic narrations do not only perform the thematic function of corroboration, they also fill the narrative gaps present in the first degree narrative level. For instance, in the extradiegetic narration of *The Farming of Bones* the reader sees the arrest of Unèl and his group and how they are bundled into the army truck, but it is in Tibon's intradiegetic narrative that one gets to know exactly what happens to them when he tells Amabelle that "The people who fight before going on the truck, they whip them with bayonets until they consent" (p. 104). Some of the gaps found in other intradiegetic narratives are also filled in by other intradiegetic narrations. For example, after being told, in an intradiegetic narration, by Doña Eva that "Javier was arrested at the chapel, along with Father Romain and Father Vargas" (p. 94). No one knows what happens to them until Amabelle escapes to Haiti and is, in an intradiegetic narration, told by Father Emil, at Cap's cathedral, that:

> "They suffered much in prison, but they are still alive. Some members of the church approached the Generalissimo on their behalf and they were both liberated. After he was released, Father Romain was asked to leave the other side, even though he wanted to stay and help those of our people who have remained there." (p. 152)

Father Emil's intradiegetic narration does not only corroborates the other intradiegetic narratives of the arrest of the two priest, but also fills in the gap by acquainting the reader with what exactly happens to them after the infamous arrest. On the whole, the research has shown and demonstrated that intradiegetic narrations have both explicative and thematic function in *The Farming of Bones.*

3.2 Focalization in *The Dew Breaker* and *The Farming of Bones*

Narratologists strongly believe that focalization and narration are distinct activities. This presupposes that the narrator of, or in a story might not necessarily be the person seeing in the narration. However, focalization and narration may sometimes be subsumed in a single character. In fact,the concept is established to demarcate between the boundaries of "who speaks" (the narrator) and "who see" [what Bal calls the focalizor] (Jahn (2007:94). Thus, focalization is concerned with "Who sees?", "Who perceives?", "Who is the character whose point of view orients the narrative perspective?" (Genette 1980:186). Genette classifies focalization into three types: nonfocalization or zero-focalization, internal, and external focalizations. Zero-focalization is central in most of the stories in *The Dew Breaker*, especially those stories that are heterodiegetically narrated ("Seven", "The Book of Miracles", "Night Talkers", "Bridal Seamstress", and "The Dew Breaker"). These stories are zero-focalized because their "events are narrated from a wholly unrestricted or omniscient point of view" (Jahn 2017:N3.2.2). In all these narrations, the narrator tells its readers more than any of the characters know. This can be seen in the title cycle story "The Dew Breaker" where the eponymous

character, the Dew Breaker waits outside the church to arrest and execute the anti-government preacher:

> The light of day vanished as he waited, the street vendors exchanging places around him, day brokers going home to be replaced by evening merchants who sold fried meats, plantains, and more cigarettes, late into the night. Among the dusk travelers were his colleagues in their denim uniforms. He didn't know them intimately, but recognized a few. Those he did know loved to wear their uniforms, even though he didn't think they should on jobs like this. Not that there was anything subtle about this job. He was sure that even before the "uniforms" had arrived some of the neighborhood people, upon observing him, had already gone off to warn the preacher. He was equally certain that neither he nor his uniformed acquaintances would deter the preacher. From what he knew of the preacher's reputation, he was certain that the preacher would come and the evening service would go on. For if he stayed home, it would mean the devil had won, the devil of his own fear.The preacher didn't live far away. Four agents were even now in front of his modest two-room house, waiting to snatch him in case he tried to escape. (p. 132)

In the above excerpt, the zero narrator-focalizer sees the Dew Breaker; the street vendors exchanging places; day brokers going home to be replaced by evening merchants; the Dew Breaker's colleagues in their denim uniforms; four agents in front of the preacher's modest two-room house, waiting to snatch him in case he tried to escape; all at the same time. Here, the zero-focalizer, as the subject of focalization, appears to have access to limitless information which transcends what is accessible to ordinary humans. In principle, the zero-focalizer has limitless and unrestricted access to information which surpasses what is reachable to the humans. Zero-focalizer can access the past, present, and the future of the focalized (i.e. the focalized object). It can also focalize the external and internal features of the focalization object, i.e. the thing or person focalized. Instances of these are evident in the cycle story chapter, "The Dew Breaker" where the eponymous Dew Breaker is the most focalized object. In the excerpt below, the past and the present of the Dew Breaker are focalized by the zero-focalizer, thus:

> His own parents were landowning peasants, who'd had him educated at a school run by Belgian priests, a school that was also attended by the children of the cane

> and vanilla plantation owners in the south, in Léogâne. His family had lost all their land soon after the Sovereign One had come to power in 1957, when a few local army officials decided they wanted to build summer homes there. Consequently his father had gone mad and his mother had simply disappeared. Rumor had it that she'd taken a boat to Jamaica with a neighbor who had been her first love but whom she had chosen not to marry because he'd had only one change of clothes, two pairs of secondhand shoes, no money, no house, no livestock, and no land. The man's lot had apparently improved even as his father's had deteriorated, and since the man had vanished at the same time as his mother, it seemed logical to believe that his mother had run off with him.He had joined the Miliciens, the Volunteers for National Security, at nineteen, after his mother left. (p. 135)

Here, the past and present conditions of his family are vividly depicted. His parents were landowning peasants; they later lost their land; his father has gone mad; his mother has eloped with her first love to Jamaica; and he (the Dew Breaker) has now joined the Miliciens, the Volunteers for National Security, popularly known as the Tonton Macoute. The zero-focalizer also focalizes the external environment and features of the Dew Breaker when he waits to kill the preacher:

> He came to kill the preacher. So he arrived early, extra early, a whole two hours before the evening service would begin. The sun had not yet set when he plowed his black DKW within a few inches of a row of vendors who had lined themselves along where he'd imagined the curb might be, to sell all kinds of things, from grilled peanuts to packs of cigarettes. He wanted a perfect view of the church entrance in case the opportunity came to do the job from inside his car without his having to get out and soil his shoes.Catching the street merchants stealing glimpses at his elephantine frame, he shifted now and again to better fit between the car seat and the steering wheel, his wide belly spilling over his belt to touch the tip of the gearshift. (p. 130)

As the object of focalization, the environment of the Dew Breaker is visualized and his external features are painted by the zero-focalizer. At least, the reader is made to see the "elephantine frame", and the "wide belly" of the Dew Breaker "spilling over his belt". In other instances the zero-focalizer tends to take the reader into the internal thoughts and feelings of the Dew Breaker to unveil his inner drives, motivations and plans as captured in the passage below:

> He had been constantly thinking about getting out of this life, moving to Florida, or even New York, making himself part of the new Haitian communities there, to keep an eye on the movements that were fueling the expatriate invasions at the borders.He could infiltrate the art galleries, makeshift coffee shops, where the exiled intellectuals were said to meet to drink coffee and rum and talk revolution. He was already saving up his money to begin a new life, carrying most of it with him in his back pocket but also keeping some in a cemented hole in his office at the barracks and the rest in a pouch in his mattress at home. But he couldn't leave until he followed his orders, proved his loyalty, and killed the preacher. (p. 134)

In the above passage, zero-focalization is used to access the thoughts of the Dew Breaker in relation to his plans to get out of the life of being a macoute (a killer); his savings to begin a new life; and his desire to kill the preacher to prove his loyalty to the government of the day. Thus far, it is obvious that zero-focalization, as applied in the *The Dew Breaker*, is manipulated to capture, the past, present, and the future of the characters situated within the story world of the text. It is also used to capture their external and internal features so as to acquaint the reader withboth the physical and psychological settings of the characters that find expressions in the physical environment of the characters and their drives, motivations, and future plans.Thus, in zero-focalization the reader is told more than any of the character knows (Kŏppe & Stühring, 2016:5).

Having looked at focalization (zero-focalization) in relation to the focalizer residing outside the story world, it is important to view it in relation to the focalizer coinciding with the character residing within the fabula world. When such is the case, then we are dealing with the internal focalization, i.e. when "the story events are focalized through a story-internal character whose narrative information is basically restricted to data available to his/her perception, cognition, and thought" (Jahn 2017:N3.2.3.). Unlike the zero-focalizer, an internal focalizer, because he/she lives within the story world, cannot have access to limitless or unrestricted information. The focalizer, here, cannot be everywhere at every time or access the thoughts of other characters as the zero-focalizer does. An internal focalizer can only have access to his/her

own thoughts, drives, and motivations.*The Farming of Bones* and four cycle story chapters in *The Dew Breaker* ("The Book of the Dead", "Water Child", "Monkey Tails", and "The Funeral Singer") are examples of internal focalization. In *The Farming of Bones*, Amabelle is the internal or character-focalizer who gives the reader the visual and cognitive perception of her life as a housemaid in Papi's household; her love affair with Sebastien, the suffering of the laboring sugarcane cutters; the arrests and massacre of Haitians in Dominican Republic in 1937; and her escape from the Dominican Republican to Haiti in search of Sebastien her beloved.

As the character-focalizer, Amabelle shows the reader the location of her master's (Papi's) house in Alegria when she focalizes that "The house stood at the top of a hill with a view of the azure-green mountains in the back and a wide road in front" (p. 16). When her mistress, Señora Valencia is undergoing birth pains, Amabelle makes the reader see how she (Señora Valencia) is "twitching like live flesh on fire. Thrashing on the bed, she gulped desperate mouth-fuls of air, even though her face was swelling, the veins throbbing like a drumbeat along her temples" (p. 12). Amabelle takes the reader to her room where she always "…spread an old sheet on the floor next to a castor oil lamp and a conch shell that Sebastien had given [her], [and on] the wall was pasted a seven-year-old calendar…" (p. 32). Amabelle further shows the reader her "sand-colored housedress and the matching faded square of cloth [always] wrapped around" her head. Amabelle's perception, as an internal focalizer of her condition as a housemaid is that nearly everything she has "was something Señora Valencia had once owned and no longer wanted. Everything except Sebastien" (p. 32). Internal focalization is here used to bring the reader closer to the impoverished lifestyle of a housemaid. It creates a sense of empathy in the reader.

At some point in the story, Amabelle takes the reader into her private amorous moment with Sebastien, her lover as “He runs his hand up and down my back. His rough callused palms nip and chafe my skin, while the string of yellow coffee beans on his bracelet rolls over and caresses the tender places along my spine” (p. 8). It is through Amabelles eyes that the reader sees that Sebastien is “lavishly handsome” (p. 8). This indicates Amabelle’s emotional and physical perception of Sebastien.

As demonstrated, in the earlier chapters of the texts, while in Papi’s house, Amabelle focalizes the travails of her mistress, Señora Valencia during the delivery of her twins. She states that her mistress is seen“twitching like live flesh on fire. Thrashing on the bed, she gulped desperate mouth-fuls of air, even though her face was swelling, the veins throbbing like a drumbeat along her temples (p. 12). The focalization subject is Amabelle, the character focalizer who sees the painful experience of Señora Valencia, the focalized object. In this focalization, Amabelle focalizes only the outward manifestations of Señora Valencia such as “thrashing on the bed”, “mouth-fuls of air”, “swelling face”, and “veins throbbing”. Here, the internal focal character is restricted to the visible and audible features of the focalized object without reporting what is in the mind of Señora Valencia, the object of focalization. This therefore, as earlier mentioned, is an example of external focalization done by an internal focalizer (Genette 1980:190). Amabelle extends this external focalization when she shifts her attention from mother to child thus: “Her forehead creased with anticipation. She tightened every muscle and propelled the child’s shoulders forward. The infant’s body fell into my arms, covering my house apron with blood” (p. 12). In this focalization, the focal character is one, but the focalized objects are now two: Señora Valencia and the infant. Through the device of external focalization, the focal character (Amabelle) makes the reader co-experience what it means to pass through the pangs of

childbirth or to help someone put to birth. Amabelle's ability to focalize is due to the fact that she is at home and therefore close to her objects of focalization.

As an internal focalizer, Amabelle's spatial perception can be limited. A panoramic or simultaneous focalization will be an impossible task for her because she is a focal character internal to the story. It means that if that character focalizer is inside a room, the room itself can be presented through his or her eyes, but not the street, unless there is a window through which he or she looks out (Rimmon-Kenan 2005:80). The instance of this is demonstrated when Amabelle, the focal character is in the parlor with Papi, she says that:

> In the parlor, Papi sat alone, as he did every night, in a corner near the parlor's accordion-shaped radio, straining to make out an announcer's voice without disturbing the others. He was an exiled patriot, Papi, fighting a year-and-a-half old civil war in Spain by means of the radio. On his lap were maps showing different Spanish cities that he consulted with a hand magnifier as he listened. (p. 31)

At this point, Amabelle is in the parlor and therefore her view is limited to the person and objects within the parlor. The reader is made to see Papi, the parlor's accordion-shaped radio, and maps showing different Spanish cities through the eyes of the focal character. For Amabelle to make the reader see anything outside the parlor she has to look through the window or come out of the parlor. On Rosalinda's baptism day, Amabelle, the focal character is at the chapel. This is how she captures it:

> On the baptism day, at the chapel, the pews were filled with a waiting brood of mothers, fathers, godmothers, aunts, and uncles. They had brought their children to Father Vargas for a group baptism. (p. 73)

Again, Amalle's spatial focalization is a function of her presence at the chapel and therefore limited to that space. The reader's view is, here, restricted to the pews, brood of mothers, fathers, godmothers, aunts, and uncles because the focal character is inside the chapel. The reader cannot see beyond what Amabelle has seen inside the chapel, because the reader is

allowed to know only what a given focal-character knows (Kŏppe & Stühring, 2016:5). When she moves out of the chapel, she offers that:

> Outside the chapel, the valley peasants waited for their turn before the altar. A few playful toddlers chased a baby goat around the church. Their mothers shouted threats that went unheeded. No supper for the rest of their lives. No sweets. No love, never again. The children, with the dust like a flying rug at their heels, were willing to hazard anything that might only be taken away from them later. (p. 74)

It is very instructive here to see how spatial focalization is manipulated by the focal character to comment on the social strata of the chapel. The first focalization object inside the chapel are the well-to-do members of that chapel, while the second focalized objects outside the chapel are the valley peasants.

It is the spatial limitation of Amabelle as an internal focalizer that creates multiple internal focalizers in *The Farming of Bone*. Multiple internal focalization occurs when the same events in a text are told repeatedly, but are each time seen through a different focal character (Genette 1980:190). Amabelle's perception, as a focal character, is restricted because she is most often than not confined to work as a housemaid in Papi's house attending to the needs of her mistress, Señora Valencia. The knowledge of the things outside her immediate environment is unattainable unless she relies on other characters' internal focalization. One of such instances is when, returning home from the barracks, Pico hits a man (Joel) and kills him with Papi's automobile. Luis, Juana's husband who is there with Papi and Pico in the automobile, is one of the multiple internal focalizer from whose eyes the reader could see what exactly happens. He puts it that:

> "Señor Pico shouted at the men and blew the klaxon," Luis continued. "Two of the men ran off. The other one didn't seem to hear the horn. The automobile struck him, and he went flying into the ravine. He yelled when the automobile hit him, but when we came out to look, he was gone. It was a bracero, maybe one who works at Don Carlos' mill." (p. 29)

Here, Luis is the internal focalizer, not Amabelle because she is not there when the event happens. The focalization object is the accident in its entirety. This is a multiple internal focalization because there are other characters who have witnessed the same accident and will later say how they perceive it. One of such multiple internal focalizer is Papi who recalls that:

> "On the day my grandchildren are born, I was in an automobile that may have taken a man's life," Papi said. "My son-in-law did not want to stay and search, and I did not force him to do it. It was already dark. I didn't make myself or Luis go down into the ravine to look for the man, to see if we could save his life…." (p. 32)

By virtue of recapturing the incident Luis narrated earlier, Papi is a multiple internal focalizer. The focalized object is still the whole scope of the accident. However, Papi's most focused focalized objects are his own attitude towards the victim of the accident and that of Pico's, his son's in-law, and their perception of the accident. Another focal character who witnesses the accident is Yve, and this is his own view point:

> "No, no," he said. "Joel, Sebastien, and me, we were walking on the road together. Joel was in the middle, and Sebastien and me, we were on either side of him. I was on the side closest to the road. We saw the light and heard the automobile in the same instant. By the time we turned around, it was almost on my neck. Joel pushed me aside, so he had no time to run himself. He was struck and thrown into the ravine." (p. 148)

Here, the same accident is focalized from a different perception. Yve is a witness and therefore his account is that of yet, another multiple internal focal character. Aside the multiple internal focalization of the accident scene, there is another multiple internal focalization of the arrest of Dr. Javier, Father Romain, Father Vargas and the Haitian commoners at the chapel. Limited by space, there is no way Amabelle could have captured this, that is why focalization shifted from her to other characters who are there during the arrest. Notably, there are two eye-witnesses of this arrest: an old woman and Yve, Sebastien's roommate. It is from the eyes of the old woman that the reader sees the soldiers:

> "[…] carried the doctor off with all those people who were to cross the border with him," the old woman said. "The priests they took alone in a separate automobile. The priests begged the soldiers to let them stay with the people. The soldiers wouldn't let them. One of the priests was crying." (p. 99)

The focal character is the old woman, while the focalized objects are the arrested doctor, people, priests, and the soldiers doing the arrest. Her focalization can be said to be reliable because she is a witness to the incident. Another multiple internal focal character of this arrest is Yve from whose eyes the reader:

> "[…] saw them put Sebastien and Mimi and all the others on a truck. I saw it all from the road. They made them stand in groups of six and then forced them to climb. The priests asked to stay with the people, but they took the priests separately, and then they took the doctor and the people together. If he wanted to be a Haitian, they told Doctor Javier, they would treat him like a Haitian. I saw Mimi climb when her turn came. Sebastien was in line behind her. Her knees went weak when she was climbing, and she almost fell. The doctor offered his hand to her, and Sebastien supported her from the rear. I saw all this from the road where I was hiding." (p. 148)

It is interesting to note that Yve is able to inform the reader of the vantage point from which he focalizes the arrested Sebastien, Mimi, and the others on the truck, all from the road. His focalization does not only capture the sight of the arrest, but it also captures the sound and the emotional atmosphere of the arrest. In this way focalization is used to heighten the empathy of the reader. It makes the reader of a text see, hear and feel the story world of a given text. The killing of these arrested Haitians are also out of the spatial reach of Amabelle that is why its focalization is done by multiple internal focal characters. Two people at the tent clinic in Haiti retrospectively focalize the killings of these Haitians. It is through the eyes of a man who witnesses the killings that the reader sees:

> "[…] there in Santiago… they [the soldiers] shut seven hundred souls into a courtyard behind two government houses. They made them lie facedown in the red dirt and shot them in the back of the head with rifles." (p. 126)

This man is one of the multiple internal focal character who helps the reader not only to see the killers, the place, and the weapons used in the killings but he has also helped the reader to see how they are killed. Thus, this focalization exposes the brutality of the 1937 massacre of the Haitians in the Dominican Republic. A young womanwith three rings of rope burns carved into her neck, also helps the reader picture how"…they [the Dominican soldiers] forced more than two hundred off the pier in Monte Cristi" (p.126).

So far, the instances above have shown that focalization (as the selection and restriction of narrative information relative to somebody's perception, knowledge, and point of view), can alternate between two predominant characters, or shift among several (Rimmon-Kenan, 2005:79).

Aside the shifting nature of focalization, it can also been deployed to depict the socio-economic, and historical realities of the characters within the textual space as demonstrated in *The Farming of Bones*. For instance, Amabelle, the main internal focal character of the text makes the reader to see her own room where every set of clothes she has "was something Señora Valencia had once owned and no longer wanted". Through her internal focalization one is made to see how she spreads "an old sheet on the floor next to a castor oil lamp and a conch shell that Sebastien had given" her, and on the wall of her room is "pasted a seven-year-old calendar" (p. 32).

It is still through the eyes of Amabelle that the reader is given visual access into Old Kongo's room which is "dim, except for an oil lamp at his feet. There were two old mats facing each other on the dirt floor and a pile of half gourds and earthen jars in the middle". Old Kongo has to admit that his room, as every room in the sugar land is "a shack's for sleeping, not for

living. Living is only work, the fields. Darkness means rest" (p. 66). This internal focalization enables the reader to see the living condition of the Haitians in the Dominican Republic.

Focalization is also used in the text to juxtapose the non-vwayajè Haitians and the vwayajè Haitians (cane workers). This is how Amabelle perceives the non-vwayajè Haitians:

> The stable non-vwayajè Haitians lived in houses made of wood or cement. They had colorful galleries, zinc roofs, spacious gardens, cactus fences with green vines crawling between the cactus stems. Their yards were full of fruit trees—mangos and avocados especially—for shade, nourishment, and decoration. They were people whose families had been in Alegría for generations: landowners, farmers, metalworkers, stonemasons, dressmakers, shoemakers, a married schoolteaching couple and one Haitian priest, Father Romain. Some of them had Dominican spouses. Many had been born in Alegría. We regarded them all as people who had their destinies in hand. (p. 46)

The element of focalization has been, here, deployed to make the reader see the panoramic view of the non-vwayajè Haitians' environment consisting of their houses and orchards, and their social standing within the context of that society. These people are contrasted with their counterpart, vwayajè Haitians who live in shacks, work in the fields "like beasts who don't even know what it is to stand" (p. 94), and at times rifles are "being purposely or accidentally fired by angry field guards at braceros or about machetes being slung at cane workers' necks in a fight over pesos at the cane press. Things like this happened all the time to the cane workers; they were the most unprotected of our kind" (p. 47). The element of focalization, in relation to the text, heightens the reader's understanding and deeper appreciation of the physical, social and economic conditions of the non-vwayajè and the vwayajè Haitians in the Dominican Republic of the 1930s.

As focalized in the text, the social and economic condition of the vwayajè Haitians (mainly cane workers) is pathetic, insecure, and miserable even in death. For example, when Joel dies, Old Kongo, his father makes the reader see that his burial "wasn't ceremonious". That he is buried with "No clothes, no coffin, nothing between him and the dry ground". Joel is given

"back to the soil the way his mother passed" him to… [Old Kongo] on the first day of his life" (p. 67). In contrast to this Amabelle focalizes the funeral of Rafael, the late infant child of Señora Valencia. Through, Amabelle's internal focalization, the reader sees:

> "Señor Pico padded his son's coffin with a pile of clean sheets from his wife's armoire and placed him in the casket. The señor was wearing his ceremonial khakis with his cap set in perfect alignment with his seashell-shaped ears. (p. 69)

Later on, Amabelle sees Señora Valencia getting"up to drape a web of fragile lace over her son's colorfully painted coffin" (p. 69). Here, the device of focalization helps to depict how inconsequential and insignifcant the life of a cane working Haitian is in the eyes of the Dominicans in the late 1930s. When Joel's body has "No clothes, no coffin, nothing between him and the dry ground", an infant Rafael's body has a casket, "a pile of clean sheets from his wife's armoire", and a draped web of fragile lace over the casket. This information is properly inserted in the story by the application of focalization.

Again, focalization has been quite instrumental in depicting the horror of the historical 1937 massacre of the Haitians in the Dominican Republic during the dictatorship of Generalissimo Raphael Leonidas Trujillo within this text. During the escape journey of Amabelle and Yve from Alegria, through the mountains, to Haiti, the most part of the trip is focalized by Amalle. At the foot of one of the mountains, Amabelle and Yve focalize a horrific and ghastly scene where a small Haitian settlement is razed down and its inhabitants hung. This is how the focal character captures the scene:

> He looked up again, in spite of himself, it seemed. I followed the rise of his face. At first I couldn't tell what they were, these giant presences, which cast no shadows on the ground. They were dangling at the end of bullwhip ropes: feet, legs, arms, twelve pairs of legs, as far as I could count. Their inflated faces kept the nooses from releasing them. Three men. Five women. And two young boys. (p. 112)

In this focalization there are two focal characters: Amabelle and Yves. The focalized objects are the three men, five women and two young boys hung on the tree. This is what Rimmon-Kenan (2005) calls double focalization, a situation where two focal characters see the same thing at the same time. The focalized object here is quite horrifying. These kinds of appalling sights are also flashed by other focal characters at the tent clinic in Haiti. A woman states that:

> "Only a few paces from me," shouted a woman, "they had them tied in ropes and Don Jose, who has known me my whole life, went at them with his machete, first my son, then my father, then my sister." (p. 125)

This internal focal character visually recreates her experience of the horror of the massacre, when she draws the reader into seeing how she loses her loved ones in the hands of someone she has known the whole of her life. Through this focalization the reader is made to see the extent of acrimony between the ordinary Dominicans and the Haitians created by the massacre of 1937. The next focal character"who spoke had been struck with a machete on the shoulder and left for dead.When he awoke the next morning, he found himself in a pit surrounded by corpses" (p. 126). In this case he is both the subject and object of focalization. He is the agent who visually recreates his experience, and the reader can also see the experience in his body through the machete wounds on his shoulder.

On the whole, the analysis of focalization of the selected texts has demonstrated it validity and viability to create in the reader a sense of empathy for the characters existing within the story world of a given text, and it also enables the reader of the selected texts to, mentally, excavate and visualize the terror of the Haitian tonton macoutes of the Duvellier's regime and the horror of the Dominican Republic massacre of the Haitians in 1937.

3.3 Conclusion

So far, this chapter has analyzed the elements of narration and focalization in *The Dew Breaker* and *The Farming of Bones* in order to validate the viability of their applications in the texts and to examine the extent to which, and to what ends they have been deployed. The analysis finds that in*The Dew Breaker*, the narratorial person/voice oscillates between homodiegetic and heterodiegetic narration; and in the heterodiegetic narrative voice there is always a shifting narratorial alliance from one character to another by the heterodiegetic narrator. This is meant toallow the text, as a short story cycle, to represent different individual consciousness as they recreates their experiences with the Haitian tonton macoute, the Dew Breaker. Contrastively, in *The Farming of Bones* the narrative voice is entirely homodiegetic throughout the text. That is possibly why it heavily relies on intradiegetic narrations, i.e. second degree narrative levels (embedded narratives) which are intrinsically meant to perform the explicative and thematic functions in the text. This also adds diversity to the narrative act in the text. Thus, narrative levels found in *The Farming of Bones* are absent in *The Dew Breaker* because *The Dew Breaker* is only a narrative at the first degree (extradiegetic) narrative level without any story embedded within it.

With regards to focalization in the texts understudy, the research work has demonstrated that zero-focalization is central in most of the stories in *The Dew Breaker*, especially those stories that are heterodiegetically narrated ("Seven", "The Book of Miracles", "Night Talkers", "Bridal Seamstress", and "The Dew Breaker").In contrast, internal focalization is the one deployed in*The Farming of Bones*. A case in which the internal focalizer, lives within the story world, cannot have access to limitless or unrestricted information. An internal focalizer can only bare his/her own thoughts, drives, and motivations to the reader through stream of consciousness to creates, in the reader, a sense of empathy. Aside that, the internal focal character is restricted

to the visible and audible features of the focalized object without reporting what is in the mind of other characters. It has been demonstrated in the analysis of *The Farming of Bones* that focalization does not only heighten the empathy of the readers, but can also be manipulated to make the reader of a text see, hear and feel the story world of a given text. Thus, in both *The Dew Breaker* and *The Farming of Bones* the element of focalization, as deployed, takes the reader on a historical and mental journey to visualize the atrocious acts of the Haitian tonton macoutes of the Duvellien regime and the appalling brutality of the 1937 massacre of the Haitians in the Dominican Republic.

CHAPTER FOUR

NARRATIVE TIME IN *BREATH, EYES, MEMORY*

4.0 Preamble

This chapter primarily explores the manifestations and/or use of narrative time in Danticat's novel, *Breath, Eyes, Memory* using the Getteian narratological poetics. The chapter illustrates and interrogates the extent to which, and for what purpose narrative time (as manifested in the sequential ordering, duration, and frequency) is manifested in the text mentioned, thereby providing insights into the process of time-shift in the story and what it helps to achieve in the narrative. This chapter proceeds from the Genettian perspective of narrative time as discussed in chapter two, according to Genette (1980:3), a narrative is a doubly temporal sequence because it contains the time of the thing told (story-time) and the time of the narrative space (narrative/text-time). The critical evaluation of the representation of time in a narrative text revolves around three aspects: order, duration and frequency (Genette 1980, and Jahn, 2017). Thus, the relationship between story-time and narrative-time are best analyzed from these three viewpoints. It is in line with this thatthis section of the research adopts Genetteian concepts of order, duration(speed of events), andfrequency to demarcate between the narrated-time and the narrative-time in *Breath, Eyes, Memory*. For clarity, in the representation of time, the analysis will explore temporal order, duration (speed of events), and frequency in *Breath, Eyes, Memory.*

4.1 Temporal Order in *Breath, Eyes, Memory*

Temporal order has to do with the sequencing of events in the story and their arrangement in the narrative text. In other words, it deals with the order in which events occur in a story and the order in which they are narrated in a text. A text may choose to present the events in the natural order they happened, i.e. chronologically, or it can narrate the story out of order (Guillemette

&Lévesque 2016). Thus, temporal order of a narrative compares the order in which events are arranged in the narrative text with the order of succession these same events or temporal segments have in the story (Genette, 1980:35). For a better understanding of the temporal order in *Breath, Eyes, Memory*, it is important to give a brief summary of the main events in this novel with special attention on the time sequence.

In *Breath, Eyes, Memory*, Sophie, the homo/autodiegetic narrator of the novel, tells her own story in which her mother, Martin at the age of sixteen on her way back from school, is dragged into the cane fields in Dame Marie and raped by a strange Macoute who has covered his face with black bandanna. When he is done, he makes her keep her face in the dirt, threatening to shoot her if she looks up. For months Sophie's mother is afraid that he will creep out of the night and kill her in her sleep. And because of this, Sophie's grandmother sends her to a rich mulatto family in Croix-des-Rosets to do any work she can for free room and board, as a rèstavèk. Even though Sophie's mother is pregnant and half insane, the family takes her in anyway because Sophie's grandmother had cooked and cleaned in their house for years, before she married Sophie'slate grandfather.

Martin, Sophie's mother comes back to Dame Marie after Sophie is born. She tries to kill herself several times when Sophie is a baby. The nightmares are just too real. As a result,Sophie's aunt, Tante Atie, takes Sophie into her care. Later, the rich mulatto family helps Sophie's mother to apply for papers to get out of Haiti. It takes four years before she gets her visa, but by the time she begins to recover her sanity, Sophie's mother leaves Haiti for New York. Thus, Tante Atie takes Sophie to Croix-des-Rosets, so she can go to school. And when Sophie, later at the age of 12 leaves to join her mother in New York, Tante Atie moves back to Dame Marie to take care of Sophie's grandmother.

Now in New York, at age 12, Sophie goes to school. But at the age of 18 and about to start college in the fall, Sophie falls in love with Joseph, a musician neighbor who is her mother's age. When her mother becomes aware of the relationship she starts testing Sophie's virginity with her fingers every week. Sophie is not happy about this so she decides to deflower herself using a mortar. When her mother later tests her, Sophie fails the virginity test. This enrages Sophie's mother so she sends her out of her house to be with Joseph. Sophie and Joseph elope to Providence and get married. After two years, that is, when she is 20 years old, Sophie gives birth to a baby girl, Brigitte after which she comes to visit with her grandmother and Tante Atie in Dame Marie in Haiti. Later, Sophie's mother visits them in Haiti and the two (i.e. mother and daughter) reconcile their differences.

After three days in Haiti, Martin, Sophie and the little Brigitte return to New York. It is while in New York that Martin tells Sophie that she is pregnant for her boyfriend and she does not want to keep the pregnancy because it reminds her of the rape. After some days, Sophie, while in her own house in Providence, is told over the phone by her mother's boyfriend, Marc that her mother has stabbed herself seventeen times. Her mother later passes on and is brought to Haiti and buried.

The above summary captures the story chronologically, that is, in the natural order in which the events are presented as they actually happened in the story world. However, this actual and natural order of narrative order is distorted in the narrative text *Breath, Eyes, Memory*. The novel distorts the order of events in various ways. For example, the summary (and of course the story) begins with Sophie's mother at sixteen when she is being raped in Dame Marie by a Macoute who covers his face with a bandanna. But, in the temporal narrative order of the text, the novel begins from when Sophie, at the age of 12, is about to leave Tante Atie in Croix-des-

Rosets to join her mother in New York". This indicates that the earlier eleven years of the story is omitted by the temporal ordering of the novel, which will later have to be recaptured by the narrative element of time recovery called analepsis.

Breath, Eyes, Memory does not depend on the conventional linear (chronological) approach to present characters' lives and inner motivations. As an alternative, it fractures, shifts and manipulates time. The text begins in *in media res* (in the middle), then it moves forward to signals the passage of time; it then jumps backward against the direction of temporal progression, and jumps forward, interrupting its normal pace, or move in a variety of speeds in one direction or another, compressing or expanding the narrated time (Landa 2017:2). The various ways, in which the temporal order of this narrative is distorted, are called anachronies, that is, chronological deviations, which are divided into two broad types: analepsis and prolepsis. In analepsis, an event or temporal sequence is narrated from the past relative to what is being narrated (Montfort, n.d:87). Here, the events narrated belong to the past. This is also referred to as flashbacks.

As earlier said in this section, *Breath, Eyes, Memory* begins in the middle of the story when Sophie, at 12, is with her aunt, Tante Attie in Croix-des-Rosets, and is just about leaving Haiti to join her mother in New York. Although the story is about Sophie and her mother, the narrator (Sophie), at that point of the story, knows nothing about her mother except "from the picture on the night table by Tante Atie's pillow" where the mother waves"from inside the frame with a wide grin on her face and a large flower in her hair" (p. 18). Sophie knows nothing about the issues surrounding her birth. So by way of analepsis, Tante Attie, talking about Sopie's mother, tells her in chapter 2 that, "When she left you with me, she and I, we agreed that it would only be for a while. You were just a baby then. She left you because she was going to a place she

knew nothing about. She did not want to take chances with you" (p. 42).Here, the story jumps backward against the direction of temporal progression to excavate the events that is situated in the past to acquaint the narrator of the reason why she is currently living with her aunt instead of her biological mother. Because this analepsis falls within the range of the main or primary story line, it is called an internal analepsis (Jahn 2017:N5.2.1).

There are several instances of internal analepsis in *Breath, Eyes, Memory*. In chapter 4, the week preceding her movement to New York, Sophie observes that "That whole week, Tante Atie left for work before dawn and came home very late at night" (p. 52). The reason for Tante Attie's action is later captured in an internal analepsis rendered in the dialogue below:

> "I know I have not been here all week," Tante Atie said.
> "I wanted to work extra hours to get you some gifts for your trip" (p 54).

This internal analepsis moves in time to fill in an earlier narrative gap in the primary story line. The same is also found in chapter 8 of the text when Sophie, now in New York, meets Marc, her mother's boyfriend without an idea of who he is in her mother's life. Through an internal analepsis, Sophie and the reader are made to travel backward in time into the role of Marc in the narrative when Sophie's mother later explains that:

> She got her green card through an amnesty program. When she was going through her amnesty proceedings, she had to get a lawyer. She found him listed in a Haitian newspaper and called his office. She was extremely worried that she would not be eligible for the program. It took him a long time to convince her that this was not the case and, over that period of time, they became friends. He started taking her to restaurants, always Haitian restaurants, sometimes ones as far away as Philadelphia. They even went to Canada once to eat at a Haitian, restaurant in Montreal. Marc was old-fashioned about a lot of things and had some of the old ways. He had never married and didn't have any children back home—that he knew of—and she admired that. She was going to stay with him as long as he didn't make any demands that she couldn't fulfill. (pp. 117-118)

This internal analepsis, according to Genette (1980:50)serves to acquaint the reader with a character's life in a period. As such, analepsis deals, classically, either with a character recently

introduced whose "antecedents" the narrator wants to shed light on, or they deal with a character who has been out of sight for some time and whose recent past we must catch up with. This is also replicated when Sophie, in an internal analepsis, aquaints the reader of the past life of her boyfriend, Joseph whose past the reader needs to catch up with:

> He was from a middle-class New Orleans family. His parents died when he was young. He was on his own by the time he was fifteen. He went to college in Providence but by his sophomore year left school and bought a house there. He was lucky he had been left enough money to pursue his dream of being a musician. He had been to Jamaica, Cuba, and Brazil several times, trying to find links between the Negro spirituals and Latin and island music. (pp. 139-140).

The above internal analepsis subjectively takes the reader back into the family background of Joseph to create, in the reader, empathy for, and present Joseph as a character whose condition and background should be appreciated. Sophie, in this internal analepsis, tries to prepare the reader's mind for her decision to fall in love with him. This implies that analepsis that are captured by internal narrators are mostly subjective.

Aside the internal analepsis, there is the external analepsis in which events which take place before the beginning of the primary story line are presented (Jahn 2017:N5.2.1). For example, in chapter 1, the reader is presented with an external analepsis which reaches into the remote past, long before the beginning of the story, thus:

> Tante Atie said that the way these potlucks started was really a long time ago in the hills. Back then, a whole village would get together and clear a field for planting. The group would take turns clearing each person's land, until all the land in the village was cleared and planted. The women would cook large amounts of food while the men worked. Then at sunset, when the work was done, everyone would gather together and enjoy a feast of eating, dancing, and laughter. (chap. 1 p. 25).

This external analepsis is indicative of the fact that "an analepsis has reach (the distance backward in time) and extent (the duration of the past event or temporal sequence) (Montfort, n.d:89). Thus, the reach of this external analepsis is in the remote past and its extent is "really a

long time ago in the hills", whose duration the narrator cannot specify because of its distant past. Another external analepsis concerns the death of Sophie's grandfather. The text, again in chapter 1, captures it thus:

> Whenever she was sad, Tante Atie would talk about the sugar cane fields, where she and my mother practically lived when they were children. They saw people die there from sunstroke every day. Tante Atie said that, one day while they were all working together, her father—my grandfather— stopped to wipe his forehead, leaned forward, and died. My grandmother took the body in her arms and tried to scream the life back into it. They all kept screaming and hollering, as my grandmother's tears bathed the corpse's face. Nothing would bring my grandfather back. (p. 10-11)

Here, the extent of the analepsis remains external to the extent of the first or primary narrative because the event narrated happened a long time ago before the beginning of the primary story. Its only function is to fill out the primary narrative by enlightening the reader on one or another "antecedent" (Genette 1980:50). In chapter 5, the reader is confronted with an instance of external analepsis where Tante Attie's and Sophie's mother's teenage lives are depicted:

> When they were teenagers, she and my mother would save their pennies all year long so they could come to the city on Christmas Eve. They would tell my grandmother that they were traveling with one of the old peddlers, but that was never their plan. They would take a tap tap van in the afternoon so as to arrive in Port-au-Prince just as the sun was setting, and the Christmas lights were beginning to glow. They stood outside the stores in their Sunday dresses to listen to the sounds of the toy police cars and talking dolls chattering over the festive music. They went to Mass at the Gothic cathedral, then spent the rest of the night sitting by the fountains and gazing at the Nativity scenes on the Champs-de-Mars. They bought ice cream cones and fireworks, while young tourists offered them cigarettes for the privilege of taking their pictures. They pretended to be students at one of the gentry's universities and even went so far as describing the plush homes they said they lived in. The white tourists flirted with them and held their hands. They laughed at silly jokes, letting their voices rise and fall like city girls. Later, they made rendezvous for the next night, which of course they never kept. (p. 63-65).

This external analepsis jumps back to the period before Martin, Sophie's mother conceived her. It is way back into the past before the beginning of the narrative. One of the central external analepsis in the text has to do with the issue of genital/virginity testing. Sophie's mother told her, in a conversation they had in chapter 8, that:

> When I was a girl, my mother used to test us to see if we were virgins. She would put her finger in our very private parts and see if it would go inside. Your Tante Atie hated it. She used to scream like a pig in a slaughterhouse. The way my mother was raised, a mother is supposed to do that to her daughter until the daughter is married. It is her responsibility to keep her pure. (p. 120)

In the excerpt above, the external analepsis extends the tradition of genital testing over a long period of time in the past which has its beginning before the primary narration.

Another type of analepsis apparent in *Breath, Eyes, Memory* is the completing analepsis which is meant to fill in earlier gaps in the narrative. These earlier gaps are the ellipses, that is, breaks in the temporal continuity (Genette 1980:51). This is found in part II, chapter 9 of the text when Sophie tells the reader that:

> Before the move, I had been going to a Haitian Adventist school that went from elementary right to high school. They had guaranteed my mother that they would get me into college and they had lived up to their pledge. Now my first classes at college were a few months away and my mother couldn't have been happier. Her sacrifices had paid off. (p. 124)

The above event so presented here is omitted in the concluding chapters of part I where Sophie is taken to New York to be with her mother. The reader is not told about any movement and the school Sophie attends when she first arrives until at this point of the story line. This therefore takes the reader back into what transpired in part I of the novel. An instance of the completing analepsis is also depicted in part III. Before the passage below, the last time the reader saw of Sophie was, in chapter 12, the time that her mother sends her out of her house at the age of 18 because she fails the virginity test. The mother banishes her and tells her to "go to

him [Joseph] and see what he can do for… [her]" (p. 167). Nothing about wedding, pregnancy, or delivery of a child is narrated. Then, suddenly in part III, chapter 13, Sophie is seen in Haiti with her baby daughter, Brigitte. To fill in these ellipses, the narrator has to rely on completing analepses to keep the reader informed of what actually happened after she was sent away and before the baby is born. In chapter 19, Sophie recounts that:

> I looked at a small picture of Joseph's and my "wedding." The two of us were standing before a justice of the peace, a month after we had eloped. I had spent two days in the hospital in Providence and four weeks with stitches between,my legs. Joseph could never understand why I had done something so horrible to myself. I could not explain to him that it was like breaking manacles, an act of freedom (p. 238).

The completing analepsis above implicitly informs the reader that Sophie and Joseph, a month after she fails her mother, elope to Providence where she spends two days in the hospital after which they get married. The completing analepsis, in this case, legitimizes the baby Sophie is carrying. Thus the above analepsis fills in the gaps that are left open at the end of chapter 12 of part II. Using another completing analepsis, again, Sophie takes the reader to the period of her pregnancy when:

> […] Joseph would play his saxophone for us, alone in the dark. He would put the horn very close to my stomach and blow in a soft whisper. Brigitte would come alive inside me, tickling like a feather under my skin. Joseph would press his ear against my stomach to hear her every move. He was always afraid that her sudden rotations would hurt me inside. We would both get real quiet, to give her a chance to calm down. Sometimes if she had trouble going to sleep, he would stroke my belly and both she and I would doze off immediately. (p. 200)

All those events omitted in-between the last chapter (chapter 12) of part II and the first chapter (chapter 13) of part III are mostly brought back to the reader through the completing analepses. Again, the reader does not know the time laps between Sophie's parting ways with her mother and her conception and delivery of baby Brigitte, until she captures it backward in a

completing analepsis, thus: “It had been almost two years since the last time we saw each other.” (p. 294). In fact, the reader gets to know what Sophie’s mother did to her (Sophie’s) clothes after she leaves her mother’s house to be with Joseph, in a completing analeptic dialogue in part IV, chapter 28 in which her mother admits that:

> “You're wondering what I've done with your things, aren't you?” she asked.
> “I don't need those things anymore.”
>
> “I am sorry.”
>
> “Please don't be so sorry. I can always get others.”
>
> “I was passionately mad,” she said.
>
> “And you burnt them?”
>
> “In a very frustrated moment, yes. I was having an anxiety attack and I took it out on those clothes.” (p. 329).

The above completing analepsis does not only technically fills in the narrative text, but it also fills in the emotional gap between Sophie and her mother.

Another type of analepsis is the the repeating analepsis. In *Breath, Eyes, Memory* it is used to repeatedly and always jump back to the issue of genital testing and Sophie’s mother’s rape. Repeating analepsis simply recalls already narrated events in a text (Jahn 2017:N5.2.1). They are narrative’s allusions to its own past (Genette 1980:54). In part I, chapter 8 of the novel, Martin tells Sophie that:

> When I was a girl, my mother used to test us to see if we were virgins. She would put her finger in our very private parts and see if it would go inside. Your Tante Atie hated it. She used to scream like a pig in a slaughterhouse. The way my mother was raised, a mother is supposed to do that to her daughter until the daughter is married. It is her responsibility to keep her pure. (p. 120)

This is a repeating analysis because in the later chapters of the novel this same issue is being alluded to severally. For example, Sophie alludes to this when she later, in chapter 32, submits that:

> I told her about my sudden trip to Haiti, the trip that had caused me to miss my appointment the week before. I told her about my mother coming for me and my finding out that my grandmother, and her mother before her, had all been tested (p. 378)

Genette is of the view that the most persistent function of repeating analepsis is to modify the meaning of past occurrences after the event, either by making significant what was not so originally or by refuting a first interpretation and replacing it with a new one (p. 56). The above analepsis is an attempt to interpret and displace the trauma caused by the ancient testing tradition. As mentioned earlier, another repeating analepsis is the rape episode. In chapter 8 Sophie's mother tells her that:

> "The details are too much," she said. "But it happened like this. A man grabbed me from the side of the road, pulled me into a cane field, and put you in my body. I was still a young girl then, just barely older than you." (p.121)

When Sophie returns to Haiti the traumatic rape is again revisited backward in chapter 21 where she reiterates to the reader that:

> My father might have been a Macoute. He was a stranger who, when my mother was sixteen years old, grabbed her on her way back from school. He dragged her into the cane fields, and pinned her down on the ground. He had a black bandanna over his face so she never saw anything but his hair, which was the color of eggplants. He kept pounding her until she was too stunned to make a sound. When he was done, he made her keep her face in the dirt, threatening to shoot her if she looked up. For months she was afraid that he would creep out of the night and kill her in her sleep. (p. 254-55)

This rape incident is first recounted to her by her mother when she is only 12, but at this point, Sophie is already an adult, married and is a mother of one. However, it is an issue that she, more often than not, alludes to possibly because of its traumatic impact on her as the evil fruit of that encounter.

Apart from the completing analepsis, there is the complete analepsis whose primary function is to join the first narrative without any gap between the two sections of the story. Tied to the practice of beginning *in medias res*, complete analepsis aims at retrieving the whole of the

narrative's "antecedents" (Genette 1980:62). Remember that *Breath, Eyes, Memory* begins in medias res (in the middle), that is, when Sophie is 12 years old. And as earlier stated, 11 years of her life are omitted in the primary narrative. This omitted years can only be captured by a complete analepsis that takes the reader backward into the very beginning of the story and connects it to where it is started in the narrative text. An instance of this is found in chapter 21 where the complete analepsis takes the reader back to the beginning of the story and stops at the point where the narrative text started, as can be seen in the excerpt below:

> My father might have been a Macoute. He was a stranger who, when my mother was sixteen years old, grabbed her on her way back from school. He dragged her into the cane fields, and pinned her down on the ground. He had a black bandanna over his face so she never saw anything but his hair, which was the color of eggplants. He kept pounding her until she was too stunned to make a sound. When he was done, he made her keep her face in the dirt, threatening to shoot her if she looked up. For months she was afraid that he would creep out of the night and kill her in her sleep.My grandmother sent her to a rich mulatto family in Croix-des-Rosets to do any work she could for free room and board, as a rèstavèk. Even though my mother was pregnant and half insane, the family took her in anyway because my grandmother had cooked and cleaned in their house for years, before she married my grandfather.My mother came back to Dame Marie after I was born. She tried to kill herself several times when I was a baby. The nightmares were just too real. Tante Atie took care of me. The rich mulatto family helped my mother apply for papers to get out of Haiti. It took four years before she got her visa, but by the time she began to recover her sanity, she left. (p. 254-56)

The above complete analepsis returns the reader to the original beginning of the story and connects it to where the texts begins. In his view, Genette submits that this analepsis “generally forms an important partof the narrative, and sometimeseven presents the chief part of it, with the first narrativefunctioning as the denouement in advance” (p. 62). This analepsis reaches far into the past of the story that extends into a very long duration.

From the analysis of analepsis so far, the research confirms that analepsis can be presented in narrative dialogues, actual narration, and memories. Analepses can also take on explanatory role and develop a character's psychology by relating events from his/her past (Guillemette & Lévesque 2016:7).

Having discussed analepsis as one of the types of anachrony deployed to distort the temporal order of *Breath, Eyes, Memory*, this part of the analysis will examine prolepsis as the other type of anachrony in the text. Prolepsis, according to Genette, "is*any* narrative maneuver that consists of narrating or evoking in advance an event thatwill take place later" p. 40). Thus, prolepsis presents a future event before its proper time (Jahn 2017:N5.2.1). Sometimes it is called flashforward or anticipation. There are instances of prolepsis in *Breath, Eyes, Memory*. For example, in chapter 1 of the novel, "Tante Atie had promised that in another year or so she would teach me how to sew" (p. 21) is a proleptic statement. It jumps the narrative forward. Prolepsis can also be found in the dialogues of a narrative, such as the one below:

> "Tante Atie wants to look after you."
> "I looked after myself all the years she was in Croix-des-Rosets. I look after myself now. Next when we hear from your mother, I will ask her to send for Atie, so Atie can go and see New York, see the grandness like you have."
>
> "Don't you want to go?"
>
> "I have one foot in this world and one foot in the grave. Non, I do not want to go. But Atie, she should go." (p. 218)

The above dialogue takes place in Dame Marie between Sophie and her grandmother. In the dialogue, Sophie's grandmother envisions and anticipates that Atie will one day go to New York to be with Martine, Sophie's mother. The old woman also anticipates to go to her grave soonest. Thus, this shows that prolepsis is like any other anticipation. At times prolepsis can be gleaned from a character's contemplation, as is seen in chapter 4 with Sophie:

> While I was working on the yard, I had somehow told myself that I would be around for more potlucks, more trips to my grandmother's, even a sewing lesson. The suitcase made me realize that I would never get to do those things. (p. 54)

Here, Sophie has always anticipated that she will participate in more future potlucks, more future trips to her grandmother, and a future sewing lessons; but seeing the suitcase now makes her understands that she has no futurein Croix-des-Rosets but evidently in New York with her mother.

Prolepses can be objective/certain, subjective/uncertain, or external. An objective prolepsis presents an event that will actually occur (Jahn 2017:N5.2). An instance of this is found in chapter 1 where Sophie is told that her going to her mother in New York is coming up in a week's time, thus:

> I was going to tell you this, that in one week you would be going to see your mother. As far as you would know, it would just be a visit. I felt it in my heart and took it on Monsieur Augustin's advice that, once you got there, you would love it so much that you would beg your mother to let you stay. You have heard with your own two ears what everyone has said. We have no right to be sad. (p. 37)

The above prolepsis presents a future event that is certain and bound to happen in the narrative text, that is why it is sometimes called certain flashforward. It is also found in chapter 2 where, in a dialogue, Tante Attie tells Sophie what she (Attie) intends to do when Sophie leaves for New York:

> After you leave, I am going back home to take care of your grandmother. I am only here in Croix-des-Rosets because of your schooling. Once you leave, I can go back. (p.41).

True to the above objective prolepsis, Attie is later seen, in part III of the novel, living with her mother, Sophie's grandmother in Dame Marie, a Haitian village. Thus, all the prolepses in the text that later come to pass in the narrative text can be categorized into the objective or certain prolepses.

The second type is the subjective or uncertain prolepsis. This prolepsis simply presents a character's vision of a likely future event (Jahn 2017:N5.2). An instance of this is evident in Tante Attie's dialogue with Sophie in chapter 6 of the novel:

> "You should not be afraid," she said. "Martine was a wonderful sister. She will be a great mother to you. Crabs don't make papayas. She is my sister." (p. 58)

This subjective prolepsis does not only take Sophie into a blissful future with her mother but it creates in the reader a sense of curiosity and the desire to know the outcome of Sophie's life in New York. While in New York, Sophie's mother proleptically tells her that:

> You are going to work hard here… and no one is going to break your heart because you cannot read or write. You have a chance to become the kind of woman Atie and I have always wanted to be. If you make something of yourself in life, we will all succeed. You can raise our heads. (p. 85).

The above subjective prolepsis projects Martine's vision of a likely future for her own daughter, Sophie. It creates hope in Sophie and suspense in the reader. It is this future vision that Martine has for her child that breaks her heart when Sophie later falls in love with a man old enough to be her father. These examples are not exhaustive, there are many more of this subjective prolepsis in the text.

The third type of prolepsis is the external. An external prolepsis presents an event happening after the end of the primary story line. An example of this is in chapter 19 where Sophie tells her grandmother that "I want Brigitte to know you when she gets older" (p. 237). This prolepsis anticipates something that is bound to happen after the end of the story in the novel. Thus it is a prolepsis that reaches into the far distant future. The novel ends while Brigitte is still a baby. Another example of an external prolepsis is the one in chapter 21 where Tante Atie submits that:

> I am the oldest child. My place is here. I am supposed to march at the head of the old woman's coffin. I am supposed to lead her funeral procession. But even if

> lightning should strike me now, I will say this: I am tired. I woke up one morning and I was old myself. (p. 249)

This prolepsis is external to the story in the novel because as at the time the novel ends, Atie's mother is still full of life. It therefore means that her funeral procession is going to be an event happening after the story has ended. This is also subjective prolepsis because it is actually a certainty that Atie's mother must die before her. What if Atie dies before her mother dies.

From the analysis thus far, it is evident that prolepses are less regular than analepses. It has also shown that prolepses contribute to the structure of expectation, curiosity and suspense in a narrative text (Landa, J.A.G. (2017:8). Thus, it can be said that it is deployed in *Breath, Eyes, Memory* "for the sake of arousing the reader's curiosity and interest in the events ahead and a kind of preparing the reader for such important events. In this way, the writer maintains the reader's sustained curiosity and willingness to know more about the story events and characters" (Abdullah, 2015:47).

4.2 Duration (Speed of Events) in *Breath, Eyes, Memory*

The analysis of duration in narrative texts considers the relationship between the time periods that reading the texts take and the time period that the events in the story take. Because the time of reading a narrative text varies from reader to reader, Genette provides the notion of duration in terms of temporal-spatial relationship measurable by speed of events in a text (Çelebi, 2013:65). In narrative texts, the narrator can speed up or slow down the narration with respect to the events being told (Guillemette & Lévesque 2016:7). It is in this regard that analyzing narrative speed of a text focuses more or less on the relationship between the duration of the story measured in seconds, minutes, hours, days, months, and years and the length of the text measured in lines and

in pages (Genette, 1980:87-88). Thus, with respect to this, Genette notes four types of speed of events in text, namely: summary, pause, ellipsis, and scene.

In summary "the segment of story period is compressed to a relatively short space in the text time" (Çelebi, 2013:66). In other words, summary describes "the narration in a few paragraphs or a few pages of several days, months, or years of existence, without details of action or speech (Genette 1980:6). *Breath, Eyes, Memory has* instances of summary in its narration. For example, in chapter 8 Sophie, the homodiegetic narrator, while with her mother in New York for the very first time, states that:

> School would not start for another two months. My mother took me to work with her every day. The agency she worked for did not like it, but she had no choice but to take me with her. After all, she could not very well leave me home alone. (p. 112)

In this summary, two months of Sophie and her mother's lives have been narrated in just four sentences. Another instance of summary is in chapter 9 where Sophie, again, submits that, "My great responsibility was to study hard. I spent six years doing nothing but that. School, home, and prayer." (p. 126). In just three sentences Sophie has narrated her life in six years of her existence. Also in the same chapter, the narrator captures the earlier life of Joseph and his parents in a paragraph, thus:

> Between strokes, I learned the story of his life. He was from a middle-class New Orleans family. His parents died when he was young. He was on his own by the time he was fifteen. He went to college in Providence but by his sophomore year left school and bought a house there. He was lucky he had been left enough money to pursue his dream of being a musician. (p. 139)

The above summary narrates more than fifteen years of Joseph's life in a paragraph. Thus, the twenty years of his life is compressed in few sentences. The same applies to Sophie's mother's life with the mulatto family in Croix-des-Rosets, when Sophie in chapter 21 states that,

“The rich mulatto family helped my mother apply for papers to get out of Haiti. It took four years before she got her visa, but by the time she began to recover her sanity, she left.” (p. 256). Here, four years of the time period of the story is condensed in few lines of the text. Summary, thus, occupies a limited place/space in the whole corpus of narrative. The major effect of summary is to accelerate the narrative process or speed of a text.

Pause is “a segment of the story that interrupts the action with a longish description” (Çelebi, 2013:66). Genette explains that a narrative pause is a “description where the narrator, forsaking the course of the story, makes it his business, in his own name and solely for the information of his reader, to describe a scene that at this point in the story no one, strictly speaking, is looking at” (p. 100). An example of this is found in chapter 1 where Sophie, the homo/extradiegetic narrator describes a scene, in this manner:

> Across the road, the children were yelling each other's names, inviting passing friends to join them. They sat in a circle and shot the crackling leaves high above their heads. The leaves landed on their faces and clung to their hair. It was almost as though they were caught in a rain of daffodils. I continued to watch the children as Tante Atie prepared what she was bringing to the potluck. (p. 20-21)

In the above narrative pause the course of the story is a bit halted and concentration is given to the description of a scene where no one, in particular, is looking at, except the narrator herself. Ahmadian (2015:219) is of the view that narrative pause “allows for description of a static setting or for a digression, or descriptions of landscapes, state of mind, or sociocultural backgrounds are instances of this category.” These descriptions are traceable in *Breath, Eyes, Memory*. In chapter 3, for instances, the narrator describes a static setting when she says:

> My mother had sent money for the reconstruction of her old home. It was a flat red brick house with wide windows and a shingled roof. The house stood out from all the others in Dame Marie. It was a flat red brick house with wide windows and a shingled roof. A barbed wire fence bordered my grandmother's pumpkin vines and tuberose stems. (p. 47-48)

The excerpt above exemplifies a narrative pause that is digressive. At other times in the text, the narrator slows down the speed of the narrative by describing a panoramic view, as can be seen in chapter 5 in the paragraph below:

> The sun crawled across our faces as the car sped into Port-au-Prince. I had never been to the city before. Colorful boutiques with neon signs lined the street. Vans covered with pictures of flowers and horses with wings scurried up and down and made sudden stops in the middle of the boulevards. Tante Atie gasped each time we went by a large department store or a towering hotel. She shouted the names of places that she had visited in years past. (p.63)

In the above descriptive pause, the narrator does not recount any events related to the main story line, but focuses on the description of a street setting. Narrative pause can be used to also describe the state of mind of a character as is found in chapter 6 when Sophie sees her infant picture for the very first time in her mother's room in New York:

> I moved closer to get a better look at the baby in Tante Atie's arms. I had never seen an infant picture of myself, but somehow I knew that it was me. Who else could it have been? I looked for traces in the child, a feature that was my mother's but still mine too. It was the first time in my life that I noticed that I looked like no one in my family. Not my mother. Not my Tante Atie. I did not look like them when I was a baby and I did not look like them now. (p. 88).

The narrative pause above, reveals the mind of the narrator and questions her lack of facial resemblance to any member of her mother's family. As earlier mentioned, a narrative pause can also reveal the sociocultural background of a people, as is seen in chapter 7 where the narrator recounts that:

> For some of us, arguing is a sport. In the marketplace in Haiti, whenever people were arguing, others would gather around them to watch and laugh at the colorful language. People rarely hit each other. They didn't need to. They could wound just as brutally by cursing your mother, calling you a sexual misfit, or accusing you of being from the hills. If you couldn't match them with even stronger accusations, then you would concede the argument by keeping your mouth shut. (p. 107)

Generally, whether a narrative pause describes a scene, a static setting, the state of mind of a character, or a sociocultural background of a people, its effects is to decelerate or slow down the speed of events in a narrative text. Thus, a narrative pause devotes a long segment of a text to a short period of the story (Rimmon-Kenan 2005:53). That is whyHerman *et al* (2010: 100) asserts that in a pause it takes a long time to narrate very few events.

In narrative ellipsis events are omitted from the narrative texts. In other words, the narrative text says absolutely nothing about some part of the events in the actual story time, i.e. period of story time are completely omitted from the narrative text (Wake, 2006:16, and Ahmadian, 2015:218). One of the most significant examples of ellipsis in *Breath, Eyes, Memory* takes place between chapter 8 and 9. In the last part of chapter 8 Sophie, autodiegetic narrator, a little above 12 years shortly after she comes to New York, is seen with her mother, Martine telling her how a man grabbed her from the side of the road, pulled her into a cane field, and raped her. As a small child, Sophie is shocked and recalls that "I did not press to find out more. Part of me did not understand. Most of me did not want to." (p. 121). Then suddenly in the next chapter, that is, chapter 9 Sophie declares that:

> I was eighteen and going to start college in the fall. My mother continued working her two jobs, but she put in even longer hours. And we moved to a one-family house in a tree-lined neighborhood near where Marc lived. (p. 122)

The narrator does not narrate the incidents that took place in-between Sophie's age 12 and 17, but jumps to age 18. The narrator also omitted the incidents that took place during the movement from their old location to the new "one-family house in a tree-lined neighborhood near where Marc lived." All these are left to the reader to imagine what might have happened and what that might have changed for, and in Sophie. Another ellipsis evident in the text is between chapter 12 and 13. The last scene the reader encounters in the final part of chapter 12 is when Sophie, still at the age of 18, fails the virginity test, and as she puts it:

> My mother grabbed me by the hand and pulled me off the bed. She was calm now, resigned to her anger.
> "Go," she said with tears running down her face. She seized my books and clothes and threw them at me. "You just go to him and see what he can do for you." (p. 167)

Sophie later gathers her things and stuffs them into a suitcase, dress quickly, and tiptoes downstairs to meet Joseph, her boyfriend in his house. In chapter 13, which is the next chapter, the reader is abruptly made to see Sophie, this time, with an infant baby Brigitte. The narrator deliberately omitted the incidents that happen thereafter she meet Joseph. It is solely left to the reader to imagine the incidents that happen during Sophie's wedding with Joseph; incident that happen after the wedding and the incidents that occur during her period of pregnancy. Narratologists are of the view that such ellipses are meant to engage the reader's attention by making him/her try to figure out the events which have been omitted. Thus, the major effect of ellipsis is to maximize the narrative speed of a given text. Rimmon-Kenan explains that "The maximum speed is ellipsis (omission) where zero textual space corresponds to some duration" (p. 53).

Aside summary, pause and ellipsis, there is the device of scene. Rimmon-Kenan submits that in scene, "story-duration and text-duration are conventionally considered identical" (p. 54). The most identified example of scene in a narrative text is the dialogue segment of a narrative "where writing looks like a scene from a play rather than a segment from a fictional narrative" (Abdullah, 2015:50). In *Breath, Eyes, Memory*, there are many instances of scenic form presented in dialogue. For example, in chapter 1, the dialogue between Chabin, the biggest lottery agent in the village, and Tante Atie is a scene, as can be seen below:

> "How are you today?" he asked.
>
> "Today, we are fine," Tante Atie said. "We do not know about tomorrow."
>
> "Ki niméro today?" he asked. "What numbers you playing?"

> "Today, we play my sister Martine's age," Tante Atie said. "Sophie's mother's age. Thirty-one. Perhaps it will bring me luck."
>
> "Thirty-one will cost you fifty cents," he said.
>
> Tante Atie reached into her bra and pulled out one gourde.
>
> "We will play the number twice," she said.
>
> Even though Tante Atie played faithfully, she had never won at the bòlèt. Not even a small amount, not even once. (p. 13).

In the above scene, the narrative actionstake the same relative amount of time to describe as they took in the actual story time. There are instances where scene in *Breath, Eyes, Memory* takes a whole lot of space and interspersed with some narratorial commentary, descriptions and generalization, as evidenced in chapter 6 where Sophie's mother comes to pick her at the airport in New York, and they are just meeting for the very first time after 12 years:

> My mother came forward. I knew it was my mother because she came up to me and grabbed me and begin to spin me like a top, so she could look at me.
> The woman who had been with me looked on without saying anything.
>
> "Stay here," my mother said to me in Creole.
>
> She walked over to a corner with the woman, whispered a few things to her, and handed her what seemed like money.
>
> "I cannot thank you enough," my mother said.
>
> "There is no need," the woman said. She bowed slightly and walked away.
>
> I raised my hand to wave good-bye. The woman had already turned her back and was heading inside. It was as though I had disappeared. She did not even see me anymore.
>
> As the woman went through the gate, my mother kissed me on the lips.
>
> "I cannot believe that I am looking at you," she said. "You are my little girl. You are here."
>
> She pinched my cheeks and patted my head.
>
> "Say something," she urged. "Say something. Just speak to me. Let me hear your voice."
>
> She pressed my face against hers and held fast.

> "How are you feeling?" she asked. "Did you have a nice plane flight?"
>
> I nodded.
>
> "You must be very tired," she said. "Let us go home."
>
> She grabbed my suitcase with one hand and my arm with the other.
>
> Outside it was overcast and cool.
>
> "My goodness." Her scrawny body shivered. "I didn't even bring you something to put over your dress."
>
> She dropped the suitcase on the sidewalk, took off the denim jacket she had on and guided my arms through the sleeves.
>
> A line of cars stopped as we crossed the street to the parking lot. She was wobbling under the weight of my suitcase.
>
> She stopped in front of a pale yellow car with a long crack across the windshield glass. The paint was peeling off the side door that she opened for me. I peered inside and hesitated to climb onto the tattered cushions on the seats.
>
> She dropped the suitcase in the trunk and walked back to me.
>
> "Don't be afraid. Go right in." (pp. 77-80)

This is one of the most important events in *Breath, Eyes, Memory*, this is, the reunion between Sophie and her mother, Martine in the New York airport. In this meeting, as in most important ones in the novel, the narration, in 4 pages slows down the pace of the narrative speed of events. The speed of the narration is, here, decelerated because the event is one of the most important one in the narrative. On the whole, scene is used in *Breath, Eyes, Memory* to decelerate or slow down the narrative speed of events which are cardinal to the text.

4.3 Frequency in Breath, Eyes, Memory

Thus far, this research work has discussed the dimension of time in *Breath, Eyes, Memory* with reference to two of its components which are order and duration. This section of the study aims to analyze the third component which is frequency. It is the relation between the number of times an event appears in the story and the number of times it is narrated or mentioned in the narrative

text (Çelebi, 2013:67). Frequency is organized into three categories, namely: singulative, repetive, and iterative.

In singulative narration, which is the most common of the three narrative frequency, an event that happened once is narrated once. There are ample instances of singulative narrative frequency in *Breath, Eyes, Memory*. One of such instances is in chapter 1 where potluck dinner at the Augustin's happens only once and it is recounted once in the text. It is a feast of eating, dancing, and laughter (pp. 8 & 25). In chapter 7 of the novel, Sophie and her mother's visit to Haiti Express in New York is another example of singulative narration as it happens once and is told only once (p. 98). Marc and Martine's (Sophie's mother's) going to Canada once to eat at a Haitian restaurant in Montreal, happens once and is narrated once in chapter 8 (p. 118). The rich mulatto family helping Sophie's mother to apply for papers to get out of Haiti occurs once and is narrated once in chapter 21 (p. 256). One can go on and on citing examples of singulative narrative frequency in *Breath, Eyes, Memory*.

Repetive narrative frequency is telling a number of times what happened once. In *Breath, Eyes, Memory* the most significant Repetive narration is Martine's (Sophie's mother's) rape. In chapter 8 of the novel Martine, herself, for the very first time is heard telling Sophie that:

> The details are too much…. But it happened like this. A man grabbed me from the side of the road, pulled me into a cane field, and put you in my body. I was still a young girl then, just barely older than you. (p. 21)

This incident happened when Martine was only 16 years old. It is the main reason why she had to leave Haiti to settle in New York. Sophie, the extradiegetic narrator does not provide this information for the reader, but allows Martine, the victim of the rape to tell it herself so that there will be no narrative distance between the reader and the victim. The reader, at this point feels more intimate with the story because it is directly from the horse's mouth. The second time

Martine's rape is being referred to, is again in chapter 21 where Sophie, the homo/extradiegetic narrator says:

> My father might have been a Macoute. He was a stranger who, when my mother was sixteen years old, grabbed her on her way back from school. He dragged her into the cane fields, and pinned her down on the ground. He had a black bandanna over his face so she never saw anything but his hair, which was the color of eggplants. He kept pounding her until she was too stunned to make a sound. When he was done, he made her keep her face in the dirt, threatening to shoot her if she looked up. (p. 254).

Here, the story has become a generational trauma narrative being passed from mother to daughter because, this time, it comes from the mouth of the victim's daughter (Sophie). The next and the third time the reference to the rape is made is in chapter 29, when Sophie is already a wife and a mother as well. In one of her reflective moment, Sophie remembers that:

> After Joseph and I got married, all through the first year I had suicidal thoughts. Some nights I woke up in a cold sweat wondering if my mother's anxiety was somehow hereditary or if it was something that I had "caught" from living with her. Her nightmares had somehow become my own, so much so that I would wake up some mornings wondering if we hadn't both spent the night dreaming about the same thing: a man with no face, pounding a life into a helpless young girl. (p. 351)

This final reference to Martine's rape is tacitly indicating a generational trauma. Here, Sophie is also reliving the traumatic rape experience of her mother in her own dreams. It has, indeed, hereditary where her mother's nightmares have also become her own nightmares too.

Aside the singulative and repetive narrative frequencies in *Breath, Eyes, Memory*, there is also the iterative narration in which the narrator tells once what happened a number of times (Çelebi, 2013:70). For example, the autodiegetic narrator, in chapter 1, recounts that, "Usually, my mother would send us two cassettes with our regular money allowance. One cassette would be for me and Tante Atie, the other for my grandmother. Usually, Tante Atie and I would listen

to our cassette together. Maybe she was saving it for later" (p. 27-8). The use of the adverb "usually" in two places indicates that the event narrated happens regularly, and therefore, the narration quoted above is iterative. In another instance of iterative narration, Sophie, in chapter 8 recounts that Marc, her mother's boyfriend "…started taking her to restaurants, always Haitian restaurants, sometimes ones as far away as Philadelphia" (p. 118). In chapter 9, Sophie, in an iterative narrative instance, states that "I spent six years doing nothing but that. School, home, and prayer" (p. 126).At some point in the novel, Sophie, iteratively recounts that "My mother came back to Dame Marie after I was born. She tried to kill herself several times when I was a baby. The nightmares were just too real. Tante Atie took care of me" (p. 256).The phrase "several times" indicates the regularity and iterative nature of the event in discussed.

Breath, Eyes, Memory is a narrative text that yields itself easily to the analysis of representation of time, that is, text-time. As a novel, the analysis of text-time done so far in this study is not exhaustive because one can still find other examples of order, duration and frequency in *Breath, Eyes, Memory* that have not been here discussed.

4.4 Conclusion

So far, this chapter has examined the narratological element of narrative time (text-time) and its viability in exploring the representation of the thematic concerns of Danticat's novel, *Breath, Eyes, Memory*. The analysis illustrates and validates the use of the components of narrative time (order, duration, and frequency) and what they help to achieve. This perspective provides a unique insight into the time-shift processes in the story. The chapter shows that, in relation to the textual structure of the novel, the elements of temporal order (anachronies: analepsis and prolepsis) have been used to distort and deviate the chronological sequencing of events in thetext; while the elements of duration (summary, ellipsis, pause and scene) have been applied in

the text to accelerate or decelerate the speed of events in the narrative; and then the elements of frequency have been deployed to hammer on the key thematic preoccupation of the text. Repeating anachronies and frequency are also applied to emphasize and heighten the novel's cardinal thematic concerns of the trauma of rape and virginity test as they affect the narrator and her mother. Prolepsis, as used in the text, helps to capture the characters' vision and future hope, and by implication the Haitian/Caribbean hope and vision of the future.

This chapter demonstrates that the application of the text-time elements of order, duration and frequency in *Breath, Eyes, Memory* (which are technically meant to move the narrative backward and forward, compressing or expanding the narrated time) are all intended to capture, with less or more emphasis, the past and future contents or events in the narrative. This, therefore, implies that the components of narrative time, as deployed in the novel, are quite instrumental to the choice and representation of the thematic content of the text. It is in this regard, that this chapter concludes that the effective representation of Haitian/Caribbean historical, political, sociocultural and economic realities in *Breath, Eyes, Memory* are the functions of the deployment of the elements of narrative time in the novel.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.0 Summary

This chapter constitutes the summary and conclusion of the present dissertation. It aims to recapitulate the key issues pointed out in the study, and therefore give emphasis to the dissertation's contribution to the existing knowledge. As a result, the chapter is compartmentalized into two broad parts which are summary and conclusion. Thus, the summary undertakes to give a chapter breakdown of the entire dissertation. In other words, the summary gives a brief highlight of each individual chapter of the entire work. Meanwhile, the conclusion sums up the research work by revisiting parts of the study that justify the statement of the research problem, aim and objectives, findings and conclusions.

In the main, the present research work consists of five chapters. Chapter one surveys the general background to the study, it also focuses on, and captures Caribbean narratives and history, Caribbean literature, Caribbean women writing, Edwidge Danticat and her narrative works, statement of the research problem, aim and objectives of the research, justification of the study, scope and delimitation of the study, and methodology. Chapter two reviews the related literatures to the study to provide varieties of critical voices that have worked on narratological analysis of other texts, and Edwidge Danticat's narrative texts. This is meant to capture scholarly views that are of interest to this work, and also to establish the necessary gaps that the present study is set to fill. The chapter also expounds on narratology as the theoretical framework of this dissertation focusing on the origin of narratology, narrative as object of narratology, proponents of narratology, strands (approaches), and the basic tenets/poetics of narratology.

Chapter three provides the analyses of the narratological poetics of narration and focalization in Edwidge Danticat's *The Dew Breaker* and *The Farming of Bones.* Relaying on Gerard Génette, Shlomith Rimmon-Kenan, and Manfred Jahn's views, the chapter aims to validate the viability of these poetics in exploring the selected texts, and also to investigate the extent to which, and to what purpose they are applied in the aforementioned texts. The analyses show that the element of narration helps a narrative text to represent different individual consciousness to recreate their experiences (social, economic, political, and cultural) within the context of a text. On the other hand, the chapter also demonstrates that focalization, in relation to the texts studied, helps the reader to perceive, understand and appreciate the physical, psychological, social, and the economic conditions of characters that exist in the selected text.

Chapter four explores the applications of narrative time in Danticat's narrative, *Breath, Eyes, Memory*. Proceeding from the Genetteian perspective of narrative time, the chapter aims to illustrate and interrogates the extent to which, and for what purpose narrative time (as manifested in the sequential ordering, duration, and frequency) is deplored in the text. The analyses provides insights into the time-shift processes in the text studied, by illustrating that the application of the text-time elements of order, duration and frequency in *Breath, Eyes, Memory* (which are technically meant to move the narrative backward and forward, compressing or expanding the narrated time) are all intended to capture, with less or more emphasis, the past and future contents or events in the narrative.

5.1 Conclusion

This research has examined the extent and to what ends the poetics of narratology (narration, focalization and time) have been deployedin Edwidge Danticat's *The Farming of Bones* (1998), *The Dew Breaker* (2004) and *Breath, Eyes, Memory* (1994). The work has argued that some of

the basic classical narratological poeticshave been explored in Danticat's texts as a representation of the social, historical, political and psychological realities of the Caribbean people. It is in this regard that the dissertation identified some recurrent narratological motifs in Danticat's narratives by exploring their deep and surface narrative structures within the context of Caribbean women narratives. With emphasis on "narration" "focalization" and "time", this research therefore, demonstrates how the poetics of narratology viably serves as an interpretative lens for the examination of the textual elements in Danticat's narratives and how they represent the contextual realities of the Caribbean people. Consequently, the analysis of the texts reveals that the element of narration applied in *The Farming of Bones* is quite different from the one deployed in *The Dew Breaker*. While the narrative voice in *The Farming of Bones* is exclusively homodiegetic, the narratorial voice in *The Dew Breaker*fluctuates between homodiegetic and heterodiegetic narration; and in the heterodiegetic narrative voice, the research realizes that there is always a shifting narratorial alliance from one character to another by the heterodiegetic narrator.

Whereas the exclusive use of the homodiegetic narrative voice in *The Farming of Bone* offers it the needed flexibility, as a novel, to switch constantly to intradiegetic narration (i.e., embedded narration), oscillation from homodiegetic to heterodiegetic narrative voice in *The Dew Breaker* gives it the leeway, as a short story cycle,to represent different individual consciousness as they recreates their experiences with the eponymous Dew Breaker. As such, the significance of this narratorial oscillation from the homodiegetic to heterogetic voice lies in the fact that it shapes the framework of *The Dew Breaker*, as a short story cycle, to accommodate individual, comprehensible, and independent stories written as a unified whole.Thus, narrative levels (embedded narratives) found in *The Farming of Bones* are absent in *The Dew Breaker*.

With regards to the analysis of focalization, the findings of this dissertation reveal that while *The Farming of Bones* exclusively applies internal focalization (a case in which the internal focalizer lives within the story world), zero-focalization is central in most of the stories in *The Dew Breaker*, especially those stories that are heterodiegetically narrated ("Seven", "The Book of Miracles", "Night Talkers", "Bridal Seamstress", and "The Dew Breaker"). The internal focalization in *The Farming of Bones* helps the focal character not only to bare herown thoughts, drives, and motivations to the reader through stream of consciousness, but also to create in the reader a sense of empathy; while zero-focalization, as applied in the *The Dew Breaker*, is manipulated to access and capture the past, present, and the future of all the characters situated within the story world of the text, and to acquaint the reader, ubiquitously, with the physical environment of the characters and their drives, motivations, and future plans.

Generally, the elements of focalization, both the internal and zero-focalization as applied in *The Farming of Bones* and *The Dew Breaker*, are deployed to take the reader through the historical and psychological journey to visualize the atrocious acts of the Haitian tonton macoutes of the Duvellien regime and the appalling brutality of the 1937 massacre of the Haitians in the Dominican Republic.

From the analysis of the elements of time in *Breath, Eyes, Memory*, the research demonstrates and validates the use of the components of narrative time (order, duration, and frequency) and what they help to achieve. This perspective provides a unique insight into the time-shift processes in the story. The investigation shows thatthe elements of temporal order (anachronies: analepsis and prolepsis) have been used in*Breath, Eyes, Memory*, to distort and deviate the chronological sequencing of events in thetext. While the elements of duration (summary, ellipsis, pause and scene) have been applied in the text to accelerate or decelerate the

speed of events in the narrative; the elements of frequency have been deployed to hammer on the key thematic preoccupation of the text. Thus, repeating anachronies and frequency are also applied to emphasize and heighten the novel's cardinal thematic concerns of the trauma of rape and virginity test as they affect the narrator and her mother. Prolepsis, as used in the text, helps to capture the characters' vision and future hope, and by implication the Haitian/Caribbean hopes and visions of the future.

In essence, this dissertation argues that the meanings and artistic complexities of Danticat's narratives (*The Farming of Bones,The Dew Breaker,* and *Breath, Eyes, Memory*) are derived from the extent to which the elements of "narration", "focalization" and "time" are applied in the texts; and that the representation of Haitian/Caribbean historical, political, psychological, sociocultural, and economic realities are but the function of the deployment of these narratological elements. In principle, what Danticat's and by implication the Caribbean narratives have in common, narratively speaking, with other narratives is the presence of these narratological elements (i.e. narration, focalization, and time), but what allows the selected text to be narratively different is in the deployment of these elements to recreates and represent realities that are distinctively Haitian/Caribbean.

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