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College of Social Sciences and Humanities

Department of English Language and Literature

Analysis of Narrative Voice and Focalization in the novels *The Young Crusader* and *The Letters*

A Thesis Submitted to the Department of English Language and Literature

In Partial Fulfillment of the Requirements for the Degree of Master of Arts in English Literature

By

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Jun, 2017

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1.2. Declaration, confirmation, approval and evaluation

Research Title: Analysis of Narrative Voice and Focalization in the novels *The Young Crusader* and *The Letters*

Declaration

I declare that this thesis is my own work and all sources that I have used and/or quoted have been pointed out and recognized by full references.

Hilina Asefa _____

Confirmation and Approval

This thesis is submitted for examination with my approval as a thesis advisor.

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Abstract

This study attempt to explore the function of the two major narrative techniques in the novels The Young Crusader and The Letters. In this regard, the main aim of this study is analyzing the narrative voice and focalization of the two narrative texts. Therefore, in order to achieve the objective of this study, the researcher tries to review some related literature concerning Ethiopian literature and narrative techniques. It also discusses about different studies that have been done on the techniques and their applications to different novels. These studies have recognized different appearance of narrative voice and focalization in fictional writing. On the way of analyzing the two, the researcher looked at some related issues like voice markers of narrator, relation between the narrator and the story, reliability of the narrator, features of focalization, verbal indicators of focalization and finally narrators as focalizers. Finally the researcher came up with some findings the two novels have different appearance both in narrative voice and in focalization and it is clear that narrative voice and focalization can come into view as one or separately. In other words, this research shows that narrative voice and focalization can come together as one but still they are not the same. In addition, one narrative text can have more than one narrator as well as focalizer.

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Chapter One: Introduction

1.1 Background of the study

As it is stated in *Black Lion* (1997), the history of writing novels in Ethiopian, both in Amharic and English language started in the 20thc. However, both did not start at the same time; the first Ethiopian novel in Amharic was *Tobbiya* in 1908 and the first Ethiopian novel in English was *Confession* in 1964. That means Ethiopian literature in English specifically the novels started about fifty-six years later than that of the Amharic novels in Ethiopia.

Obviously many African countries wrote in English because of colonization. However, when it comes to Ethiopia, the case is different. Ethiopia had a diplomatic relationship with foreign countries. Consequently, on one side some Ethiopians were going abroad for further education. On the other side, others were directly or, indirectly forced to go outside their country. Those people leave their country in search of a better life or better opportunities to improve their way of living. Tewodros (2002) also stated a supportive idea in his research “due to Ethiopia’s diplomatic contact with Italy, France, Britain and other countries, many young Ethiopians were sent abroad to study in these Western countries.”(p.3) Therefore, this is how Ethiopian literature in English started in Ethiopia.

According to Molvaer (1997), starting from 1964 up to 1979, there were some works in English that can be mentioned; *Confession* (1964), *The Afersata* (1968), *Defend the Name* (1969), *The Thirteenth Sun* (1973), *Worrier king* (1974), *Defiance* (1975) and *Firebrands* (1979) which was the last work for some time. Therefore, Ethiopian literature in English is less developed than Amharic. Nevertheless, this does not mean that years difference is the only negative impact that comes between the developments of the two.

The other negative impact is compared to other African countries, as mentioned earlier Ethiopia was not colonized by other European countries. As a result, the fact that English language is not used in the day-to-day life like others, limited the growth of Ethiopian literature in English.

Indeed, there are many reasons for Ethiopia literature in English not to have developed but the above two factors are major ones.

In 2000 E.C, the history of Ethiopian literature in English started to raise again by the Diaspora novelists like Nega Mezlekia, Dinaw Mengistu and others and the 2 novelists from inside the country namely Mulugeta Gudeta who wrote *Evil Days* and Befekadu Bekele who wrote *Massacre at Daybreak* were the famous ones. Both novels were written at the same year (2000). In *The Cambridge History of African and Caribbean Literature* Teodros (2004) also stated, “The development of Ethiopian literature in English has been brought to a new and exciting high point with the publication of Nega Mezlekia’s novel, *Notes From the Hyena’s Belly* (2000).” (P.174)

Looking at the earlier works (1964-1979) there were only seven novels in fifteen years. But, when it comes to the recent one, as far as the researcher’s knowledge goes, in 2011 there were three or more novels published in English in the same year and these are; *Behind the Invisible Bar* by Eyob Getahun, *The Young Crusader* by Solomon Hailemariam, and *The Letters* by Meron Tekleberhan. Then in 2013 *The School Newspaper* by Linda Yohans and *One Night In the Street* by Kebere Mala in 2014 *The Revelation* by Kibrom Gebremedhin and *Breaking the chain* by Daneal Negash and finally in 2015 *The End of the Tunnel* by Daneal Getachew, *Children of their Parents* by Tesfaye Sisay and *Waiting for the Sun* by Elshaday Tesfaye. These are some of the novels that were published in five years and from what we see, more than ten novels were published only in five years. Therefore, we can say that now a day’s Ethiopian literature in English is growing in number.

Concerning the themes of the earlier novels, (1964-1979), like many African writers most of them focuses on how the people of Ethiopia suffer both in their country as well as in the foreign countries. In their country, they suffer from political and economic crisis. The other is outside their country; there they suffer from different things like disillusionment, emptiness, racism. Nigistie (2016) also supported this idea in her article:

They are vital records of what the authors have seen in their life.
Similarly, they are also presenting what they think and feel about Ethiopia

and its people. To be specific, the narratives capitalize the social, political, cultural, psychological, economic...and other life aspects of the peoples of Ethiopia that happened mainly during the last two ruling periods. Therefore, the width and breadth of the novels in showcasing the living conditions of Ethiopians, particularly during the political arena or regime of Haile Sellassie (the imperial rule) and the Derge (the military rule), are excellently portrayed with eye-witness narration-direct involvement in the action. (p.7)

However, in addition to the earlier themes the recent novels (starting from 2000 onward) started to explore universal ideas like love, family life, joy and pain.

Thus, having the idea of narrative voice and focalization in mind the researcher tried to search for recent works and from those recent works, *The Young Crusader* by Solomon Hailemariam and *The Letters* by Meron Tekleberhan are chosen. Solomon Hailemariam has three Amharic works; two of them *የታላላቅ ሰዎች እውነተኛ የፍቅር ታሪኮች* (*Love Stories of Famous People*) and *የኑሮ- ስንቅ:-አዲስ የሳይኮሎጂ እይታ* (*Package of Life: New Psychological View*) which are not novels and both were translation. The third one *ፍቅርና ሥጋት* (*Love and Fear*) is the writers own original work. Nevertheless, for Meron *The Letters* is her first work. What makes the two authors similar is that both wrote literature for youth and that they are winner of Burt Award for African Literature at the same year in 2011.

The Burt Award for African literature recognizes excellence in young adult fiction from African countries. Therefore, since the two novels *The Young Crusader* and *The Letters* have target audiences that are young adults, both are winner of Burt Award.

The Young Crusader by Solomon Hailemariam was first published, in 2011 and after three years, it was published again for the second time. This novel has 29 chapters and 188 pages and an omniscient narrator presents the story in the novel.

The Letters by Meron Tekleberhan was published in 2011 as well. Nonetheless, *The Letters* is not written in chapters rather it is separated by dates like those that it starts

Sept, 1991 and ends in July, 31 2006. This novel is written in a letter form that has two narrators a daughter and father. It has 31 letters inside it, the first and the last letters are from Amanuel, the father, which begins and ends the story. The other twenty-eight are from the daughter, Ruth.

According to BAL (1999), a narrative voice is “The narrator is the most central concept in the analysis of narrative texts. This topic is closely related to the notion of focalization...” (p.19). In addition, she also tries to show how one goes with the other, which means the relationship between narration and focalization. Therefore, the researcher believes that in the study of narrative techniques, narrative voice and focalization should be considered as separate elements working in cooperation for the fulfillment of a narrative text. This means, in order to understand their structures and functions in a narrative fiction each can be studied critically.

In analyzing a narrative text, the narrator is the most essential one and whenever one talk about the narrator the concept of focalization comes together. However, this does not suggest that one cannot be studied without the other. Instead, since the two concepts are related to each other it is good to study narration with focalization. Narrative voice and focalization together are chosen because the two ideas are more related than the other narrative techniques. Therefore, the research tried to analyze narrative voice and focalization in the two selected novels *The Young Crusader* and *The Letters*.

1.2 Statement of the problem

In reading a narrative text, a story could be narrated and focalized by different individuals at various age such as a child, an adult, and an old person. Furthermore, a story in a novel can be narrated from animals’ perspective. Therefore, the more we know the narrative techniques of texts, the more we understand them. However, most of the time readers directly go to the story. As far as the researcher’s knowledge is concerned, for a better understanding of a narrative text, first, it is advisable to know the narrative techniques employed in it. However, most readers failed to understand this technique of literary texts when they read novel. In addition, from those techniques narrative voice and focalization are the major ones. Supporting the idea BAL (1999) stated, “The narrator is the most

central concept in the analysis of narrative texts.” (p.19) In relation to this, she supplemented the relationship of the two “This topic is closely related to the notion of focalization...” (p.19) .Therefore, the goal of this study is enlightening readers about the importance of the two narrative techniques in understanding a narrative text in general and the difference and similarity of narrative voice and focalization in specific. Consequently, in order to add some understanding on reading a narrative text the researcher believes this study can have its own contribution.

1.3 Research question

- What type of narrators and focalizers used to narrate and focalizer the events in the story?
- What is the involvement of both the narrators and focalizers in the story they narrate?
- What are the various textual elements that project the presence of the narrators and focalizers in the two narrative texts?
- What are the differences and similarity with regard to, narrative voice and focalization in the two novels?

1.4 Objectives of the study

1.4.1 General objective

The main objective of this study is to analyze narrative voice and focalization of the two novels, *The Young Crusader* and *The Letters*.

1.4.2 Specific objectives:

In addition to the general objective, this study also has three specific objectives.

- To investigate the type of narrators and focalizers used to narrate and focalize the events in the story.
- To examine the involvement of the narrators and focalizers to the story they narrate and focalize.
- To explore the various textual elements that projects the presence of the narrators and focalizers in the two narrative texts.
- To identify the differences and similarities between the two novels, with regard to narrative voice and focalization.

1.5 Significant of the study

This study attempts to present the concepts of narrative voice and focalization and reveal its function to literary texts, which can elaborate certain important points. The researcher believes that studying narrative voice and focalization in the two novels, *The Young Crusader* and *The Letters*, may contribute its part in conveying awareness of narrative techniques.

Beyond revealing the function of narrative voice and focalization to literary texts, the study also serves as an initiation for other researchers to study other narratological aspects in other Ethiopian literary works. In addition, it contributes to the attempts made by other scholars to keep going the study of Ethiopian literature in English with narrative techniques.

1.6 Scope and Limitation of the study

The scope of the study is limited to analyzing how narrative voice and focalization are presented in the two selected novels: *The Young Crusader* by Solomon Hailemariam and *The Letters* by Meron Tekleberhan. It is obvious that narrative voice and focalization can be found in almost all literary texts; however, the two novels are presented differently which helps the study to explore different types of narrative voice and focalization presentation.

The researcher wanted to conduct a study in most of the narrative techniques. Obviously, it is possible to look at the two novels from all kinds of narrative techniques, however due to time constraints; the research is limited to analyzing narrative voice and focalization of the two novels.

1.7 Criteria for text selection

The researcher believes that conducting a research on Ethiopian novels contributes something for the growth of the countries' literature.

More importantly, the two novels are chosen for their suitability for various ways of presentation of the two narrative techniques. Both of the narrative texts, *The Young Crusader* and *The Letters* have their own way of presenting narrative voice and focalization differently. Furthermore, *The Letters* is written in a different form than most novels. It is in a form of letter. Therefore, in order to show the different ways of presenting narrative voice and focalization, the researcher has preferred to conduct a research on the two narrative texts.

1.8 Research Methodology

1.8.1 Research Design

For the reason that this study needs reading and re-reading of the two novels and referencing materials, it involves much of a library work. In addition, there is no numerical data involved in the process of data analysis instead it is going to be a detailed description and analysis of selected extracts from the novels. Therefore, this study is a qualitative type of research design.

1.8.2 Nature of Data

Since the research is on the two Ethiopian novels in English *The Young Crusader* by Solomon Hailemariam and *The Letters* by Meron Tekleberhan, extracts from the two novels are the data that are going to be used. Beside the two novels in order to develop, the theoretical framework different books, related studies and articles are reviewed.

1.8.3 Method of Data Analysis

In view of the fact that the analysis of the research focuses on the two novels *The Young Crusader* and *The Letters* and that the nature of this study is qualitative, the method applied in this study is descriptive. Sources related to the study are gathered depending on a theoretical framework.

In the process of doing the analysis, the researcher will read the two novels *The Young Crusader* and *The Letters* repeatedly in depth. Some extracts which signal the presence of narrative voices and focalizations from the two novels will be taken and analyzed based on the theoretical framework.

1.9 Organization of the study

The study is organized as follows: Chapter one, is the introduction of the study, which deals with the general background. It includes statement of the problem, objectives of the study, significance of the study, scope of the study, criteria for text selection and organization of the study. In addition, this chapter also focuses on the method and the data-gathering instrument that is used to analyze the narrative voice and focalization of the two novels.

Chapter two is a review of related literature focusing on narrative voice and focalization. Base on the review of related literature, a theoretical framework is developed. This part of the study is supposed to help the researcher to identify the most appropriate procedures in exploring the narrative voice and focalization of the given novels.

Chapter three is the analysis of the narrative voice and focalization of the two novels found.

The Final chapter is chapter four and the chapter has the summary of the whole research and conclusion.

Chapter Two: Review of Literature

2.1 A Review of Related Studies

The researcher has reviewed for researches conducted on narrative techniques, which have some relation to the topic under discussion, narrative voice and focalization. Consequently, she finds some works produced which have touched upon the subjects of narrative techniques. Here are among the researches.

The first research conducted by Yimam, (2008) is entitled *Narrative Techniques in the Holy Qur'an with Special Reference to the Five Surahs (Chapters)*, Yimam started by having the objective of exploring the narrative techniques of Holy Qur'an. So, in the end of his study he came up with, from the two kinds of voices (intratextual and extratextual), the Holy Qur'an is presented by an extratextual voice. In addition, he stated that both explicit and implicit characterizations are presented in the Holy Qur'an. As to Hiwot, (2012) her title is *Narrative Technique of Adam Reta's Gracha Qachiloch: Stream-of-Consciousness in Focus*, she conducted a research by having the objective of analyzing the stream-of-consciousness technique used in the novel, and come up with, the novel Gracha Qachiloch is not basically a stream-of-consciousness writing. She also suggested that, *Gracha Qachiloch* has shown that there is another dimension of exploiting the language in story telling by using the stream-of-consciousness technique. Both Yimam and Hiwot raise the issue of narrative technique having different focus which, suggests even though the two of them studied different techniques of naratology, they did not show the difference and similarity between narrative voice and focalization. Tadesse and Melkamu also conducted a research raising the issue of narrative voice but still in different novels.

Tadesse, (2010) conducted a research entitled, *Analysis of Narrative Voice in R. C. Binstock's Tree of Heaven*. With an objective of, specifically analyzing and showing how more than one narrator having distinctive voices can be employed to narrate a given narrative fiction. In the end of his study he stated that, both the narrators of the novel belong to the first-degree narrative, both narrators being homodiegetic belong to the

matrix narrative. Finally, he stated that, in the novel, there are two extra-homodiegetic narrators to speak out the words of the fictional world.

As to Melkamu, (2010) he conducted a research entitled *Narrative Voice As Applied To Dhaba Woyessa's Godaannisa And Gurraacha Abbayyaa : A Comparative Study*. The main objective of the study is analyzing the application of narrative voice in Dhaba Woyessa's Godaannisa and Gurraacha Abbayyaa. Accordingly, he shows that the narrative voice in Godaannisa is a personified, named and with full human characteristics while it is not possible to tell the humanity of the narrative voice in Gurraacha Abbayyaa. In addition, contrary to the above statement he stated that, the fact that the narrative voice in Gurraacha Abbayyaa hides its personal information would make us doubt its personality. Furthermore, he explores that it holds a dual voice by narrating from its own mouth and from any of the characters' mind in the story that could be impossible for an ordinary or real person but which adds to the fictional reality. These also mean that both do not show the difference and similarity between narrative voice and focalization.

However, when it comes to Yideg's , (2009) research entitled *Approaching Prose Narrative with Modern Narrative Theory of Focalization and Voice: A Comparative Study of Achebe's Things Fall Apart and Feikremarkos's Land of the Yellow Bull*. He began with an objective of showing that, narratology can help to highlight the distinctiveness of any given narrative, compare any number of narratives to institute the narrative according to narrative pertinent features, and support certain interpretive conclusions. Therefore, as compared to the above two Yideg's research is more related to this study. This does not still mean it is similar to this study because despite the fact that both studying narrative voice and focalization, Yideg's research is conducted on novels: one from inside and another from outside the country. Nevertheless, this study is conducted on two novels from inside the country (Ethiopian). Moreover, showing one idea from different researchers and different novels gives a better and more elaborated view of any issue.

2.2 Theoretical Framework

The main concern of this chapter is to present reviews made on theories with regard to narrative voice and focalization. Therefore, the following section deals with a detailed investigation of the important concepts of narrative voice and focalization. This theoretical framework bases on scholars' views on the two narrative techniques, which are critically summarized, paraphrased and quoted to widen the concepts. BAL (1999), Rimmon-kenan (2002), Jahn (2005), and Fludernik (2009) are some of them.

2.2.1 Narrative Techniques

Abrams (1981) defines narrative technique as “the mode or perspective established by an author by means of which the reader is presented with characters, actions, settings and events which constitute the narrative in a work of fiction.” (P.142). In addition, Paulos (2013) cited, Hawthorn's definition of narrative techniques in his research defines narrative technique as:

“Narrative technique includes such matters as the choice of narrator and narrative situation , the creation of a plot, selection and variation of perspective and voice or point of view , implied narrative medium , linguistic register (for example, the choice between colloquial or formal language) , and techniques such as free indirect discourse.” (p.18)

Consequently, based on the above two definitions narrative techniques can be taken as the author's choice in presenting their story; it might be in the language, the narrator, point of view or other choices. Therefore, for the purpose of this study from the above narrative techniques narrative voice and focalization are selected and discussed in detail.

2.2.1.1 Narrative voice

In every text, there is a narrator or a narrative voice and that voice cannot be identified as easy as it is in speech. According to Fludernik (2009), in order to know the voice one should ask a question ("Who speaks? or who narrates the story?) and he stated the two terms which are used in order to show voice. A narrator in a text can be presented in an

'overt' or 'covert' way: **overt** narrators when referring to themselves the narrators usually use the first person ("I", "we" etc.) which means they are easily identifiable. If needed the narrators offer the reader a friendly explanation which brings closeness with the reader, they can show the attitude in conversation between characters and events. In addition, they have a unique voice. Different from the overt narrators, **covert** narrators do not refer themselves at all. "A *covert narrator*, on the other hand, is linguistically inconspicuous; s/he does not present him/herself (one could almost say: itself) as the articulator of the story or does so almost imperceptibly" (p.22)

The reader could not know either it is a he or a she who is narrating the story or there is no uniqueness in the narrators' voice. In other word, the narrator is neutral in both voice and style. Furthermore, they do not interfere in the story.

Therefore, in relation to this study the researcher relates and analyzes the idea of covertness and covertness in the two novels. In other words, in the process of analyzing this study, the researcher is going to look for the narrators in the two novels. In addition, if the narrators are clearly available for the reader to differentiate them then we call that narrator in that specific novel an overt narrator but if not we call it a covert narrator.

2.2.1.2 Voice Markers in a Narrative Text

In fictional narratives, since we are looking at papers it is not easy to know the narrator as it is in movies. However, there are different elements that can help readers distinguish the narrator's voice. Manfred (2005) listed three elements for distinguishing the narrator's voice: **content matter** since voice is directed by nature and culture there are suitable voices for different situations like sad and happy, comic and tragic and the like. Consequently, the narrator uses the suitable voice as possible for the current situations. **Subjective expressions** include the narrator's sex, age and background. In addition, it indicates his/her education, beliefs, convictions, interests, values, political and ideological orientation, and attitude towards people, events, and things. **Pragmatic signals** there are different terminologies that indicate the narrator's awareness of his/her audience. "Expressions that signal the narrator's awareness of an audience and the degree of his/her orientation towards it." (Manfred, 2005, NP)

In general, who speaks in the text is all about the voice. Thus, we can say that a narrator is the voice that tells a story. Based on this the researcher distinguishes the narrators voice in the two novels through content matter by asking “what is the situation or what does this conversation mean?” then after this question the researcher comes up with the answer of the narrator’s voice. In addition, the researcher can also distinguish the narrator’s voice through subjective expressions and again in here we ask a question “what kind of pronouns do the narrator use?” so when this question is answered then the question of voice is also answered. Furthermore, the voice question can be answered through pragmatic signals in the selected novels.

2.2.1.3 Relation between the Narrator and the Story

As Manfred quoted from Genette, based on the narrator's relationship to the story we can make a categorical distinctions; homodiegetic and heterodiegetic narrators and narratives.

Homodiegetic narrator, a character in the story tells the story. Even the prefix 'homo-' itself indicates that the individual who acts as a narrator is also a character. When the narrator became the protagonist of his/her story homodiegetic narration changes to autodiegetic narration, which is a special case. When a text uses first-person pronouns among its story-related action like those that I did this; I saw this; this was what happened to me and the like we identify it as a homodiegetic text. However, in a special case if the narrator appears as a protagonist of his/her story then that narrator is an **autodiegetic** narrator. **Heterodiegetic narrator**, narrator is outside the story or a stranger (heterodiegetic) not present as a character in the story tells the story. Again the prefix 'hetero-' also indicates that the narrator's world is different from the world of the story. On the other hand, when a text uses third -person pronouns like those that she did this, this was what happened to him then we call it heterodiegetic text. (Manfred, 2005)

Therefore, comparing the two narrator's homodiegetic narrator brings more familiarity or closeness with reader than heterodiegetic narrator.

In this study, the researcher is going to be guided by Manfred's distinctions of narrators and if the narrators in *The Young Crusader* and *The Letters* are participant in the fictional world, they narrate about, and then the researcher distinguishes them as homodiegetic narrators. However, if they are outside the fictional world and they narrate about other's life, therefore the researcher will come up with heterodiegetic narrators.

2.2.1.4 Reliability of the Narrator

According to Rimmon-kenan (2002), if the reader takes the narrator's explanation of the story in the fictional world to be true or trustworthy then he/she is a reliable narrator. However, if the narrator interprets the story in a way, which gives its reader reason to found the story suspicious, then we call that kind of narrator unreliable narrator.

Regarding on unreliable narrator, in order to trust or distrust the narrator's account the reader has three signs; the narrators' limited knowledge, his personal involvement, and his problematic value-scheme. However, concerning on this study the researcher uses only the two, narrators' limited knowledge and his personal involvement. As to the narrators' limited knowledge, when the story is narrated by a young narrator that is where the limitation happens. In addition to this, there are fully grown-up who narrates about a story, which they do not know entirely, in other words, narrators tell about an event that the narrators themselves did not know the whole story. The other one is that of personal involvement, in this case it is all about relationship, relationship between the narrator and other characters. In other word, the narrator may have a good or bad relation with characters and that relation can have a good or bad influence on the narration. On the other hand, if the narrator is a covert and heterodiegetic then, the narrator is likely to be reliable. (Rimmon-kenan (2002))

Therefore, in relation to this study, the researcher is going to search for the reliability of the narrators in the selected novels. As it is stated in the above, the researcher is going to evaluate the narrator's reliability based on narrators' limitation of knowledge and personal involvement.

2.2.2 Focalization

“ Focalization is a means of selecting and restricting narrative information, of seeing events and states of affairs from somebody's point of view, of foregrounding the focalizing agent, and of creating an empathetically or ironical view on the focalizer.” and a “focalizer is the agent whose point of view orients the narrative text.” (Manfred, 2005, NP) “Focalization is the relationship between the 'vision,' the agent that sees, and that which is seen.” (BAL, 1999, p. 146)

In focalization, the often-used relevant question is who sees? However, there are additional questions which helps the reader to know the focalizer and thus are; who serve as a text's center of perspectives orientation? and in what way is narrative information restricted or narrowed down (either temporarily or permanently) to somebody's perception, knowledge, or 'point of view'? (Manfred, 2005, NP) Therefore, by asking the often used question ‘who sees’, the researcher will discover the focalizers of the two novels.

Therefore, given that focalization is all about perspective, it is good to know that Perspective may vary within a text. As it is stated by Fludernik’s (2009) perspective can be presented as an internal focalization, external focalization and zero focalization. In a narrative text as far as focalization is concerned, to have a point of view is to know to some extent like internal and external focalizers. However, in zero focalization it completely knows everything without any restriction.

In the **internal focalization**, events in the story world are presented from a single character's point of view or the narrator speaks only what a character knows. **External focalization** is a perspective that is outside the fictional world that has no information about the thoughts of others. **Zero focalization** as much as perspective is concerned, unlike the above two focalizations, zero focalization is not restricted rather it is able to see even through characters minds.

In general, an external focalize is located outside the story with a simultaneous perspective and the reader is told less than the character knows nevertheless an internal focalize on the other hand is located inside the story and limited only to a character in

other word the reader is told only what a given character knows. While zero focalization is a bit wider than the external focalize because it goes through thoughts of characters and the reader is told more than any of the characters knows.

Prince (1982) also explains about the three types of focalization almost in a similar way as Fludernik did. However, when it comes to the third type of focalization that Fludernik describes zero focalization, Prince describes it as an omniscient focalization. Similarly, Morreall as cited by Koppe and Stuhling (2016) also describes the third type of focalization as an omniscient focalization and explains it in an interesting way.

To have a view or perspective is to see things from one angle rather than another. For vision and for knowledge generally, to have a point of view is to know partially and serially. Omniscience is precisely knowing without a point of view; it is knowing everything completely and simultaneously. And so omniscience could not provide a filter for a story in the way that the limited knowledge of an internal narrator does. Omniscient point of view, in short, is an oxymoron.(p.6)

Therefore, beyond their names all comes to the idea how broad the view of an omniscient or zero focalization is or on the idea of not being restricted.

Guided by the above, the researcher will explore what kind of focalization (internal, external or zero focalization) that are used in the novels.

According to Goran (2002), external focalization can only appear in heterodiegetic narrations and that the narrator is the focalizer. However, in the case of internal focalization, it is likely to appear in both heterodiegetic *and* homodiegetic narrations.

As Manfred (2005) stated it in order to distinguish focalization there are four main forms or patterns: **fixed focalization** “The presentation of narrative facts and events from the constant point of view of a single focalize.” (NP) Alternatively, a single focalize presents the events from a point of view that did not vary. **Variable focalization** this one is the reverse of fixed; different episodes presented as seen through several focalizers eyes. **Multiple focalization** an episode is presented repeatedly; as it is seen through the eyes of

a different (internal) focalize. In other word, different people can interpret one event differently. **Collective focalization** “Focalization through either plural narrators ('we narrative') or a group of characters ('collective reflectors')." (NP) In other word, a group of characters or plural narrators will be focalizers.

Based on this, the researcher will analyze the focalizers appearances in the selected novels it could be fixed, variable, multiple or collective.

2.2.2.1 Features of Focalization

According to Rimmon-kenan (2002), there are four features of focalization: the perceptual, psychological, and ideological finally interrelations among the various. The **perceptual feature** is, determined by space and time. With regard to **space**, a different event in different places of a story presented by a narrator focalizer, with focalization that is from a parallel perspective it is called simultaneous focalization. Spatial focalization goes from one limited focalizer to another limited focalizer which is far from the happening. When it comes to **time**, an external focalize has all the chronological dimensions in the story; the past, present and future nevertheless an internal focalize is limited only to the current even.

The **psychological feature** is more concerned with the focalizer's mind and emotions. This means the psychological direction that guide the focalizere towards the focalized agent: the cognitive and the emotive. The **cognitive** is concerned about Knowledge, belief, memory and other abstract ideas. In relation to external and internal focalizeres the concern hear is about the focalizer's knowledge being restricted or not, when it is external the knowledge is not restricted. However, in internal focalization the knowledge is restricted. The **emotive** is about the focalizaers involvement say it external/internal is he/she involved or is the story presented neutrally.

The **ideological feature** there is a dominant focalizer who is controlling the whole ideologies emerges in the text. In other word, the only ideologies and norms presented in the story is the narrator-focalizer's perspective.

The **interrelations among the various features** looking at the interrelation of the three all the perceptual, psychological and ideological features might exist simultaneously or belonging to different focalizers, moreover they might exist in conflicting focalizers.

Concerning on focalization, the focalizers in the two novels are going to be analyzed based on the above features.

2.2.2.2 Verbal indicators of focalization

Even though the language in a narrative text is the narrator and focalization is non-verbal, and it is expressed by language, shifting from a focalizer to another focalizer could be indicated by language and by naming. Rimmon-kenan(2002). Based on this the focalizers in the two novels will be indicated in the analysis section.

2.2.3 Narrators as Focalizers

Starting from the beginning until now, we have been looking at narration and focalization separately. Obviously, since we said narration and focalization are not the same it is a little bit arguable. However, there is a time where the two comes together as one, which is to mien Narrators as Focalizers.

Even though, it is clear to say that personalized narrator example like I-here-now as a potential focalize, it is better to differentiate all the possible ways. Therefore, as it is stated in *Point of View, Perspective, and Focalization* (2009) there are three varieties where Narrators as Focalizers appear. First, "a narrator, who is also observer or agent in the narrated sphere, reporting on events and situations taking place in the narrated sphere simultaneously with his act of narration." (p.52) this is where, saying and seeing appear at the same time because, the narrator reports events as he or she observes them at the time of narration. However, when it comes to the second one, "An individuated narrator who is currently reporting on earlier events or situations in the narrated domain in which he acted as observer or agent is the standard case." (p.52) the last "Any individuated

narrator, whether or not he is a participant in the narrated domain, can always be considered a focalizer when his object of attention is his current situation as narrator, his activity of telling and so on.”” (.53)

Consequently, the narrators in the selected novels will be investigated either he/she appears as a focalizer as well.

Chapter Three: Analysis of Narrative Voice and Focalization in *The Young Crusader* and *The Letters*

The main aim of this chapter is to investigate how the two narrative techniques employed in the two novels, *The Young Crusader* by Solomon Hailemariam and *The Letters* by Meron Tekleberhan. Therefore, a comparative analysis of the two selected novels is given below.

3.1 A Summary of *The Young Crusader*

The Young Crusader deals with the story of a teenager. Starting from the beginning to the end, the writer used a third person omniscient narrator in revealing the story.

The setting of *The Young Crusader* is in Addis Ababa. The story begins when the protagonist caught by sight love, ‘Stupefied Admasu stared at the girl for some time. She was standing in the playground...’ (p.1). Mainly, the story revolves around a young man called Admasu, a preparatory student who is closer to his mother rather than his father. He falls in love with a young woman he saw once. Therefore, even if he was a little bit embarrassed, he talks to his mother about it and she advises him how to talk to his sight love.

Admasu is a brave and honest person who fights for justice. For instance, one day on his way from school to home he saw workers mixing brick dust with red chili, for some minutes he followed their action with confusion, but after he knew those forged chilies are going to Merkato, he made a decision and go to the police station nearby and informed the officer in charge named Guta. Consequently, Mr. Guta investigated the case and assumed that the report was true.

Another thing that Admasu did was standing on the side of students in his school. The number of students in classrooms increased beyond the standard and this thing is happening because the director is corrupting the school. Even though, many students were afraid to confront the director Admasu, went to the director’s office and tried to solve the problem in a matured way. Unfortunately, the director did not respond well. Accordingly, Admasu interrupted parents committee meeting and tell them what is going

on among the committee. Mr. Guta was one of them and after some time the director was fired.

Adams's sight love, Sofia, is Mr. Guta's daughter and she is not from his school. However, Admasu did not know that. Since he saw her in his school, he searched for her in every lower class because he is sure that she is younger than he is and she could not be in preparatory. Sadly, he could not find a clue about her. On the other hand, ever since Sofia heard her father talking about Admasu she started to think and talk about him with her friend. She even imagines herself as his girlfriend.

One-day Adams's mother told him about his father's illness in the past and that he is more ill now and as a result, he has to go to a foreign country for a better treatment and she will go with her husband. Consequently, their house is soled and Admasu started living with his poor uncle. After a while, Admasu decided to get a job and save money because he thinks that when his family returns home they may not have money and he found one in an internet cafe where he used to use in order to communicate with his mother. While he was working there, the owner offered him another job and he started tutoring the owners' daughters for additional payment.

Sometime later, a customer forgets a wallet with full of money inside it and Admasu found that wallet and give it to the owner. Long time after this situation the customer came and asked Admasu if he found the wallet so he makes sure, if that man was bluffing and the owner returned it. When the customer started to thank the owner stopped him and told him it is Admasu who found it. The day after that, the customer came back and offered Admasu a job in a spear part that pays much better than his job.

Admasu started working at the spear part as a supervisor. Because he is not a deceiving person like them, most of his colleagues do not like him. Moreover, one day when he knew that they are stilling they put the blame on him and he gets in a prison. Yet, it does not take much time to find the guilty one.

Finally, Admasu gets out of prison, his family came to Ethiopia, he scored good to join university and in the end, he meets with his sight love in her brother's party.

3.2. Analysis of Narrative Voice and Focalization in *The Young Crusader*

In the following section in order to analyze, the narrative voice in *The Young Crusader* the researcher will investigate, first, how the narrator in a narrative text presented (whether the narrator is 'overt' or 'covert'). Second, the narrator's relationships to the story they narrate (whether the narrator is homodiegetic or heterodiegetic) and finally, voice markers (whether through content matter, subjective expressions, and/ or pragmatic signals) are used.

3.2.1. Narrative Voice in *The Young Crusader*

As Manfred suggested in order to know the narrator in a text one need to ask the question "who speaks?" and when asking this question the idea of overtness and covertness appears. Consequently, in *The Young Crusader* the reader cannot identify the narrative voice from the very beginning to the end. This means the narrator is a covert narrator and the reader cannot know whether the narrator is a man or a woman and this is understood from the example the narrative begins – the first page, first paragraph and the last page, the last paragraph.

Stupefied Admasu stared at the girl for some time. She was standing in the school playground amongst her friends. He tried to look away, but could not stop his eyes from staring back at her. He was never gazed at anyone for such a long time. (p.1)

...Sofia moved closer to Admasu. It seemed that she was looking at something in Adams's eyes. Suddenly they started kissing each other. Both of them were trembling out of sheer bliss. (p.188)

As seen in the two extracts, the personality of the narrator is not introduced; readers do not know if the narrator is a he /she, not only this but also the narrators' age is not known. In addition, the narrator did not refer to him/her self, rather the narrator uses pronouns like "he, she and they" throughout the entire story. Therefore, the narrator is a covert narrator.

3.2.1.1. Voice Markers in *The Young Crusader*

When reading a fictional narrative, we cannot see the narrator. What we see is lines of print. However, the narrative text contains a number of elements that project the presence of the narrator's voice. Therefore, as to *The Young Crusader*, there is a narrator and that narrator does not take part in the story he/she narrates. In other words, the reader has no idea about the narrator's age or sex. Two extracts from the novel will support this idea.

He kissed his mother, who was confused and silent, on the cheek, and went straight to bed. He couldn't sleep. The shapely girl kept coming and going. The event kept creeping into his mind. (p.5)

Relatives, friends and neighbors had been invited. Everyone was eating, drinking, chatting and some of the young people were dancing. The living room was packed with guests and the only empty place was Sofia's bedroom. Sofia dragged him... (p.187)

Based on the extracts given above since the narrator (he/she) speaks of others using the third-person pronoun (she, he and, they) and that the narrator or the voice we hear speaking is not identified to be a male or a female. Starting from the beginning until the end the unknown person tells the reader that there are some people and those people did this and that without any involvement in the story he/she narrates. This means as mentioned earlier based on the subjective expressions that the narrator use in order to tell a story about others, the narrator is distinguished to be a covert narrator.

3.2.1.2 Relation between the Narrator and the story in *The Young Crusader*

As exposed in the analysis of narrative voices, one narrator is engaged in the act of narration. In other word, there is one distinct narrative voice, which the readers hear speaking in the narrative text. Consequently, looking at the relationship the narrator have with the story he/she narrate, in *The Young Crusader* the narrator is not present in the story as characters or have no relation with the story.

As discussed earlier, since the narrator is outside the story he /she narrates the story by using third person pronouns as he did this, she did that and they did this and so on then he/she is a heterodiegetic narrator. Showing this through extracts:

Grim-faced, Kismet said, “Well, I tell you now you should not say that you had many sleepless nights thinking of him, etc.”(p.154)

On her return from school, Sofia went straight into her room to think about the exciting day. Her brother who wanted to share his excitement went to search for her in her bedroom... (p.82)

As we see in both of the above extracts, the narrator is not experiencing the events in the story. Instead, the narrator is talking about what other people do or experience like for example, Adams’s mother shouted, Kismet said this, Sofia did this and her brother did this and that. Thus, following Manfred’s distinction the narrator is a heterodiegetic narrator.

3.2.1.3. Reliability of the Narrator in The Young Crusader

In a narrative text with regard to the narrator, some narrators are reliable and some are not. The narrator in this narrative text is covert heterodiegetic. Hence, he/she is reliable narrator.

Admasu was searching for Tewolde. His friend, too, was looking for Admasu as he had great news to tell him. So when Tewelde saw Admasu from a distance he run towards his friend. “ Admasu! Admasu! Admasu!” he shouted. (p.58)

The owner checked the packed items and found a few fake items in brand new packs. He cursed Admasu whenever he discovered a counterfeit. The workers also helped the owner find more fake items from the store. (p.158)

Here in this case, both extracts show that the narrator in this narrative text is a covert narrator because the readers have no idea about the narrator’s age, sex or anything.

Again, in those two extracts the narrator is talking about other peoples' life in which he/she do not participate in by saying Admasu was searching for Tewolde, Tewelde shouted calling his friend, and so on. This is how the story goes on and this shows that the narrator is a heterodiegetic narrator. For this reason, according to Rimmon-kenan (2002) if a narrator is a covert and heterodiegetic then, the narrator is a reliable narrator.

...When Admasu was a toddler, he used to crawl on the veranda which the birds frequent. One day, while he was crawling, the birds were all over the veranda. ...” (P.3-4)

Moreover, in this extract, also, we see the narrator talking about the origin of Adams's nickname or every event in the narrative text without doubt. Therefore, this is one way to make sure that the narrator is reliable.

3.2.2. Focalization in *The Young Crusader*

Narratives can be told from different perspectives like, the perspective of a narrator, a character and, from a neutral perspective. In this section, two kinds of focalization are analyzed. The first one is internal focalization in which the narrator knows only what a given character knows and the second is zero focalization where the focalizer knows not only a speech but also toughest of characters.

Focalization may possibly vary from text to text, but looking at the focalization of *The Young Crusader* it varies within a text. Consequently, this variation is between internal focalization in which the narrator knows only what a given character knows and zero focalization in which the narrator knows more than any of the character knows.

Sofia has been thinking about Admasu for quite some time. She often dreamed about him. She imagined walking besides him as everyone whispered, ‘who is the guy with Sofia?’ She kept walking with pride. Those who didn't belong to Adams's school didn't of course know about his good deeds. So they would ask her, ‘Sofia, who is the guy you were walking with yesterday?’ She would answer that he is her father's hero and a friend. (p.44)

In the above extract, the narrator speaks about the characters' inside that is beyond a persons' ability to know about another person unless he/she is told. For instance, if we look at the first extract, the narrator talks about Sofias' imagination and dream. In addition, in other section of the narrative text "...Admasu was energetic that his blood was circulating fast. However, he was a bit..." (p.186) the narrator in this narrative text tells its reader about Admasus' blood circulation. This demonstrates unless the narrator is a zero focalize, as far as humans' ability is concerned a person cannot see what other people think or dreamed of, which means it is beyond peoples' ability to look through others inside. For that reason, it is easy for the researcher to call the focalizer in this narrative text a zero focalize.

Based on the above extract, since the narrator describes the characters' actions and thoughts with no restriction and that readers know more than any characters in the novel, we call it zero focalization. However, this does not mean the entire novel is looked through zero focalization. Rather, in the middle of the story the so-called internal focalize or the protagonist Admasu appears and gives a point of view, which is limited to a character.

The big guy said that it was out of stock. Admasu could see the item on the shelf. So he took the item from the shelf and gave it to the customer.
(p.143)

Accordingly, in this case as seen in the above extract the reader can understand what the big guy is up to only when Admasu, the protagonist knows the situation.

Beyond the above types, focalization can be distinguished as fixed, variable, multiple and collective. In *The Young Crusader* although most parts of the novel is focalized by an external and unknown focalizer, there is a time were an internal focalizer focalizes a limited scene which implies that the whole story is not presented from a constant focalize and that it presents different episodes by different focalizers then it is a variable focalization. Supplementary extracts are as follows:

When Sofia touched his hand or brushed his ankle unexpectedly electrical waves passed between the two lovers. Both of them were nervous but

Admasu felt good as if he was in a warm and sizzling atmosphere. Sofia moved.... (P.187-188)

Above all he didn't understand why his colleagues in the shop looked at him as an adversary, rather than a friend. He sat down for a while thinking about the work in the shop and then stood up to walk around the store room. He then started checking each packet in the store. p. (144-145)

If we look at the first extract, the external narrator is also focalizer of the event then when it comes to the next extract; we have an internal focalizer whose view is limited. For that reason, the focalization in this novel is variable focalization.

3.2.2.1 Features of Focalization in *The Young Crusader*

With regards to perceptual feature this narrative text have two observers one limited and one unlimited and events in the story changed from one observer to the other. Concerning a space, it begins with a zero focalizer who is unknown in the entire story that starts as an agent of focalization. However, the story did not end with an only focalizer, instead in the middle of the story there comes another male focalize named Admasu and finally ends with that same unknown zero focalizer.

He saw her laughing and her laughter sounded like little bells. She seemed to be in a good mood. He felt like smiling. He never felt so delighted in looking at beautiful girls. (p.1)

Looking at the beginning of the novel, the narrator focalizer or the agent who is giving a perspective is not personified and continues like this until the end. Therefore, this anonymous agent focalizes about the life of a young character named Admasu that he is attracted in a beautiful girl, how he felt like and so on.

...So he used a ladder to check them. As soon as he started checking shelves, he found out that most of the items inside were counterfeits. The packets were brand new, but the items imitations. (p.145)

Then comes the protagonist of the story and takes part being an agent of focalization. In this section, the reader is limited to Admasus' view, which is that Admasu did not know the packets were filled with fake items until he checked them. Therefore, the readers also know nothing about it. This focalizer stayed only for a short period.

The spare parts shop owner was, however, in an awkward position. He wanted to apologies to Admasu. He also wanted to know who the culprit was... (p.185)

Then after a short break of focalization, the first agent comes again and starts focalizing about Admasus and other people that he has relation with. Based on the above extracts most part of the story is presented by a narrator focalizer, that have parallel perspective. Thus, it is a simultaneous focalization. However, since there is another focalizer in the middle of the story and that he is limited, it is clear that there is also a spatial focalization in this narrative text.

Passing from space to time the first narrator starts the story being an external focalize and sometime in the end, another agent an internal focalize interrupted for a while and again ends with that same external focalize who is not limited to time that has the ability to focalize the present as well as the past.

Soon, Admasu left school for the day. When he arrived home, his mother instantly sensed that he was not his usual self... (p.3)

His mother calls him by the nickname Wofu, meaning the bird. The name has its roots in his childhood. When Admasu was a toddler ... (P.3-4)

Though his reply made her more curious, she pretended to be unconcerned and asked in a nonchalant voice, "Really!" (p.5)

Thus, looking at the three extracts respectively the focalizer in this case is not limited to a specific time rather he/she starts from the present time goes to the past and again back to the beginning, which is the present time. For instance, as an agent the focalize in those three extracts present the story; first, he/she focalizes about Adams's situation now that

he left school and went home and his mother gets suspicious. Then in the next extract, he/she took the reader to Adams's childhood what happened when he was a toddler. Finally, the focalizer brings its reader to the present situation where Adams's mother acts as a person who is not concerned. Therefore concerning the first narrator there is no time limitation.

...Leave the handling of customers to me.” he could not understand why the big guy became offended. Instantly, however the... (p.143)

Admasu didn't say a word and he was afraid that the big man would pull away the ladder and he would fall dawn. ... (p.145)

Here in the above two extracts Admasu is the focalizer and concerning on time contrary to the first narrator , he do not take his reader from time to time rather he focalizes for a specific time, the now and the here. He starts the focalization at the present time in the same spare parts shop and ends it at that same time and same spare parts shop. Consequently the second focalize is limited to time.

Regarding on the psychological feature (what guides the focalizere to the focalized agent) cognitive is one. Cognitive, is concerned about the restriction of the focalizer's knowledge, the focalizers in this narrative text are one restricted, and the other who controls the most part is not restricted.

... Admasu felt that she would give him a magical solution to this strange feeling... (p.7)

In the above extract starting from the first line until the end we see no restriction in the focalizers knowledge as a result, he/she focalizes about peoples thoughts and feelings which is way beyond human's capacity.

Boxes on the top of the shelf were unreachable. So he used a ladder to check them. As soon as he started checking shelves, he found out that most of the items inside were counterfeits... (p.145)

On the other hand, as it is stated in the above extract we see Adams's knowledge being restricted. The reader in this situation can only see what Admasu can see and based on the extract Admasu did not know the items packets were fake until he checked it. Therefore, the fact that the second focalize being participant in the represented world he cannot know about everything that happened in the represented world. Consequently, the first focalize has no restriction of knowledge while the second have a knowledge restriction, which limits him not to know about everything.

With regard to emotive, the story in this narrative text is focalized by one colored focalize, another neutral focalize, which means the colored one is involved in the story he focalizes, and the neutral is not.

Admasu didn't say a word and he was afraid that the big man would pull away the ladder and he would fall dawn... (p.145)

As we see in the above extract, the second focalizer Admasu is a participant in the fictional world and he is focalizing the story at the same time as participating in it. For that reason, the focalization became colored. In other words, the second focalize is focalizes about situations based on his feeling towards the focalized characters.

Her sister-in-low prepared breakfast. She missed her son and brother at the table. She was puzzled and asked...(p.184)

Whereas in the second extract, in view of the fact that the first focalize is not participant in the story he/she is focalizing and that he/she have no relation with the characters hence, the second focalize is a neutral focalize.

3.2.2.2 Verbal indicators of focalization in *The Young Crusader*

As to *The Young Crusader*, even though the focalizer is not personalized the first and the mostly used focalize is indicated by language. Nonetheless, the second and limited focalize is indicated by name. Supplementary extracts are followed.

...Admasu was thrilled to see the two employees back on their job. He felt that he had done something for the staff in general and the two employees in particular. (p.134)

They were honest about everything. That is why their friendship has been growing over time. Kismet chuckled. She is taller...(p.152)

In the above two extracts, the researcher indicates the focalizer by using the language used inside like in the first extract 'Admasu was thrilled....he felt that he had done something...' and in the second, 'They were honest about everything'. Therefore, all the three sentences imply that the focalizer is not personalized but still used as an agent of focalization outside the story.

On Monday as Admasu was walking around the store, a customer entered the shop and asked for an item. (p.143)

The big guy said that it was out of stock. Admasu could see the item on the shelf. So he took the item from the shelf and gave it to the customer. (p.143)

Nevertheless, in the following two extracts, by using naming the researcher indicates the focalizer's sex even together with the name. In those extracts, the narrator tells the reader about the situation in the shop through the eye of a male focalize named Admasu and this focalize is known because the reader is limited to Adams's knowledge about the situation or they only know what he knows.

3.2.3 Narrators as Focalizers in *The Young Crusader*

In every narrative text, there is a narrator and a focalizer. However, when it comes to their appearance it differs from one to another narrative text, both can appear as one (narrator as focalize) or separately. With regard to this narrative text, there is only one narrator and two focalizers. Of course, there is a time where another focalize other than the narrator engaged in the story and the narrator appears to be an observer but not as a

participant on the story. Yet, according to Huhn et.al (2009) if a narrator appears to be a focalizer then, he/she is Narrator Focalizer.

She has a tall slender figure. Her sharp eyes resembled those of his favorite aunt. What attracted Admasu was the elegant movement she made when she talked. The young girl...(p.1)

Yet he was not sure what to do. He called his wife and a couple of his friends informing them about the situation. He needed their...(p.159)

As mentioned earlier the narrator who is outside the story is reporting about what others are doing at the time of observation, on one hand the look of one character and how the other appreciates her and on the other about another character being confused of what he should do. ‘The police officer smiled and said, “if you don’t have to find someone who does.”’ at this point also we have the narrator reporting about what he/she observes the police officer did and said. Furthermore, another example is:

This time he had every reason to celebrate. His father was totally in good health. His mother was next to him encouraging him to follow his happiness. Although he had had his mother’s support, he had had to spend two sleepless nights thinking about the girl he was soon to meet. Finally he meets his dream girl, Sofia!... (p.187)

Like the above three extracts the narrator talks about an event that happened at the time of narration like Admasu’s situation ; why he needs to celebrate, how he spends the two nights and finally that he meets with Sofia. In general, based on all the extracts we find the narrator telling the reader what he/she has been observing which makes it clear that in this narrative text the narrator and the focalizer appear to be one or in other words narrator as focalizer.

3.3. A Summary of *The Letters*

The Letters is also set in Addis Ababa city. Amanuel have a girlfriend named Azeb and she is pregnant. Her parents did not approve of the relationship because there is a murmur that says Amanuel's father has something to do with the death of Azeb's brother. Hence, the story begins with Amanuel's letter to his girlfriend Azeb in September 1991. Inside the letter Amanuel explained how excited he is, how the two of them can survive from the family problem and that, he will keep his promise of marrying her. Moreover, he told her that he picked a name and if it is a girl (Ruth). Unfortunately, he did not get any response from his girlfriend. This is where the conflict starts.

Ruth is a teenager who is very clever enough to win a scholar to a rich and international school where her rich friends go. She lives with her mother and grandmother. Whenever Ruth is asked to bring her family to school, she goes with her grandmother than her mother because most of the time her mother prefers to stay at home, she has a headache and do not want to communicate with others.

After fifteen years in May 27, 2006, his daughter Ruth wrote a letter to her father saying that she used to write him a letter as long as she could remember. However, she did not receive any letter from him. Starting from this day, onward even though she has no idea about her father except her mother telling her that he lives abroad, Ruth writes him a letter every night about everything in detail that had happened in her life including her relationship with a boy she likes. It is more like a diary.

She writes him about how she spend her day with her friend and neighbor (Melat) talking about Melat's rich friends from her school. In addition, she writes to him about how her mother is frequently sick and it is her grandmother who is taking care of her. Moreover, she competes among students and other schools and wins a scholarship.

Strangely, Ruth writes a letter to her father even when she heard about him from her friends that he is not abroad and understood that he is not going to read her letters. Her mother did not send the previous letters obviously; she will not send the present one as well so the rising of action starts. Consequently, she started searching information about

her father from her friends, and grandmother then her grandmother told her the whole story, and luckily, with further digging, she found his address.

Finally in the end of the story, her father sends her a feedback saying that for all the time she goes to school and come home he was there in secrete hiding by something looking for her . He also explains about the big secret, which she lately heard from her grandmother that his father signed for her uncle's death and everything her mother did is the right thing to do.

3.4. Analysis of Narrative Voice and Focalization in *The Letters*

3.4.1 Narrative Voice in *The Letters*

As we know, there is a narrative voice in every narrative fiction. Consequently, *The Letters* also has two narrative voices that are responsible for the words in the novel. Therefore, through asking the fundamental question 'who speaks' we understand that Amanuel and his daughter Ruth are the narrators.

In *The Letters*, the reader can identify the narrative voice from the beginning. Based on the analysis of narrative voices the reader can understand that there are two distinct narrators and those narrators are participant in the story they narrate. This means the narrators are an overt narrators and this is understood from the example the narrative begins a letter from Amanuel to his girlfriend, the following extract shows:

I stayed up last night, thinking about what you said. I understand that your father will never approve of me but what choice do we have? I would have been very happy if had worked out like I hoped. How I... (p.1)

As seen in the above extract, since the first narrator is participant in the story he narrates he refers to himself by using first person pronouns like "I and we" throughout the entire story.

I have never heard so much laughter in our house. Not that we haven't been happy before. Of course we have, we talk and we laugh ... (p.97)

Likewise, the second narrator is also present in the story as a character that she narrates. This means in the process of narrating the story she is performing an action of the fictional world. For that reason, both of the narrators, Amanuel and Ruth are known to be overt narrators.

Ruth, my little girl! It's so good to know that I have years of letters to anticipate. Of course, I want to read them! (p.260)

Moreover, the narrators introduce the personalities of themselves as well as the personalities of each other. As an example, in the above extract, the first narrator mentions the name of the second narrator.

My name is Ruth Amanuel and I guess you know I'm your daughter. You might not know my name but that's okay because we have never met. (p.240)

Relatively the second narrator also mentions the name of the first narrator through introducing herself and those names points out that the narrative voice that are telling the story are a male and a female character .

3.4.1.1 Voice Markers in The Letters

As Manfred (2005) stated narrator's voice can be distinguished based on content matter, subjective expressions and pragmatic signals. Therefore, by looking at the content matter in the novel, which means in the letter, which Amanuel writes to his girlfriend we hear the narrator promising to his girlfriend. As a result, we know that the first narrator is a male. The second narrator on the other hand, is distinguished in two ways; subjective expressions and content matter, first based on the subjective expressions we know that it is a young person who is narrating the story. Second, based on content matter we know that it is a female narrator. In other word, the second narrator is a young female narrator. The following extracts can be taken as evidence.

Azebiye, I just need you to be brave and face your parents. I need you to tell them that in spite of everything, we love each other and we are going

to get married. ...And I know it's going to be all the more difficult because I am my father's son..... (p.3)

Looking at the content matter of the first extract as far as our counters' custom is concerned Azeb is a name given to a women and the fact that the narrator talks about gating married with her, we know that he is a man.

...all these years' people thought I was crazy for not marring and having children but something in me hoped I would be given a chance to be your father someday. And today is that day! (p. 260)

Moreover, the more convincing one is that in the first extract the narrator enlightens us that he is his father's son. In addition, on the next extract he also speaks about being given a chance to be a father to his daughter, which makes it clear that the sex of the first narrator is a male narrator who is old enough to be a father to someone.

I know you grew up together, so you must know. Was imam really very talkative? It's very hard to believe. She doesn't speak very much now. She's always too tired. I don't see how talking makes you tired. It's not like you have to do anything but move your lips. (p. 9 -10)

But in distinguishing the second narrator in the above extract, through the language used in asking the question about her mom and that she is confused about how people gets tired of speaking when there is no work in it makes it easy to know that the narrator in this part is a young person with less experience of life. Otherwise, if the narrator were a matured one she would not ask the same question as Ruth asked.

Well, my name is Ruth like I already said, and I'm Azeb Haillemmariame's daughter. I'm fourteen years old and I'm going into the ninth grade next year. (p.240)

Furthermore, still concerning on the second narrator, beyond the narrator being a young person we know more than we know about the first narrator, as she is a female and that her name is Ruth when she introduces herself to her father in her letter. We know that the

second narrator is a female because in the beginning by using subjective expressions, she speaks of herself using the first-person pronoun 'I' and said 'I'm your daughter' and again in that same extract, she said 'I'm Azeb Haillemariame's daughter', this extract shows that the narrator here knows her mother more than she know her father. As a result, she is suffering of not knowing her father. Therefore, given that all the subjective expressions refer to the second narrator, is that she is a female teenager named Ruth.

3.4.1.2 Relation between the Narrator and the story in *The Letters*

In contrast, in *The Letters* both Amanuel and Ruth are present in the story as a character and both of them uses the first-person pronoun 'I and we' in their narration. Supportive extracts:

Azebiye, I just need you to be brave and face your parents. I need you to tell them that in spite of everything we love each other and we are going to get married... (p.3)

Looking at the above extract the narrator is a participant in the fictional world that he is narrating about. Therefore whenever he narrates he use pronouns like, (I, we and so on)

Today I put on my blue jeans and a green cotton T-shirt that said Cute! In silver glitter, I love green... (p.19)

Similarly, the second narrator also uses first person pronouns like, (I, we and so on). Two of the narrators experience the events in the story and the whole story is narrated by the two narrators using I and we constantly.

According to Manfred (2005), if narrators take part in the story they narrate, then they are identified as homodiegetic narrators. In relation to this, looking at the above extracts the narrators are performing actions in the fictional world of the narrative text. Therefore, both of the narrators are homodiegetic narrators.

What is more, is that as we see in the above extracts both of the narrators are the protagonist or the hero of the story they narrate. In other word, concerning on the first narrator he tells the reader about his love life, his family and where or in what situation

he is now. As to the second narrator, she tells the reader about her education, her family, her friends and her love life. In short they talk about everything that happen in their own life, which makes both of them an autodiegetic narrator.

3.4.1.3. Reliability of the Narrator in The Letters

When we say a narrator is reliable or not, it is based on their knowledge about the story they narrate. The narrators' knowledge can be limited, if the narrator is young and out of experience than an adult and if he/she narrates about a story which he/she partly know about.

I know that my father is accused of a horrible thing. My mother can barely understand it herself. She insists that it's all a bunch of lie concocted by jealous rivals. And for now I choose to agree with her because I don't think I can survive if it was true. (p.2)

Here the researcher see how Amanuel got confused about his father and the things he know doesn't give him any real thing, but he was in dilemma and then he choose to agree with his mother because she believes that the story she heard as a lie and he decided to accept what his mother believes. Furthermore, in the same extract we see the narrator being unreliable because of his personal involvement. In other words, the narrator has a relationship to one of the character in the fictional world a father and son kind of relation, as a result he tales the story as he chooses to believe rather than the actual happening. Therefore, this shows us the first narrators' unreliability based on his knowledge limitation about the story he narrates and the personal involvements he has with characters.

Accordingly, Ruth, the female narrator in the narrative text, since she did not know some events in the story and this implies that at the time of interpreting the events the narrator is unreliable.

But now I understand it's because you and Imma were never married. He never called me that again and anyway he died before I turned six so it must have been soon after that. (p.9)

The extracts show us about the narrator's unreliability it is because of, the first one is based on Ruth's age, she was only six at that time and even Ruth herself is not sure of her story. For that reason, we as a reader could not expect her to be reliable

...She must have known even then we could never be school friends and that we could even lose our friendship. But we could have avoid that!
(p185)

...I mean if Melat is making up lies about me and telling them to our friends then nothing is impossible. (p.185)

In addition to Ruth's limited knowledge, her personal involvements also make her unreliable. As mentioned in the above extract it is clear to see that Melat and Ruth are not friends anymore. Therefore, based on the dislike she has now for Melat, Ruth is suspect to be unreliable. What makes the reader suspicious here is instead of reporting events as they are Ruth became judgmental of Melat. Because she is no longer friend with Melat and that Melat tells a story about her father, she presents Melata as a liar. Consequently, the relationship the narrator has with Melat made the narrator unreliable. In other words, the narrator is in a bad situation with the character named Melat.

Now I really want to ask Imma why she had said the things she had said! I know she makes quick judgments about people and it's really...(P.185-6).

I wish Imma would find the letters from you so that I can still prove you are in the USA... (p.188)

The last one is that she has no clue about what has happened in the past of her family affair because it was before she was born. In the first one the narrator herself make it clear that she do not know some story by saying 'Now I really want to ask Imma' but in the second one the narrator is sure about her father living in the USA. However, the truth is that he is living in Addis Ababa where she herself lives. Thus, the narrator is wrong due to her limited knowledge and this also makes the narrator unreliable.

3.4.2. Focalization in *The Letters*

As seen in the summary part, the events in the story are narrated from two people's point of view, which are Amanuel's and Ruth's. Moreover, the fact that they are characters in the story makes them internal focalizers. In other word, every event in the narrative world is narrated and focalized only from what the two of them sees and hears.

In *The Letters*, we have two focalizers in which, both of them are limited. However, the first focalize appears as both internal and external focalizer and the second appears only as an internal focalize. The whole story is narrated through what Amanuel and his daughter Ruth sees and hears. Here are some examples:

Azebiye my love, I'm convinced that this baby has come to be the reason for us to be finally together. I can't wait! I feel like I'm going to bring you home with me tomorrow, and maybe I am! Maybe you will have spoken to your parents by then and you will decide that you are coming with me. If only that would be true! (p.4)

...And I am sure she doesn't really want that either, or she would have never made up all those stories about me... (p.255)

In the above two extracts, the character narrator (Amanuel) is limited and for that he cannot go beyond what he sees or hears. Amanuel did not know whether Azeb speak to her parents or not or if she decided to go with him or not. Therefore, we see the first focalizer appearing as internal focalizer focalizing about the present time.

When he disappeared we were no less devastated than the adults. It was probably worse for us because no one bothered to explain anything to us. I don't think I grieved any less than your mother for him, although he was her brother. (p.258)

Furthermore, in the above extract the first focalizer appears, as an external focalizer telling about what happens when he was young, for example; he narrates how he mourned the death of Breket in the past by standing outside the story.

The following extracts are concerning on the second internal focalizers Ruth that shows how limited her point of view is.

I wish you would write back to me just once more! I always tell myself that it's stupid to keep on writing to you because if you are too busy to write back then you are probably too busy to read my letters. But I've been... (p.7)

I know you grew up together, so you must know. Was imam really very talkative? It's very hard to believe. She doesn't speak much now. (p.9)

Hence, looking at the above extracts, again the second focalizer also appears to be limited. In the first extract, the character narrator (Ruth) is not certain if her father is going to read her letter or not because she guesses, he is too busy. In addition, in the second extract we listen to her asking her dad about her mom if she was talkative or not. Overall, since the reader knows what the character narrator knows, experiences, sees and asks from other character, then as far as focalization is concerned *The Letters* is written in an internal focalization.

Beyond the above types, focalization can be distinguished as fixed, variable, multiple and collective.

Given that the story is written in a letter form, different episodes are presented as seen through several focalizers' eyes thus it is a variable focalization. Extracts are taken for evidence.

...How I wish my papers had come through before all this! But now that's not an option for us anymore. We have to do the best we can and start building our lives together, for us and for our baby. (p.1)

In the beginning of the story Amanuel narrates about the situation he and his girlfriend in before Ruth was born then after some years, Ruth narrates about her life in which her father is not involved.

...I understand you are a very busy businessperson so I won't expect a reply for some time. If you don't write back at all, I'll understand that as well... (P.248-249)

In this extract, it is the second focalizer Ruth who continues to focalize the story, she stayed for some time and then in the end Amanuel get back to the focalization again.

I can't believe that I am finally writing to you, my daughter! I have thought about the many things that I would say to you if I ever got a chance, but now that I have, I barely know what to say to ... (p.253)

In all the three extracts, the story flows from one focalize to another. There is no event repeatedly told by the two narrators rather the events told by the two narrators come one after the other. For instance, Finally, Amanuel ends the story by responding to the last event.

3.4.2.1 Features of Focalization in The Letters

With reference to perceptual feature this narrative text have two limited observers and events in the story changed from one observer to the other. Regarding space in the beginning of the story there was male focalize who starts as an agent of focalization but the story did not end with an only focalize instead in the middle of the story there comes another female focalize and finally ends with him.

Our baby! Isn't that amazing? I can't make myself believe it! and yet it's true! we are going to have a baby! A little baby who is going to be yours and mine! In spite of everything I can't help but be excited! (p.1)

Starting from the first extract, the agent is Amanuel who is giving a perspective about his situation with his girlfriend that they are going to have a baby and how excited he is because of it but this agent do not finish the entire story.

No wonder he disliked me so much! I was the granddaughter of a man said to have killed his son! I may even look something like someone in your family... (p.244)

In the middle of the story Amanuels' daughter, Ruth takes part being an agent and stayed for a long time. She gives the other perspective about state of affairs between her grandfather and her and about her look that she looks like her father's family.

But none of that matters now. I have you and nothing matters. All these years' people thought I was craze for not marring and having children but something in me hoped I would be given a chance to be your father someday. And today is that day! (p.260)

Finally, in the end the first agent comes again and focalizes about himself that even tough people used to say he is craze, he have his daughter now and for that reason he is happy. As a result, the focalization here is spatial focalization.

Nevertheless, when it comes to time the first narrator starts the story being an internal focalize and sometime in the end changed to an external focalize.

I don't need the three days you gave me to think about things. You can come to me tomorrow and I would take you as my wife right then and there! I'm writing this letter to you now so that whatever doubts that have entered your mind for any reason will be laid to rest. (p.3)

Everything changed after that. My father was dragged to jail and your mother's father was murderous with rage. We were forbidden to even see each other. I thought her parents would soften when they knew about the baby. I didn't even know she had received the letter I sent her until I read about it in your letter. (p.259)

Therefore, at the time of internal focalize, which is in the first extract he only present events that are currently happening that he do not need time to think about the situation at that moment and that he can marry her if she come . However, when he is an external focalize that is in the second extract he presents events that happened both in the past as well as in the present. at first he focalizes about the here and the now that he is sure he can take care of his girlfriend and after some time standing at today he focalizes about

how everything changed in the past of his life that his father dragged to jail and he was forbidden to be with his girlfriend.

Imma was sleeping when we got back, but she woke up when she heard our voices and she asked us a lot of questions. I can't believe that it's over. My one chance at earning... (p.70)

Well, I didn't mind at all! It's fun not to have to try so hard and be able to relax a bit. Robel has the coolest thing in his phone...WOW! I have never seen a phone... (p.143)

Similar to the beginning of the first focalize Ruth is also limited to the here and the now situations that she focalizes about her mother asking a lot of questions and that she could not believe what happened at that moment. In addition, she focalizes about how cool Robel's phone is and how the phone entertains her.

Now, with reference to the psychological feature (what guides the focalizer to the focalized agent), cognitive is one. Regarding cognitive, it is concerned all about the restriction of the focalizer's knowledge and the focalizers in this narrative text are restricted.

...I know that my father is accused of a horrible thing. My mother can barely understand it herself. She insists that it's all a bunch of lies concocted by jealous rivals. And for now I choose to agree with her because I don't think I can survive if it was true. You know... (p.2)

I asked Immamma Genet what happened to all the family that used to come to these gatherings and patties and she just smiled and said 'they went with the money'. Imma thought that... (p.12)

In the first extract we see a restriction in Amanuel's knowledge which is, he heard that his father did something horrible but he have no idea about it so he decided to believe what his mother choose to believe. Likewise, Ruth also has no idea about what happened to the people who used to gather in their house so she asked her grandmother. In view of

the fact that both of the focalizers being participants they cannot know everything about the symbolized world. As a result, both focalizers have a knowledge restriction, which limits them to know about everything.

As to emotive, the story in this narrative text is focalized by a colored focalize which means both of the focalizers are involved in the story they are focalizing.

I will be waiting outside your school tomorrow. I can't wait to tell you the names I have picked out for our baby. I think it's going to be a girl but I have chosen two anyway. You already... (p.3)

I asked Imma to show me the last letter you wrote but she said that she didn't know where she's put it. How could she lost it? I'm very angry at her! I guess she... (p.8)

As we see in both extracts both of the narrators are narrating about their own life, which explains their involvement in the story they narrate. At first, we follow Amanuel's focalization about himself that he will wait for his girlfriend outside her school and that he picked a name for their child. In the same way, the second narrator focalize also focalizes about her own life; how angry she is of her mother because she told her she lost a letter from her father. Therefore, both focalizers focalizes the story based on the relationship they have with other characters, which makes them colored narrators.

3.4.2.2 Verbal indicators of focalization in *The Letters*

According to Rimmon-kenan (2002), we can indicate focalization both by naming and by the language the narrators use. Therefore, in this novel both the two focalizers indicated by using the two ways. The first focalize is indicated only by language but the second focalize is indicated through the two languages as well as naming. Extracts from the narrative text are as follows:

I guess it all sounds very fanciful now. But it was very real to me. I understand that the story of my father and your uncle Bereket must sound very distant and unreal to you. But they are very real to me and your mother.... (p.257)

In the above extract, a grown man narrates about himself as a child. At the time of narration, his language varies between an internal and external focalization; in the internal, we listen to his younger self and in the external, we listen to a grown man who is present at the time of narration. For instance, in the first extract, the narrator speaks about the time of narration how the past event is real to him and Ruth's mother on the one hand and on the other hand unreal to Ruth at this time. Therefore, from this the researcher can indicate there is a focalizer who focalizes both from internal and external.

That was the end of Azeb and me! It was the end of many things for me! I no longer had a family. My mother got very sick and died before you were born, my dad died in jail and Azeb, the sister of my boyhood, and the love of my life, hated me. I couldn't even see my daughter. (p.259)

Furthermore, in the second extract in the process of telling his past the narrator mentioned about his boyhood another way of indicating the first focalize as a male focalize.

The second focalize on the other hand is indicated as follows:

I guess I am officially dating with Robel now. We haven't officially spoken the words but everyone assumes that we are together and Robel encourages them by calling me his girl. I don't know how I feel about that anymore but I haven't seen the difference between being 'his girl' or just a friend except the one time he quickly kissed me on the lips. It wasn't early... (p.210)

...I'm fourteen years old and I'm going into the ninth grade next year.
(p.240)

Looking at the first extracts, even though she is guessing the second narrator is talking about herself and her boyfriend and in the language she use like 'Robel encourages them by calling me his girl' indicates that the seconded focalize is a girl and in addition in the second extract she spaces about her being fourteen years old . Again, this indicates of her being a teenager.

3.4.3 Narrators as Focalizers in *The Letters*

The Letters is written in a letter form and the narrators are reporting events that happened in the past and the present as they observed on the narrative text. therefore, concerning on the first narrator he report events that happen at the time of narration as it is and that happened very long ago through foreshadowing. Overall, in both cases as Huhn et.al (2009) stated it; the first narrator occurs to be narrator as focalize and the following examples show that it is true.

Azebiye my love, I'm convinced that this baby has come to be the reason for us to be finally together. I can't wait! I feel like I'm going to bring you home with me tomorrow, and maybe I am! Maybe you will have spoken to your parents by then ... (p.4)

When he disappeared we were no less devastated than the adults. It was probably worse for us because no one bothered to explain anything to us. I don't think I grieved any less than your mother for him, although he was her brother. I was an only child and ... (p.258)

In the first extract the narrator is talking about his feelings at that moment and standing on today, he talks about tomorrow that shows us the narrator is talking about the present event. Whereas, in the second one he reports about the past when he was a youngster how he suffered of losing a friend and how no one bothers to explain now.

Similarly, when it comes to Ruth the second narrator she also reports about earlier events which she observes at the time of narration and not too long ago but still past. As a result, Ruth is also a narrator focalize like the first narrator Amanuel. For example

But now I understand it's because you and Imma were never married. He never called me that again and anyway he died before... (p.9)

...it's very hard to believe. She doesn't speak very much now. She is always too tired. I don't see... (P.9-10)

...like when I spend many hours every evening listening to Immamma Genet's stories. Imma tells me that stories are a bunch of lies people make up to make themselves believe that things were once better. But Immamma Genet insists that her stories are true and not made up!... (p.11)

As to Ruth in the first two extracts, we see her report about the understanding she have now which means that after some years she understand the earlier situation of her mother and father. In addition, she reports about the situation of her mother at this moment that she does not speak much. Furthermore, in the third extract she report about an earlier event that she observe her grandmother telling her a story and her mother complaining about it because she do not believe in storytelling.

Chapter Four: Summery and Conclusion

4.1 Summery

In this study, the researcher started analyzing the narrative voice and focalization of two narrative texts from Ethiopian literature in English *The Young Crusader* and *The Letters*. Therefore, in the background the researcher studied about related issues about Ethiopian literature in English like the first Ethiopian novel written in English, how Ethiopian writers started to write in English, its development, negative impacts not to write in English, the development in the present with comparison to the past, the themes in both the past and the present. In addition, the researcher gives a small introduction about the two narrative texts, and the two narrative techniques.

The researcher is initiated to conduct a research in this issue because understanding the two narrative techniques, narrative voice and focalization can contribute its own in adding some understanding on reading a narrative text.

This study, attempts to answer the four major questions like, what type of narrators and focalizers used to narrate and focalize the events in the story? What are the various textual elements that project the presence of the narrators and focalizers in the two narrative texts? What is the involvement of both the narrators and focalizers in the story they narrate? What are the differences and similarity with regard to, narrative voice and focalization in the two novels? These four questions are answered inside the analysis section and the answers for the question will be mentioned in the end of the summery.

The review section focuses on what some scholars like BAL (1999), Rimmon-kenan (2002), Jahn (2005), and Fludernik (2009) say or suggest about narrative techniques specifically in narrative voice and focalization. Therefore, based on the scholars' suggestion the researcher creates a theoretical framework.

In this section, the researcher raises issues about narrators' overtness and covertness, their relation to the story they narrate, how readers indicate both the narrators voice and the

agent of focalization. Additionally, the reliability of the narrators, types of focalization and features of focalization. Finally, how the two narrative techniques: narrative voice and focalization appear together.

Beyond this, the researcher comes across some interrelated studies. However, even though there are multiple researches conducted on narrative voice, it is hard to come up with multiple researches conducted by other researchers in combination of the two, narrative voice and focalization.

In the process of conducting this research, the researcher used descriptive method for the reason that the research is explanatory. In the analysis part, this study answers the three questions that are raised in chapter one. To start with, the first question, what type of narrators and focalizers used to narrate and focalize the events in the story? So to answer this question the narrator in *The Young Crusader* is unknown or covert narrator. Whereas, in *The Letters*, the fact that both of the narrators being easily known makes them an overt narrators. Regarding on focalization, in *The Young Crusader* the first agent is unknown and the second one is a known teenager named Admasu. Consequently, because there are two focalizers it is clear that the focalization is not constant.

Similarly, in *The Letters*, also, there are two agents of focalization and as a result, the focalization is not constant. However, what makes these two focalizers different from the focalizers in *The Young Crusader* is that both of the focalizers in *The Letters* are known unlike *The Young Crusader*.

When it comes to the second question, what are the various textual elements that project the presence of the narrators and focalizers in the two narrative texts? Therefore, in *The Young Crusader*, the narrator is indicated through subjective expressions like he, she and they that he/she uses by the time of telling the story of others. As to *The Letters* both of the narrators are indicated through content matter and subjective expressions like I and we that both narrators use at the time of narration

In relation, the narrator in *The Young Crusader* have no relation with the story he/she narrates or the characters inside the fictional world and this is also indicated through

his/her subjective expressions. Therefore, the narrator is a heterodiegetic narrator and this analysis answers the third question, what is the involvement of both the narrators and focalizers in the story they narrate? Nevertheless, when it comes to *The Letters* both of the narrators are participants in the fictional world, which indicates that both of the narrators as a homodiegetic narrators.

The final question is ‘What is the difference and similarity in the two novels with regard to, narrative voice and focalization?’. As it is mentioned in the above, concerning on similarity, both have variable focalizers and there are two focalizers in both narrative texts.

With regard to difference, the narrative voice in *The Young Crusader* is unknown or covert but in *The Letters*, they are known or overt. There is only one narrator in *The Young Crusader* but two in *The Letters* and there is one limited internal and one unlimited zero focalizers in *The Young Crusader* but two limited internal focalizers in *The Letters*. Finally, the first narrator in *The Young Crusader* appears as a focalizer as well but not the second focalize. However, in *The Letters* both of the narrators appear as focalizers.

In general, this study is not only limited to the above findings rather it goes furthermore and assesses the reliability of the narrators’ and features of focalization in both *The Young Crusader* and *The Letters*. Then with regard to reliability the researcher come up with one reliability narrator in *The Young Crusader* and two unreliability narrators in *The Letters*. In addition concerning on features of focalization there are two big features perceptual and psychological feature and under those two there are other two branches each. Under perceptual there are space and time so in relation to *The Young Crusader* one of the focalize named Amanuel is limited in both space and time but contrary to Amanuel the other unknown narrator is not limited in both. Similarly, in *The Letters* also the first focalizer is not limited in time whereas the second one is limited nevertheless regarding on space both of them are not limited.

As mentioned psychological feature also have two branches, the first is cognitive, concerning it in *The Young Crusader* Amanuel is limited in knowing everything, and the

unknown focalizer is not. However, in *The Letters* both of the focalizers are limited like Amanuel. Finally, when it comes to emotive; the other branch of psychological feature, in *The Young Crusader* the focalization of the first focalizer is neutral but the second one is colored. With respect to this, the focalization by both of the focalizers in *The Letters* is colored.

4.2 Conclusion

In this study, an attempt has been made in order to analyze the two narrative techniques, narrative voice and focalization of the novels *The Young Crusader* and *The Letters*. In the process of the analysis, concerning on narrative voice and focalization of the two narrative texts, the researcher come up with some similarities and differences. Consequently, based on the analysis, the following findings are explored.

To begin with, the narrative voice, as exposed in the analysis, the narrator who is responsible for the voice in *The Young Crusader* is not known. In other words, the personality of the narrator is not introduced to its reader, which means the narrator is a covert narrator .Whereas, in *The Letters*, there are two narrators, both of them are exposed to readers, and those two narrators are named Amanuel and Ruth. For that reason, the two narrators are overt narrators.

With regard to narrative voice, relation between the narrator and the story is another finding of the analysis. Again, these two narrative texts have different kind of narrators, in *The Young Crusader* given that, the narrator is not participant in the fictional world as characters, and then the narrator is a heterodiegetic narrator. On the other hand, in the analysis of *The Letters*, the extent of participation of the narrators in the story they narrate shows that the two narrators are present in the fictional world as characters, which makes both homodiegetic narrators. Furthermore, the fact that the two narrators being participant as protagonist in their own narration, makes both of them an autodiegetic narrators.

The narrators being participant in their narration, which is the case in *The Letters* brings more closeness with the reader than some neutral telling a story of others in which he/she do not participated in and this is the case in *The Young Crusader* .

Reliability of the narrator is the last finding that is relevant to narrative voice. In *The Young Crusader* in view of the fact that the narrator knows about everything and everyone in the fictional world and covert heterodiegetic therefore he/she is repayable narrator. While in *The Letters*, there is knowledge limitation both by age and by narrators narrating a story, which they partly know and the other is both narrators, are involved so for those three reasons the narrators in *The Letters* are not repayable.

The other narrative technique in this study is focalization. Here in focalization also the researcher come up with some findings.

In analyzing focalization, *The Young Crusader* is focalized by two focalizers, one unknown who controls the most part and another known and participant named Admasu and this focalize takes a small part. In the same way, *The Letters* is also focalized by two focalizers but both the focalizers in this narrative text are known and participant and they are named Amanuel and Ruth. Besides, both narrative texts are presented in a variable focalization and that is because the focalizers in both texts take part in the story only to focalize events that are not focalized by the other focalize.

Taking into consideration the perceptual feature of focalization based on space Amanuel the second focalize in *The Young Crusader* is limited only in the spear part shop; everything beyond the spear part shop are focalized by the other unknown focalizer. However, in *The Letters* the fact that both of them focalizes about different situation on different places, they are not limited in space. When it comes to time while Amanuel is limited to the present time the other unknown focalize goes from time to time (past and the present). In the same way, the first focalizer in *The Letters* is limited to the present time while the second one is not limited that he goes from the present to the past and the other way around.

Under psychological feature of focalization there is cognitive and concerning on the cognitive of *The Young Crusader* the unknown first focalize is not limited he/she knows about everything and that is because he/she is not participant in the represented world.

Whereas, Admasu since he is participant in the represented world he is limited and he cannot know about everything.

However, in *The Letters* in view of the fact that both focalizers being participant in the represented world both of them are limited to know about everything that happened in that same represented world.

The last one concerning on focalization is emotive that is under the psychological feature. In *The Young Crusader*, because the unknown first focalize is not participating and has no relation with characters the focalization is neutral but the second focalize is participant and for that reason everything about other characters is focalized based on his emotion towards them, which makes the focalization colored. On the other hand, given the fact that both focalizers on *The Letters* being participant in the fictional world, other characters are focalized based on the feeling they have for them. Therefore, the focalization of both is colored, which makes it more colored focalization than it is in *The Young Crusader*.

Finally, the researcher looked at the two narrative techniques together narrator as focalize. The findings are; in both narrative texts there are four focalizers but not all are narrators instead the three are narrator focalize and one is not. In *The Young Crusader*, the focalizer who controls the most part is also a narrator but the focalizer who takes the small part is not a narrator. Mine while in *The Letters* both the focalizers Ruth and Amanuel are also narrators.

Overall, the two novels have different appearance both in narrative voice and in focalization and it is clear that narrative voice and focalization can come into view as one or separately. In other words, this research shows that narrative voice and focalization can come together as one but still they are not the same. In addition, one narrative text can have more than one narrator as well as focalize.

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