



## The Importance of Narrative Voice in the Valley of Amazement

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### ABSTRACT

According to Genette's narratology, the narrative voice depends on the way the narrator tells a story, its process, and its result. The narrator is responsible for the modification and rules of the story. In this respect, the narrative voice is the narrator's voice that determines the point of view. In a first-person narrative, the character and the narrator merge. However, the narrator recounts the conception of the character's manner to reveal her/his perception through thought and feeling, the focalizer focuses on the moment of perception. In *The Valley of Amazement*, Violet is the narrator-character of the story who conceptually recalls her analeptic life of her younger self through telling her unbelievable events. She constantly informs her conception about Violet, as the character. In this first-person narrative, she thinks about her situation and reports the character's thought and feeling. Further, thought and feeling are not different from speech except when the narrator undertakes to condense them into events. At the time of narrating, she operates under a set of different attitudes than those of the character. This paper is depicting the way Violet, as the narrator tells her conception, about Violet's thought and behavior, as the character, in the light of Genette's and Bal's narrative theory. Therefore, what is the importance of narrative voice in this story?

**Keywords:** Narrator-Character, Conception, Perception, Narrative Voice.

### 1. Introduction

Gerard Genette believed that a narrative is a linguistic production that must represent a story, without which it would not be narrative, however, it should be uttered by someone, without which it would not be a discourse. Between the information of the character and the omniscience of the novelist is the information of the narrator that represents it when s/he sees a reason for doing it. Nonetheless, the act of narrating deals with the narrator of the narrative who is responsible for the relationship between narrative and the story. Further, the relationship between a narrative and a story is temporal, because working of brain is temporal.

A narrative is knowledge that should be told by a narrator. It is also a speech act, regardless of its length, is a macro speech act of the constative type, claiming such events. A narrated world and a narrator need to be constructed in a reader's mind at the point of intersection of individual textual data. The communicative condition in a narrative discourse is that of a confessional. Genette distinguished between a narrator and a character; a narrator looks at others and reports, while a character or focalizer sees everything to perceive. The way or "the mode of action" (Genette 262), the storyteller interprets, deals with why events occur. The narrator ascribes them to condition that indicates what it is that integrates the events and motivates the reader.

Anyhow, a narrator needs to have "cognitive capacity" (Armstrong 395), to shape a narrative, to create social situation, and finally, to relate language of the text and readers. Thus, a narrator is someone who integrates the events and gives life to the paper characters of a narrative, through different events. The storyteller is the voice of the narrative whose presence depends on "the degree to which the narrating instance is present" (Genette 166). In fact, "the narrator is present as source, guarantor, and organizer of the narrative" (Genette 167).

Nevertheless, the character and the narrator providing the information correspond in first-person narrative. The narrator's purpose is to "arouse the reader's sympathy or antipathy for certain characters and to develop a normative framework for the story world and the reader's reception of it" (Fludernik 27).

Amy Tan uses first-person narrator, because first-person narrator permits a reader to access the storyteller's mind, and sees the world from the narrator's eyes. Further, the narrator's brain always manipulates "the time lags built into cognition, narratives can reinforce established patterns through pleasures of recognition, providing support for the structures that built coherence across our temporal experience" (Armstrong 399). Through manipulating 'time lags,' first-person narrator controls the events of the story and produces coherence. Additionally, the 'temporal experience' makes the narrative more attractive, and a reader usually searches the attractive experience.

This storyteller not only determines time lags but also tone of the story, thus, the reader acquaints character's thought and intention. The plot, therefore, is arranged based on an effective transition of storyline within the mind of a reader. A reader is a real character with real life that is different from story, because "stories are told not lived," but, "life is lived and not told" (Ricouer 425). Nevertheless, there is a circuit between living in reality and telling story.

Tan utilizes extreme events in this novel, because "the power of the narrative depends precisely on the alternative use of extremes" (Culler 106). *The Valley of Amazement*, based on extreme fictional illusions, is about a mother/daughter relationship that the daughter searches her mother's affection from beginning of the story until end.

The present study investigates the intricate role of the narrative voice in Amy Tan's *The Valley of Amazement* that is based on narrator's conception. In the light of Genette's and Bal's narrative theory, this paper is depicting the role of Violet's importance voice as the narrator about Violet, as the character.

## 2. Review of the Related Literature

Critics consider Amy Tan's fictions from various aspects; some concepts are introduced in this section. Neelima V, in her essay "Dual consciousness: Dilution of Dissent in Mother-Daughter relationship in the Selected works of Amy Tan" elaborates the impression of communication between mothers and daughters, "the texts describe how Chinese mothering shaped through cultural and patriarchal norms" (215).

Gloria Shen describes the relationship between Chinese mothers and their American daughters and how this unusual narration proceeds through Tan's novel; *The Joy Luck Club*. In her essay: "Born of a stranger: Mother-Daughter Relationships and Storytelling in Amy Tan's *The Joy Luck Club*." She mentions the motif of the story, repeated in all the stories as a sense of life. The mother and daughter live in two different worlds but they try to bridge between them.

Lina Unali's essay "Americanization and Hybridization in *The Hundred Secret Senses*" suggests that ethnicity for narrator is a determination in which the writer concentrates on major character's half-sister, Kwan, arriving from China, recently. Unali wants to indicate a comparative situation to show the different aspects of Chinese life in America and China. Tan's characters often operate as neither Chinese nor American.

Patricia L. Hamilton argues in her essay, "Feng Shui, Astrology, and Five Elements: Traditional Chinese Belief in Amy Tan's *the Joy Luck Club*" that Chinese traditional belief is eminent in Tan's novels. She discusses that Tan's characters, both mothers and daughters, in this novel, quest for their identity through their Chinese mythology.

Sheng- Mei Ma discusses in, "Chinese and Dogs in Amy Tan's *The Hundred Secret Senses*. Ethnicity the Primitive a la New Age" that "urban life in the last decade of twentieth century: it's polyglot, syncretic nature, its hodgepodge of indigenous and imported, the native and foreign" (155). Sheng believes that Tan wants to "harmonize herself with the New Age" (157) of western culture.

## 3. Methodology and Approach

### 3.1. Background

This paper is going to describe the method the researcher uses for investigation of the importance of narrative voice, in *The Valley of Amazement*, in the light of Genette's and Bal's narratology. In this regard, the researcher firstly explains the process of shaping the narrative theory then Genette's and Bal's narratology.

Traditionally, language was considered diachronic and through the passages of time, grammarians recorded the evolutions and changes in one language and announced them. In contrast, Ferdinand Saussure's perspective toward language was innovative; he believed looking at language could be synchronic. He compared it with the traditional view of diachrony. That was looking at language as a system of rules, and signs are present in every spoken and written text, in fact, "language is a system that has its own arrangement" (22). However, there is a duality in every science, similar to language; langue/parole, or written/spoken. The words are signs of signifiers and their meanings

are signified. This looking at language was the foundation of the structuralists' perspective in the discourse of literature, since diction depends on the linguistic knowledge of an author.

Following Saussure, Noam Chomsky, a linguist and structuralist investigated different aspects of grammar and mentioned it as transformational grammar, in his doctoral dissertation at Harvard University. In his eminent book, *Syntactic Structure* (1957), he remodeled the study of language. He established the independence of syntax from semantics.

In 1960s, Tzvetan Todorov, a Bulgarian-French historian, and a structuralist used the word narratology in his book, *Grammar of Decameron* (1969). However, from ancient time, narratives were present and critics analyzed them. Homer wrote *Iliad* and *Odyssey* in narrative, Plato and Aristotle categorized narratives into epic, drama, and lyric.

Gerard Genette, a French literary critic, in his book, *Narrative Discourse, An Essay in Method* established an investigation of fictions based on structures, "or the grammar of plot" (8). He expressed how a story is organized and how the constructed content is symbolic. He determined the center of narratological study of this book on forms and characters, to discover the relationships of narrative discourse and the story.

Stories usually have narrators and "the narrative discourse depends absolutely on the action of telling" (Genette 26), but all narrators may not be visible because a narrator can be a character inside or outside a story. In a first-person narrative, the character coincides with the narrator that is a homodiegetic fiction. However, when the narrator is outside the story, it is a third-person narrative that is heterodiegetic fiction. However, Mieke Bal argued that first-person, or, third-person narrator, both are within the story and both are diegetic. In a diegetic world, the character usually speaks through the voice of the narrator. The narrator who always knows more than characters looks at others and narrates their situation in fictional world. Nonetheless, character's perception and narrator's conception, in a narrative usually interweave.

### 3.2. Voice

The narrative voice is a complex whole with connection to narrating act. Producing a sentence and uttering it are two main actions that depend on thinking and acting of a speaker. A narrator narrates what s/he sees, in order to cohere the concept of events, to control the story, to inform, and to motivate the reader.

A narration, from Genette's perspective regards the question of speaking agent, who speaks? In this regard, the speaker and "the mood of action" (Genette 213) are interrelated. They are not detached from "its protagonists, its spatio-temporal determination, and its relationship to the other narrating situation" (Genette 215). Additionally, "the action of telling" a story is "the product of an act of enunciating" (Genette 126), and enunciation relies on centering the content of the narrative.

Genette considered a narrator with three elements of narrative levels, time of the narration, and person. The narrative level depends on the relation between a story and characters' action to create a story in which the first narrative begins from external level. When someone recalls memories, it is intradiegetic, but when the narrator tells other people's story, it is extradiegetic. Thus, a first-person narrator could be extradiegetic. The narrator connects the inserted second level stories to the first one, because it has an explanatory function.

The time of narration depends on temporal relation between present time and time of recalling the past. The time of a narrative is important, because the story happens first, then a narrator narrates it, and "the narrating can only be subsequent to what it tells" (Genette 216). The moment of narrating is interestingly as a flash of lightning. Nevertheless, time of narrating depends on the notion of "temporal position" (Genette 217) in which there are four types of it; first, subsequent narration that presents classical one based on past-tense narrative; second, prior narration that is generally in future-tense, and it predicts prophetically about the events, which rarely appears in literary corpus; third, simultaneous narration that presents the contemporary action; fourth, interpolate narration that is seen in epistolary novels.

The person deals with first, second, or third person narrator. When a narrator and a character both are one person and also a protagonist of the story, it is the world of "autodiegetic" (Genette 245). The heterodiegetic narrative can be transferred to an autodiegetic one when a pronoun grammatically changes from 'she' or 'he' to 'I'. It means that the narrator detaches from the situation of heterodiegetic world and moves to autodiegetic one, which brings a sense of suspense and incompleteness.

Mieke Bal believed that a narrator is a constituent agent. The personality of the narrator and its indication depend on focalization, because "narration and focalization together determine the narrative situation" (Bal 18). Appending Genette's theory of narrative, she argued that "if the focalizer coincides with the character, that character will have an advantage over the other characters so this will be called bound focalizer" (Bal 14). A narrator-focalizer is outside of the fabula in heterodiegetic narrative, but, if it is autodiegetic or homodiegetic, no matter, it will be "the holder of the point of view" (Bal 18).

Bal changed Genette's word and notion for 'Voice' in her book, under the title of 'Forms of Narration.' She believed that "speech act of narrating is still different from the vision, the memories, the sense perceptions, thoughts that are being told" (148). If 'I' is identified with the character, it will be bound to the narrator, "in literature, one can achieve this effect through first-person narration" (Bal 25), while the pronoun 'she' or 'he' is demonstrating of external

one. It means a narrator who speaks about itself and a narrator who speaks about others. Thus, there is no difference between both pronouns of I and S/he. There is a partial coincidence between these two agents, the character and the narrator. However, 'I' who tells a story from her or his point of view and 'I' who tells a story from other's perspective, change the narrative situation.

If the author creates different layers of events, it will be just for "a better insight into functioning of the extremely complex meaning production of narrative texts" (Bal 18). Analysis of the layers reveals meaning of them in which the reader distinguishes the interrelated roles of the narrator and the character. In first-person narrative, the character from the perspective of identity coincides with the narrator. However, the narrator "stands apart, observes the events, and relates the story according to its point of view" (Bal 27). The subject matter of a narrative is seeing and a narrator usually narrates whatever s/he sees. The representation of this narration could be written in the form of a narrative text.

A narrator usually uses descriptions because descriptions help the reader to distinguish between a narrator's visible or concrete world generated in the novel to make sense that coheres the text. A story usually has many descriptions about a character's foreground, or, background that visualize the situation for the reader. All of which are information that a narrator provide for the reader, to clarify the character's condition.

The role of the character does not correspond to the narrator when the narrator tells about "description of setting...identification of characters...temporal summary..." (Bal 102) that all help the story becomes reliable to convey the concept of the fictional truth. This concept is transmitted by the speaker of a story through transitional sentences or incidents. Firstly, the sentence that has a change within, is a criteria. Secondly, finding functional event is significant, created by an author via a special happening to proceed the narrative. The third criteria is confrontation; when the characters confront a special subject matter for every reason, they situate in a special condition to be speaker of the story.

In this paper, the researcher focuses on the narrator as a constituent agent whose voice plays a significant role in *The Valley of Amazement*. It is probed in the light of Genette's and Bal's narrative theory. Genette preferred to substitute voice instead of narrator, which means, "mode of action of the verb in its relations with the subject" (32). Voice is the personal way a narrator sees the world, and gives the words life with feeling and experience. Having voice is what causes a narrator move from one event to another and to generate especial concept in a unique narrative. Moreover, a narrator "condenses [the words], integrates them into his own speech, and thus expresses them in his own style" (Genette 172).

#### 4. The Importance of Narrative Voice in *The Valley of Amazement*

*The Valley of Amazement* is a fictional journey between China and America about a mother, Lucretia Minturn, and her daughter, Violet. A deep evocative narrative about the profound connections between a mother and a daughter that conjures a story of inherited trauma, desire, deception, the power and stubbornness of love. This novel embraces four decades, from the turn of the twentieth century until fortieth decade and from Shanghai to isolated Mood Pond Village, deeply set in the mountains, to San Francisco.

From Genette's perspective, this is a subsequent narrative, "that a past-tense narrating can to some extent be spilt up and inserted between the various moments of the story" (217), and "common sense tells us that events may be narrated only after they happen" (Rimmon 92). In this novel, Violet as the narrator starts the narrative from external level of a seven-year old girl who could not go to school because of her mother's job. Its temporal relation is at the present time of a thirty-one-year old Violet who recalls from previous life.

She retells the former events in first-person narrative, thus, the character and the narrator of the story is one person. However, reporting the character's action is very important to create significant events and "events are the product of discourse...the selection operated by the discourse has meaning" (Culler 108). This "discourse focuses on the bringing to light of a crucial event, identified as a reality which determines significance" (Culler 104). This selection has a "purpose a better insight into functioning of the extremely meaning production of narrative texts" (Bal 19).

Amy Tan chooses an unpredictable plot that makes the reader coordinate different modalities of narrative and follow the plot. The reader has a capacity to follow sequences of events, "to understand the actions of other people is fundamental to social relations" (Armstrong 403). In the diegesis, while Violet always searches her mother's affection, Lucia has done unfavorable actions that change Violet's fate. Thus, the relationship between the mother and the daughter reaches the worst point. When Violet speaks about searching for her mother's affection, it is one deficiency, at the beginning of the story. Nonetheless, when her mother has left her, the narrator transmits another deficiency. This concept is fulfilled through the process of the story until end.

At the age of fourteen, her mother consigned Violet to Fairweather, her favorite client to bring her to the harbor, in order to sail to America. Instead, he sold her to the Hall of Tranquility, a courtesan house. Violet confronts an unexpected situation, thus, she becomes so angry that says, "My heart was racing and panic choked my throat...My mind was racing and all in jumble" (Tan 95). This is the beginning of her unpredictable life's modification. The narrator



highlights this change by words like 'panic choked my throat' about the condition. She logically reveals Violet's thought and feeling physically and mentally with a visceral injury.

This narrating situation produces a narrating instance that explains the modification of the situation, and narratology's purpose is depicting this transitional situation. This "suspense is a psychological process" (Bal 164) that produces questions such as: why did it happened? What is behind the curtain? What did Violet do in such a condition? The narrator responds the questions through the process of conveying her ideology within the concept of gaining individuality and self-confidence, in her diegetic world.

Sometimes banal events cause important events, and the result of it, is "the beginning of the new process" (Bal 195). What makes Violet detach from Lucia, is this banal event. In the Hall of Tranquility, Violet says, "I was stunned. I pictured my mother with her new trunks stacked on the dock" (Tan 98). She does not expect her mother's abandonment. The narrator concentrates on her damaged feeling by telling these words; 'stunned...pictured.' It is absolutely stunned condition. Violet looks back at her relationship with her mother's noteworthy that her love of her is tarnished. Nothing could describe the situation "except by ripping a tight web of connections among the narrating act" (Genette 215). Here, the narrator, through 'the narrating act' is telling her disconnection with her mother.

Violet astonishingly says, "I could tell my mother how much I suffered" (Tan 100). She absolves her mother, simultaneously, she probes the reason of her departure. She is confused about the situation, and this confusion is conveyed directly the concept that she is between two poles of believing or rejecting her mother. This event relates to the other events to shape a meaningful network of events that Violet as the narrator informs about Violet as the character.

Later, she reports her anger toward Golden Dove who was the most important figure of the Hidden Jade Path, after her mother, "I felt a flash of anger at first. She had had the opportunity to tell my mother I was still alive" (Tan 129). The narrator continues her absolving her mother, but she does not judge about her. The speaker judges about Golden Dove because Violet expects to find the answer of her questions. She wants to figure out the reason of her mother's abandonment. However, she might not have 'the opportunity' to tell her mother, or Green Gang might threaten her for revealing the situation. The storyteller, here, could not depict a reliable reason, therefore, her searching continues.

This fictive narrator reports her relationship with Magic Cloud, remained from the Hidden Jade Path. She accompanies her until the end of the discourse. Anyhow, Violet complains about her, "Why was she scrutinizing my manners at a time like this? I need to go to the harbor right away" (Tan 98). Violet does not know the happening beneath the surface. Thus, she wants to know the reason of her manner. Simultaneously, this narrative voice produces another suspense of dissatisfaction. Violet can build her identity through finding the answer of her questions.

In the narrative, the events may not mind to the extent of the characters, nonetheless, characters are shaped by the events, and Violet is shaped through telling these events. When she reports, "I wanted to pour out to Magic Cloud all that I felt—that my mother had not worried enough for me, and instead she became stupid and believed that liar" (Tan 99), she has no choice. She interprets her thought and feeling, how she suffered from her mother's behaviors. Shaping a narrative itself is a modification and Violet tells the process of this modification. Certainly, what makes her differ from Magic Cloud is the narrating instance; Violet's narration is highlighted by her superior voice, in opposition to inferiority of Magic Cloud, or her mother who are narrated.

Her confusion continues by her "quasi-interior monologue" (Genette 217), therefore, the reader internally feels what Violet feels and how she sees the world in that moment. This is fundamentally collaborative transition of "shared intentionality" (Armstrong 404). Violet's intention of exchanging her emotion is depicting Lucia's indifference that gives the reader insight of a complex meaning. She narrates the events to fulfill her grief and narrating is a remedy.

The speaker represents, "I became a different girl, a lost girl without a mother. I was neither American nor Chinese...I now lived in an invisible place" (Tan 116). By stating her feeling, Violet intends to idealize the new situation. She feels she is 'lost' in this universe, and no one can help her while searching the truth behind the events. This is the worst condition after her detachment from her mother. She narrates "impossible or unknowable situations...suggest fictionality" (Bal 23). This play of make believe is fictionalized through telling the fictional characters in fictional events.

The title of the novel demonstrates this fictionality, and the narrative voice takes the reader to Violet's deepest emotions. She recollects, "The world was dull. I did not know what was happening outside these walls...I was a kidnapped American girl caught in an adventure story" (Tan 121). It is her hopeless world, but there is a flash of light in it, because of telling her taking part in 'an adventure story.' Violet tries to reinvent herself, although, her mother's fate mirrors her life. Telling this deep emotion centers her superior voice that cements her personality. She is a reliable narrator of her own world.

After six months of her mother's abduction, she interprets, "It had been nearly six month since I had been kidnapped, and over those six months, my hopes had calcified into bland acceptance in everything ... I blamed her gullibility and carelessness for delivering me to a life in hell" (Tan 176). She has no hope for her mother's returning, and these statements are nothing but 'acceptance' of her new condition, although, she knows it as a 'hell.' The storyteller by "doing, seeing, and saying" (Bal 45) elaborates her confusing space. She informs details of her

acceptance in order to reconstruct herself by retelling her life story, for "general is at the heart of particular" (Genette 23). Nevertheless, through the multi layers of events in the novel, Violet as a witness represents them in a certain vision, because a representation needs a representor, and because representation is a remedy. In this respect, she operates as an extradiegetic voice to control the narrative. This voice can control all other embedded narratives in the macro-plot level of the novel.

Additionally, she interprets the situation, while interpretation itself is a circular speech act, "any act of interpretation sets in motion a reciprocal interaction between part and whole can only be understood by working through its parts" (Armstrong 411). Therefore, the narrator presents strings of events 'in motion' with detail. In this respect, it is a 'reciprocal interaction' between the narrator and the entire story, as well as between every event and the audience.

Violet reports from her desires for finding affection in Loyalty Fang's personality that is her first suitor, "I had practiced the arts of seduction, believing I would never have to use them here. In refusing to believe I would not, I had never imagined I might desire one of the customers of the house. I wanted romance, knowledge of him and our bodies together. I felt freed, relieved, and joyful to be unbound" (Tan 187). Violet had already seen Loyalty Fang when she was seven years old. Now, she confesses about her happiness with him. The words like, 'seduction,' 'desire,' 'bodies together,' 'freed,' 'relieved,' 'joyful,' and 'unbound,' are emblem of her joyful. This language authenticates the narrative, and it shows her direction for controlling her dominant voice, as the narrator.

As a matter of fact, Violet's tone of language changes from harsh to moderate through the development of the story. In the narrator's fictional world, similar to real one, obviously, she finds joyance in the heart of difficulties. Furthermore, there is a duality between two poles of belief in the discourse and belief in the real life that creates a juxtaposition of the narrator's diegetic world with real one. Loyalty Fang's story is inserted to reveal Violet's 'desire' for substitution of someone else, instead of her mother.

Through passages of some years, Violet acquires some knowledge by her interaction with men in the house, as she reports, "over the next few years, I discovered that men are alike in many ways. They enjoy flattery of their character and their expression of that in bed. Their leadership. Their hard work. Their generosity. Their persistence and diligence" (Tan 211). This experience, for her is very valuable. Men pay attention to 'their hard work,' 'generosity,' 'persistence,' and 'diligence.' They are in this house to be free from all of them to obtain something different. Further, these states are demonstrating Violet's shifting thought, as a character in the unblemished situation. The narrator's voice informs that Violet finds no man to substitute her mother's love.

She leaves the house later to live with an American client, Bosson Edward Ivory. Accepting him has a long story, however, Violet narrates, "I was disappointed to learn he was married. But I was not much surprised. Most of my suitors had wives...to many men, I was a woman who existed only in a particular place, like singing sparrow in a cage" (Tan 233). The storyteller informs Edward's idiosyncratic condition as a 'married' man. The narrator resembles Violet as a 'sparrow in a cage' from men's perspective. She looks at herself from other's perspective, because she experienced it, in this way. This is her powerful voice to visualize the concept of her distinctive individuality, at the moment. In this case, she takes into account the fact that "stands apart, observes the events, and relate the story according to its point of view" (Bal 27).

The narrator mentions Violet's enjoyment with Edward, "We debated whether it was Chinese Fate or American Destiny that had brought us together" (Tan 270). This language is the emblem of her self-confidence. She debates as a Chinese person in front of an American. She forgets her back story with her mother. It seems she has found a safe supporter, and the talker renders her orientation of narrating that brings homologous situation.

After Edward's death, Violet reports, "I said that I once believed I was incapable of giving him love because I did not know what that was, only that I needed it... And now my heartache was unendurable, and that was proof that we loved each other completely" (Tan 279). These descriptive sentences are the result of her experiences, which depend on "the emotive function" (Genette 257) of the narrative that could be "function of attestation" (Genette 257). The descriptions show Violet's perception from her situation after Edward's death. This is her magic world that consists of her personal experience. She again confronts another deficiency, and unfortunately, she returns to the Hall of Tranquility, while her daughter Flora is taken to San Francisco, by Edward's family.

Losing her daughter makes Violet think about a repetitive concept; her departure from Lucia and now her departure from Flora. Nevertheless, this is another change in the character's life. She narrates this change as a new phase of her life. She has a "discursive function to do with the communicative situation of narration" (Fludernik 27). Violet's reaction toward every event and every character can impart effectiveness that produces a strong sense of empathy. This voice is demonstrating deficiencies in all her life.

The structure of the narrative is "formed by the investigating subject, on the basis of data" (Bal 199) and one datum combines with other data to produce a collection of data, "Such data can help to discover meanings in many difficult modern texts" (Bal 200). Violet gives the data, according to the 'changes of state,' meaningfully. She goes to character's mind and reports data of her perception to show her specific conception.

The narrator pretends her eagerness by telling the reason of events through her life story, at this level, "the narrator comments or expounds: s/he explains why events occur, ascribes them to political or social ... conditions, indicates what it is that motivates the characters" (Fludernik 26). Violet logically continues the story by representing the reasons of the happenings. Not only does she recall the reason of events, but also she lives them.

Chatman discusses that through "communication situation, as actual acts" (Story 161) the speaker determines her narration, and by the act of narration, Violet wants to share her knowledge, thus, she reports the character's thought and feeling. However, this narration is higher than a simple information because it has "amplitude that information lacks" (Benjamin 47). As a matter of fact, "the narrator is performing his usual task of reporting this scene" (Point 95). She just narrates what she sees, because "narrating is not an act of perception but of presentation or representation of transmitting story" (Point 95).

This is "the narrator's ideological function" (Genette 256) that Violet has done from the starting point of the story until end. This realistic motivation makes suspense in every episode of the story to control the events and to draw the reader's attraction for continuation of the story. Consequently, the role of a narrator in a story, whether internal or external is crucial. Tan chooses this certain narrator that teaches how intrusive the narrator of a story might be.

## 5. Conclusion

The present study investigated the complicated task of narratological speaker of the story, as the constituent part of the narrative. This personal narrative voice coheres the story and controls the events. Violet narrates as the narrator from Violet as the character of the fiction. She reports every detail of her life story in relation to the characters of, in order to visualize the situation and in order to show her deficiencies, during her life. Her ideology is depicting her love deficiency with her mother, and later other deficiencies that have never been fulfilled. Consequently, she has a deficiency during all her life time.

Amy Tan chooses a subject matter rooted in her real life and her relationship with her real mother. She selects a character-narrator, Violet who narrates most of the discourse from when she was a seven-year old girl to her individual life in other places. Tan wants to reconcile Violet and her mother, Lucia, at the end of the discourse, which requires both characters' experiences. Violet could struggle to overcome her difficult life, and forgive her mother.

Violet is limited to her mother's job, because the narrator's strategy is also depicting human limited choice. In this respect, the first-person narrator allows the reader to access her mind. She endeavors to demonstrate her process of modification and acceptance, through recalling the relevant or irrelevant events.

The narrator's function is crucial to elaborate the events and communications that rely on the narrator's interventions. The narrator utilizes pronoun 'I' for making her proper voice through general interpretations. However, the narrator is the constituent agent reporter who narrates the fictional world.

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