



RESEARCH ARTICLE

Vol. 4. Issue.1., 2017 (Jan-Mar.)



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

2395-2628(Print):2349-9451(online)

CRITICAL ANALYSIS OF NARRATIVE MODES IN AMA ATA AIDDO'S TWO SHORT
STORIES: A COMPARATIVE APPROACH

ALEM SITOT GETANEH

Lecturer, Department of English Language and Literature, Bule Hora University, Ethiopia



ALEM SITOT GETANEH

ABSTRACT

Narrative modes are the set of methods the authors of literary texts use to convey plots, sub plots, actions and events to their addressees. Narrative modes also concerned with the kinds of utterances through which texts are communicated. The main objective of this study is to examine how narrative modes are manipulated in narrative prose exclusively in the two short stories of Ama Ata Aidoo: "The Message" and "No Sweetness Here". To accomplish this objective, qualitative research methodology, particularly documentary approach, is used. The short stories are randomly selected from the anthology of short stories collectively entitled "No Sweetness Here". Descriptive analysis is the main method of data analysis in this study. To make thorough analysis, relevant materials related to the topic and useful extracts from each text are included. Besides, the texts are seen comparatively based on the narrative modes they employ. Accordingly, "The Message" is dominantly represented by scenic mode since most part of the story is provided in dialogue form. We can also find summary mode in very limited manner. We can deduce only dynamic modes (scenic and summary) are deployed in this short story. On the other hand, "No Sweetness Here" is used these two modes dominantly with very little use of description and commentary modes. The discourse period in this short story is longer than "The message". Generally, dramatic monologues and dialogues are the most widely used forms of narrative representations in these short stories. The narrators of the short stories interfere in rare cases.

Key words: narrative modes; narrative; narrator; showing mode; telling mode

©KY PUBLICATIONS

INTRODUCTION

Background of the Study

Narrative theory relies on the notion of different narrative compositions. It is the determinant factor for the process of narration. In other words, narration occurs because of narrative modes. So, narrative modes and narration are the two sides of the same coin in representing narrative.

Narrative subsumes many forms of literary genre. It includes: fictions, ancient epics and romance or modern novels and short stories. Abram (1999:173) states that narrative is found both in prose and verse: "a narrative is a story whether told in prose or verse, involving story events, characters, and what the characters

say and do. Some literary forms such as novel, short story in prose, and the epic and romance in verse are explicitly narratives that are told by a narrator". Narration can be explained as it is a recounting of events, episodes, series of facts and what the characters say and do. Narration encompasses several overlapping areas of concerns. These include narrative point of view, narrator, narrative voice etc. As Rimmon-kenan (1983:72) states "It is almost impossible to speak without betraying some personal point of view". She further strengthens that "speaking and seeing, narration and focalization may be attributing to the same agent". So, these elements are inseparable, and can be discussed together so that the definition of narrative modes is cleared and completed.

Narrator is also another important entity to the process of narration. Narrator, as Genette (1980 [1972]:186), is the speaker of the narrative discourse. It is the narrator who establishes communicative contact with addressees (narratees). Like point of view, we have first person narrator (I-narrator) and third person narrator which include objective third person narrator, limited third person narrator and omniscient third person narrator. The narrator, while recounting the events and happenings (called existents), can adopt the position either outside or inside the story. We may call this "choice of perspective". But the above classification of point of view and narrator have lack of precision because the confusion between the question who sees (whose point of view orients) and the question who speaks? (Voice). As a result, theorists like Genette (1980), endeavour to distinguish narrative voice (who speaks i.e. the narrator) from the narrative perspective (who sees/perceives (mode). Genette (1980) introduces focalization to draw a more precise distinction between perspective and point of view. As he explains, the point of view or perspective from which actions are looked at is termed as focalization. This is introduced as the narratological term after Genette (1972), following him Bal (1977), radically restructured the concept of point of view.

Genette distinguishes focalization as zero focalization (corresponds to Stanzel's authorial narrative situation), internal and external focalization. Zero focalization, in which the authorial narrator is above the world of action, looks down on the world of action and able to see into the characters' minds. This perspective is, thus, unrestricted in contrast to the limitations of internal and external focalization. An internal focalization is restricted to the view of a single character, and thus also called a character-focalizer; whereas, an external focalizer, on the other hand, is an external to the view of the world in the story; allowing no insight into the minds of the people (Fludernik, 2009[2006]:38). Thus, it is called narrator-focalizer; because the focus of perception seems to be the narrator. Generally, focalization may not stay the same throughout a narrative. A change in focalizer often introduces another perspective into a narrative. Narrative modes mainly concerned with ways in which an episode or an event can be represented in the story basically from the frequential and durational relationships (Jahn, 2005:N5.3). Narrative modes are also the kinds of utterances through which a narrative is conveyed (Bonheim, 1982). Thus, the issue of narrative modes is closely related with narrative voice, narrator, and focalization because they are questions relating to aspects of discourse.

Statement of the Problem

Narrative modes also encompass authors' mechanisms to represent the speeches, feelings and thoughts of their fictional characters in the story. In fiction both the representation of speech and thought is the same except their differences in meaning and effect (Leech and Short, 1981:319).

As Jahn (2005:N8.) States, "every narrative text is a concatenation and alternation of narrator's discourse and character's discourse". Thus, narrative modes can be studied both in narratology (the study of narrative) and stylistics (the study and interpretation of a text from a linguistic perspective).

Narrative modes have different types of modes which are used for examining novels and short stories, which would interest both critics and teachers of literature. It provides new way of analyzing narrative. So, studying narrative modes gives a tool box to differentiate one mode from another. Hence, I believe that through critical study of narrative modes, any reader or critic of prose narrative can analyze and examine how a narrative is told.

This study aims at exploring facts and events about how narrative modes are treated or manipulated in Ama Ata Aidoo's two short stories entitled 'The Message' and 'No Sweetness Here'. Thus, the study aims at to

examine or enlighten issues related to narrative modes. More specifically, the study wants to investigate the author's style or mode of representing narratives, or techniques she used to depict episodes and actions in the short stories under study. The other point I motivated to examine these short stories' narrative modes is to know the position of the author to the stories. In other words, is the position of the author similar or different through the narrative modes of the two short stories?

In addition, researches which have been done on narrative modes are unexploitative. Especially, narrative modes in the short stories are unstudied area in our country, Ethiopia. However, it can be a window of opportunity for narrative work analysts to look through any literary narrative discourse. On top of this, as narrative modes have strong connection with other narratological and stylistic concepts, they would provide powerful strategy and confidence to work with literary products. Hence, I believe this critical study is interesting and rewarding as it touches both narratology and stylistics. When I confronted with these independent courses, I faced difficulty. Nevertheless, I am interested to study narrative modes, and it definitely acquainted me with literary or language interpretative skill which is essential to deal with narratives. The above mentioned issues are the reasons behind that initiated me to study narrative modes in prose narratives of the short stories.

Objectives of the Study

General Objective

The general objective of this study is to examine how narrative modes are entertained or manipulated in prose narrative, particularly in short stories. The study also examined the styles and effects of narrative representation.

Specific Objectives

This study specifically assessed the following aspects of narrative modes on the two short stories under study. It attempted to:

- distinguish each narrative mode across the narratives under study
- compare and contrast each narrative mode's durational aspect between the short stories under study
- identify the extent of narrator's interference into the narratives' representation.
- examine how the author (Ama Ata Aidoo) describes the feelings or thoughts and speeches of the characters in the short stories under study.

Methodology

The researcher employed qualitative research method. The major technique of analysis is the descriptive analysis, that is, textual analysis of the texts is used in the study. For the purpose of thorough analysis, related literature and theoretical resources relevant to the title are discussed under review of related literature and theoretical perspective sessions respectively. Besides, to make the analysis complete, important extracts from each short story under study is included and analyzed. The short stories are randomly selected by lottery method from the eleven collected short stories which are collectively entitled with 'No Sweetness Here'.

Analysis of Narrative Modes

The short stories selected for the analysis from Ama Ata Aidoo's collected literary pieces are treated one by one, and their similarities and differences across the short stories based on the mode(s) employed are shown.

Analysis of Narrative Modes in "The Message"

Scenic Mode

The analysis begins with "The Message" by which Aidoo explores the challenging intersection between Western and African cultures. In this short story, a self-explanatory technique to dramatize for the reader or audience is used to intensify the impact of events on the major character, and to maximize the audience's or reader's awareness about the author's theme. We have the seemingly direct conversation of characters. It seems that the speech is made by the characters of the short story. It is the free direct thought of

the single character which represents in a dialogue form with single quotation marks alone but with no introductory clause as follows:

'Look here my sister, it should not be said but they opened her up'.
'They opened her up?'
'Yes, opened her up'
'And the baby removed?'
'Yes the baby removed'
'Yes the baby removed'
'I say...'
'They do not say, my sister.'
'Have you heard it?'
'What?'
(Aiddo, A. 1972:38)

From the above extract, we can see that the free association of ideas in the particular character's subconscious mind. This kind of textual representation is used to signify or show the stream of consciousness. Stream of consciousness reveals unintentional thought process representation. Furthermore, the random association of data flows in a loose connection to be made from the unconscious or subconscious mind of the character (this is stream of consciousness). Also, it reminds us the free direct representation of thought among thought categories. Therefore, in this kind of thought representation the narrator is absent so that the characters are able to speak immediately to the audience without his/her intrusion. Thus, we can say it is pure mimesis, and the duration is isochrony. The following extract also shows the same kind of effect with the above.

My little bundle, come I and you are going to cape coast today.
I am taking one of her own cloths with me, just in case.
These people on the coast do not know how to do a thing and I am not going to have anybody mishandling my child's body. I hope they will give to me. Horrible things I have heard done to people's bodies. Cutting them up and using them for instructions. Whereas even murderers still have decent burials.
I see Mesina coming...And there is Nkama too... and Adwoa Meenu... Now they are coming too...'poo pity' me. Witches, witches, witches...they have picked mine up while theirs prosper around them, children, grandchildren, great-grand children-theirs shoot up like mushrooms.
'Esi, we have heard your misfortune...'
'That our little lady's womb has been open up...'
'And her baby removed ...'
Thank you very much
'Has she lived through?'
I do not know
'Esi,bring her here back home whatever happens'
Yoo, thank you. If the government's people allow it, I shall bring her home...
(ibid:39)

Again, the above extract shows us that the old woman, Maami Amfoa, engages in uttering these extended passages without any interruption. In the second paragraph of this extract, we can recognize that there are jumbled up and incomplete sentences. This is the kind of free direct representation of character's thought in first person, usually without the logic of structure and punctuation. Also, we can realize the major character's thought process that is going on in her mind. She decides to think about something she has experienced, and she heard particularly about her only daughter of her only son who went to the hospital. The thought process of the woman continues until someone seems to come to ask her what misfortune she has gotten but no one is around. /"Esi, we have heard of your misfortune..."/. This to mean the cognitive verbatimism of the character is represented in the text with narrative present tense. As a result, the extract reveals the interior monologue

and stream of consciousness. Therefore, the readers have the immediate access to the language verbatim the character reproduces. They are able to observe things through this character's perception or angle of vision. Immediately to the representation of this simple stream of consciousness, we can see the dialogue between the old woman (major character) and the other imagined person whom this woman designed in her mind to talk with her and to share her sad feeling of the story. When we see critically this dialogue form of representation, we recognize that one thing differentiates it from the previous form that is discussed so far: while the thought verbatim she (major character) produces as someone else is put in single quotation marks, the thought verbatim she (the major character) produces to her own response to someone else is put with no quotation marks. Hence, her thought is free direct thought which is categorized under mimesis as in drama. The narrator is, in here, absolutely outside the intervention; it is imperceptible or covert. So, such kind of thought representation of characters' in a narrative subsumed under showing mode through the continuum of mimesis and diegesis.

Moreover, there is a long dialogue between characters that continues in the same way or in the same form with the above excerpt. This is to mean, the speech made by the characters is the kind of dialogue in which question and answer form is dominantly used. Therefore, we can deduce the durational aspect in the story's narrative representation is also isochrony. In this case we have the characters voices, so we can realize that it is polyphonic voice. As Jahn (2005) would say by referring Bakhtinian theories, the text which contains a diversity of authorial, narratorial and characterial voices results polyphonic or dialogic text. Therefore, here we can examine that voices we hear is from the characters of the narrative, but much later, at the end, we can hear also the narrator's voice. However, in the seven consecutive pages of the story, the narrator withdraws behind the episodes or actions. This is to mean, the image of the narrator is not evoked in the mediacy of representation. It is concealed from the reader; therefore, the scene, as Stanzel (1971) says, is reader center of orientation. The reader can realize the narrative as a stage drama which is similar to a figural narration. Events and actions are represented directly from the perspective of the characters.

Summary Mode

When we come to the final five consecutive paragraphs of the short story of "The Message", we can get summary mode. It is only in these excerpts we can hear the voice of the narrator.

It was feeding time for new babies when old Esi Amfoa saw young Esi Amfoa; the later was all neat and nice. White sheets and all. "this woman is a tough bundle" Dr,Gyamfi had declared after the identical twins had been removed, the last stitches had been removed ,the last stitches had been threaded off and Mary Koomson,alias Esi Amfoa come to . The old woman somersaulted into the room and groaning, not screaming, by the bed. For was not her last pot broken? So they lay them in state even in hospitals and not always cut them up for instruction?

(Aiddo,A.1972:46)

Lastly, we can see that an external narrator provides the summary of the story at the end. I say this because an external medium reports the story condensingly using narrative past tense. So, we can say the durational aspect of those paragraphs is acceleration in which narrative time (reading time) is much less than story time (performance time). In here, the readers would feel that they are distanced from the series of events.

Analysis of Narrative Modes in "No Sweetness Here"

Scenic Mode

Scenic mode is used in the following excerpt of "No Sweetness Here".

'kudiiimuno-o,Chicha Then I would answer 'kudiiimun,Nana'when I greeted first ,the response was 'Tanchiw'

Chicha how are you'

'Nana I am well'

'And how are the children?'

'Nana they are well'

'Yoo, that is good.'

(ibid:58)

As shown above, the extract represents in a dialogue form. It represents the speeches of the characters directly within single quotation marks. This is to mean the free direct speech of the characters is imitated. In this kind of dialogue the action continues to pass with equal to the speech the characters exchange, so it is isochronous duration. The following extract also reminds us scenic mode.

After we were quiet for a while I always love to see her moving quietly about her work. Having finished unpacking, she knocked the dirt out of the tray and started humming the religious lyrics. She was a Methodist:

We are fighting

We are fighting

We are fighting for canaan, the heavenly kingdom above

(ibid:60)

In the last consecutive lines of the extract we see the free direct speech, indeed a lyrical song of a woman, which shows the scenic mode in narrative. This mode has also an isochronous durational aspect (narrative time and story time are identical). As we can understand from the above extract, one mode can contain other mode within it or narrative modes can appear together in a paragraph. To distinguish, therefore, one narrative mode from another, we may analyze the passage at the word or phrase level. We call this imbedded form of a narrative (Bonheim, 1982:19)

Summary Mode

In addition summary mode is also seen in “No Sweetness Here” as in the following piece of extract:

Bored with their own company, they sprawl in the market-place or by their own walls. The children begin to whimper for their mother, for they are tired with playing ‘house’. Fancying themselves starving, they go back to what was left their lunch, but really they only pray that mother will come home from farm soon.

(Aiddo,A.1972:57)

This excerpt represents through report mode. Report/summary mode can be distinguished by its use of action verbs, past tense and introduction of time markers etc. Accordingly, the above extract repeatedly uses action verbs like *sprawl*, *whimper*, *go back*, and *pray*. Also, there are phrasal markers like ‘bored with their own company’ and ‘fancying themselves starving’ which indicate us the order of the occurrences of phenomena. These participle phrases (past participle and present participle) show sequences of events.

Bonheim, (1982) considers report mode should be seen by itself alone but not within other modes. Earlier, especially in chapter two I suggested some points about summary and description modes but not about report mode. This is because I assume report mode can be included both in summary mode (since report is also the way of reporting the contents of story or episodes in summary form) and description mode (the method of reporting the story in graphical method).

Furthermore, in the expense of summary mode, Bonheim suggests, the difference between description and report in that description is used to describe things in the stable or in the state of rest or in state of volition (free will) like “Martha stood up in the door” (description). Whereas report describes things in the state of motion like “Martha got up and stood up in the door” (report). The difference between description and report in this way is insignificant. Even Bonheim himself does not deny that there is a view which regards both description and report belonging to the same mode (ibid:23). To make things more clear regarding narrative modes it is better to add summary mode as one self-stand type, and then include report into this subcategory (summary) and description. Therefore, report mode can be both a summary mode and a description mode. To add more, report is chiefly marked by its use of action verbs, usually by past tense and the introduction of time markers (like then, after, while, next) (ibid:22). These markers can also be used in summary mode. So, in the expense of report mode, in this paper, we would have summary and description modes.

Let us proceed to the following extract in which summary narrative modes is also utilized.

But I was a teacher, and I went to the white man's way. School was over. Maami Ama's hut was at one end of the village and the school was at the other. Nevertheless it was not a long walk from the school to her place because Bamso is really not a big village. I have left my books to Grace Ason to take for me; so I had left only my little cloak in my hand and I was walking in a leisurely way. As I passed the old people, they shouted their greetings. It was always a fantasized form of English. (Aiddo, A.1972:58)

Summary mode distances the reader from the immediate access to the series of events. So, here, the narrator reports in a condensed orderly account form by leaving mundane story events. Before she narrates the whole thing about an event, she moves to tell about the other events that might not important to the plot. 'I went to the white man's way', then moves to 'school was over', then 'Maami Ama's hut was at one end of the village' can be taken as examples. So, we can say that summary mode enables us to incorporate many things or issues of an event in a single or in a couple of sentence(s), or within a short paragraph. In summary mode of representation, the passage of time is quick. The narrative time is less than the story time. In this case, we have speed-up durational time.

Descriptive Mode

From the last three lines of the following extract, we can pinpoint the utilization of description mode. Description, as Bonheim, (1982:24) describes, is something which can be seen, heard, touched, smelled, tasted, weighed or measured. So, the character (the major character) is described to be seen when she hides her eyes with cloths. 'Almost at once her tiny mouth would quiver and she would hide her eyes in her cloth as if ashamed of her great love and fears'.

Again she knew at least she cared, for, after all didn't the boy's wonderful personality throw a warm light on the mother's lively though already waning beauty? Then, gingerly, in a remarkable matter-of-fact-tone, she would voice out her gnawing fear. 'Please, promise me you won't take Kwesi with you'. Almost at once her tiny mouth would quiver and she would hide her eyes in her cloth as if ashamed of her great love and fears. But I understood. 'O, Maami, don't cry you know I don't mean it.' (Aiddo, A.1972:56)

The short story 'No Sweetness Here' also jointly employs descriptive and commentary modes like in the following extract.

Maami Ama loved her son, and this is silly statement, as silly as Maami Ama is a woman. Which mother would not? At the time of this story, he had turned ten years old. He was in primary class Four and quite tall for his age. His skin was as smooth as Shea-butter and as dark as charcoal. His black hair was as soft as his mother's. His eyes were of the kinds that always remind one a long dream on a hot afternoon. It is indecent to dwell on a boy's physical appearance, but then Kwesi's beauty was indecent. (ibid:57)

The above piece of extract clearly shows descriptive mode by which the son of Maami Ama is visibly seen. Immediately to commentary mode of representation, description mode of representation is found in this piece of extract. As it is said earlier, like commentary mode description mode is told by overt narrator for this kind of mode must be expressed through descriptive language. Besides, descriptive mode, as Bonheim (1982) demonstrates, is also best suited to give background information. In this extract, information concerning the boy is introduced to the audience as follow: 'At the time this story, he had turned ten years old. He was in primary class Four and quite tall for his age'.

So, when the narrator of this short story turns to tell evidence regarding the boy, she delays the story's duration. This means the discourse time of the short story decelerates. To clearly show the presence of description mode in the above extract, we can also take the following sentences. They contain important adjectives that indicate the physical appearance of the boy. 'His skin was as smooth as Shea-butter (tactile description) and as dark as charcoal (visual description). His black hair was as soft as his mother's. His eyes

were of the kinds that always remind one a long dream on a hot afternoon'. Hence, this kind of description is a person or a character description.

Commentary mode

We can also find commentary mode of narration in short story of Ama Ata Aidoo 'No Sweetness Here'.

He was beautiful, but that was not important. Beauty is not play such a vital role in a man's life as it does in a woman's, or so people think. If a man's beauty is ill-mannered as to be noticeable, people discreetly ignore its existence. Only an immodest girl like me would dare comment on a boy's beauty. (Aidoo,A.1972:56)

As this extract reminds us, the narrator is used to comment about the beauty the people perceive in that place where the narrator used to live. She (the narrator) wants to criticize what those people accept about the beauty of a man and a woman. So, here, she argues attributing women by beauty but not men is insignificant. The narrator seems to start with this background information (like he was beautiful), however; comment of aesthetic or ethics is involved. Adjectives and expressions, which show clear comment, are intruded in the text. *Not important, ill-mannered, immodest, dare, discreetly etc.* are examples.

Bonheim (1982:30) points out that there are markers which suggest the presence of commentary mode in the text. We can find these markers in logical connectors, mostly in conjunctions used at the phrase and sentence level (like: in spite of, after all, nevertheless, moreover and adverbs such as 'possibly', and these might be among others.

The excerpt extracted above, which is represented through commentary mode, is the beginning of the short story. The narrator begins with commentary mode in the story might suggest that she wants to discuss the difficulties faced upon women by the culture of the society whom the story talks about. So, the narrator is made to be apparent or overt. Because of this, before she moves to the story to narrate, she rather tends to comment on the notion of beauty she perceived in the people. In this case, she stays some time to forward her opinion before the story begins to unfold. Besides to this, the narrator (first person or I-narrator) wants to judge her own self. This kind of judgment in narrative can be called self-conscious narration. This is shown on the line 'only an immodest girl like me would dare...'

'Kwesi is so handsome' I was telling his mother.

'If ever I am transferred from this place, I will kidnap him'. I enjoyed teasing the dear woman and she enjoyed being teased about him. She would look scandalized, pleased and alarmed all in one fleeting moment

(Aidoo,A.1972:56)

The actual story begins with the speech made by the character; the characters begin their role in this part. The speech is represented in direct and free direct forms. As soon as the character-narrator finishes her direct speech, she wants to reflect opinions she feels and impresses when she talks to the boy's mother (Maami Ama). But the last line of this extract shows us description: 'she would look scandalized, pleased, alarmed all in one fleeting movement' because description mode describes the appearance of the people in story. Bonheim, (1982:41) demonstrates that description can be occur at word level rather than the sentence level. Thus, it can be imbedded in one of other modes. Accordingly, description and commentary modes are joined together in the above extract. If the story is represented by comment and description modes, it delays the story's event not to proceed to the next episodes. The next extract of the short story also shows commentary mode.

Ei Chicha: you should not say such things. The boy is not very handsome really'. But she knew she was lying.

'Besides Chicha, who cares whether a boy is handsome or not?' Again she knew at least she cared, for, after all didn't the boy's wonderful personality throw a warm light on the mother's lively though already waning beauty? Then, gingerly, in a remarkable matter-of-fact-tone, she would voice out her gnawing fear. 'Please, promise me you won't take Kwesi with you'. Almost at once her tiny mouth would quiver and she would hide her eyes in her cloth as if ashamed of her great love and fears. But I understood. 'O, Maami, don't cry you know I don't mean it.'

(Aiddo,A.1972:56)

As we can see from the extract, the narrator interferes in every speech of the character to give a hint that is untold by her (Maami). Therefore, we can say the mode in which the narrator gives suggestion about the characters, the story's events or the general observation of the story is commentary .i.e. a telling mode, and it has an overt narrator. Take for example the following phrase: 'the boy's wonderful personality'. So, the narrator explicitly or apparently forwards her own judgment upon the speech of the other characters, and character traits. By this, the level of mediation is through the narrator. In this case, readers feel the communication is by the presence of the narrator rather than the story by itself. This is, therefore, the narrator's center of orientation. Also she describes the voice of the character as "...gingerly, in a remarkable matter-of-fact-tone..." which clearly shows her intervention to forward her own comment.

The narrative is the first person narrative in which one of the characters of the short story tells or narrates. She acts as a narrator in the discourse level and as the same time she acts as a character in the level of action. But she acts as a minor character in the story. Thus, she is an I-as-a witness. And the focalization is the character-focalizer by which the view of the story is restricted to a single character. As stated above, the short story 'No Sweetness Here' combines commentary narrative mode and descriptive mode together.

Summary and Conclusion

Summary of the Theoretical Discussions of Narrative Modes

Narrative theories used as tool box to diagnose narrative modes in narratives. This study attempted to find out the narrative modes in the short stories understudy. These include scenic, summary, description and commentary modes.

The scenic way of representing narratives uses detail action sequences. So, it is a real time representation of narrative which is the opposite of summary mode. Thus, dialogue, interior monologue, and stream of consciousness can be put in this category. Dialogue contains direct and free direct representation of speech. Among thought representation categories free indirect, direct and free direct thoughts are subsumed in scenic mode. In these forms of thought representation the narrator does not have any access to interfere in the story's action. From speech and thought representations, free indirect speech, indirect thought and narrated monologue are a half way position in the continuum of showing and telling modes.

Summary mode is the way of representing narratives by condensing the detailed sequences of actions. We can realize the presence of summary mode in different forms of narrative representation. Among speech categories a move away from direct speech towards the left of it in the cline of speech representation is closer to summary mode. As such, indirect speech and narrative report of speech acts subsumed in this mode. In thought representation categories narrative report of thought acts and psychonarration are a summary mode. Summary mode gives access to the narrator to interfere in the stories' actions so that he/she recounts it selectively.

Description mode is the third type of mode by which actions, settings and story persons (characters) are described or graphically represented in the texts. Description mode has a power to initiate one or more of our senses. This mode is found in the texts together with other modes. In this type of mode the narrator apparently interferes to describe things. As a result, it pauses or stretches discourse or narrating time of the stories.

Commentary mode, on the other hand, gives moral evaluation, judgment and general observation about the stories' actions and the characters. Compared with the other narrative modes, commentary mode has the most apparent or overt narrator. Like description, commentary mode delays the narrative time. In this type of mode, while the narrative time proceeds or moves, the story's time halts or stops. Commentary modes are identified through different markers which indicate its utilization or manipulation.

Based on their common senses, these modes can be reduced into two main modes. Bonheim (1982) grouped them as dynamic modes (report and speech) and static modes (description and comment). Jahn (2005), on his part, put them as major modes (summary and scenic) and minor modes (description and comment). Here, Bonheim divided dynamic modes as report and speech, but Jahn divided major modes as

summary and scenic. The terms dynamic and major have no difference at all; it can be used interchangeably. But, in the case of sub-modes, this paper prefers to use summary and scenic other than report and speech for scenic mode includes direct and free direct discourses/speeches, but it does not include indirect and narrated report of discourses/speeches. But, summary mode contains these indirect/reported discourses/speeches and reported events. So, to avoid this confusion (speech both in direct and report), scenic and summary modes are useful terminologies. In the course of the study, each narrative mode's durational aspect is also compared.

The four narrative modes could be appeared together. As the result, the procedure of analyzing texts is sophisticated. Some passages, for instance, contain the four modes or two modes where they are overlapped at certain points, especially the border between description and comment on one hand, description and report /summary on the other hand. So, narrative texts call for us to look them critically. Because in order to identify one narrative mode from the other, it presupposes an exact knowledge of the narrative modes. Therefore, we must base ourselves upon word, phrase, sentence, etc. levels so that we can surely dissect or discern each narrative mode.

Conclusion of the Analysis

Now let us see what we have realized out of the two short stories that are analyzed so far. First, in 'The Message' an external focalizer withdraws from the story. So, we have the figural medium in here. Second, except the last pages of the story, it presents in dialogue form. Therefore, isochronous is the most widely used durational aspect of the narrative. Lastly the story begins with dialogue (i.e. showing) and ends with summary (i.e. telling).

The techniques used in "The Message" are direct thought, interior monologue or stream of consciousness, dialogue, and report retold by a narrator. The direct thought and interior monologue representations are manipulated through a major character's speech to her own self. This short story's major character assigned to think a lot about experiences she has gotten. The thought process of the character is represented without the presence of the narrator. So, the story unfolds or goes on with no any outsider influence or intrusion. Besides, the characters direct conversation with one another is used. So, identical duration (isochrony) is its dominant time aspect.

Generally, the short story "The Message" mostly represents by showing mode; because most parts of the story is provided in dialogue form. Thus, mediacy by means of telling is replaced by an illusion of immediacy (Stanzel, 1971). In this case, the reader would have the impression that there is no narrator as on the stage. This type of representation was the tendency of nineteenth and twentieth century. So, the general orientation about the story is based on the total imagination of the readers. In addition to this, the characters, who participated in the dialogue, speech represents without inquit and with present narrative tense. Thus, we can deduce that showing mode is the dominant technique of this short story. Besides, in this short story only dynamic (summary and scenic) modes are employed in the expense of static description and comment) modes.

On the other hand, in 'No Sweetness Here', we can realize the following points: first, an I-narrator which is the character-focalizer focalizes the story. Second, dialogues and other modes like comment, report (summary), and with very little description are the narrative modes of the story. So, both telling and showing representation are used. From this, since it has pauses in the representation, we can conclude that compared with 'The Message' the discourse period in 'No Sweetness Here' is much longer. Lastly, 'No Sweetness Here' starts with commentary mode and ends with report like narration or summary.

By and large, these short stories are dominantly used dialogues and dramatic monologues. Though the printed words are dominant, stylistically these short stories focus on dramatic orality of performances. The author (Ama Ata Aidoo) of these short stories shapes her characters to speak alone and in pairs. Characters draw dramatic dialogues or conversations by themselves. In "The Message" the major character (Maami Amoa), speaks in dialogue form taking both the role of her own self and the other imaginary person, in 'No Sweetness Here' Maami Ami and Chicha are designed to talk each other. Therefore scenic mode is the most important mode of narration in the short stories under studied.

Reference

- Abram, M.H. (1999). *A Glossary of Literary Terms* EarImpeek (7th edition) Newyork:Holt Rinehart and Winston.
- Aidoo, Ama Ata (1972). *No Sweetness Here*. New York: Doubleday Co. Inc
- Bal,Miekel.(1997[1985]). *Narratology: Introduction to the Theory of Narrative* Toronto Buffalo. London:University of Toronto
- Bonheim, Helmut. (1982). *The Narrative Modes: Techniques of Short Story*.Combridge. Brewer
- Fludernik,M.(2009[2006]). *An Introduction to Narratology*. Routledge: London and Newyork
- Genette, Gerard. (1980 [1972]). *Narrative discourse: Trans.Jane E.lewin*.Oxford: Black Well.
- Jahn,Manfred.(2005). *Narratology. A Guide to the Theory of Narrative*. University of Colongne(<http://www.uni.kolen.de/~ame02/ppn.htm>).
- Leech, G.N and Short, M. (1981). *Style in Fiction: A Linguistic. Introduction to English Fictional Prose*. London: Longman .
- Rimmon-kenan,Shlomith (1983). *Narrative Fiction: Contemporary Poetics*, London: Methuen.
- Stanzel, Franz K. (1971). *Narrative Situation in the Novel: Bloomington*.London:Indiana University press.

About Author

Currently, **Mr. Alem Sitot Getaneh** is a lecturer of English Language and Literature Department at Bule Hora University, Ethiopia. He has been offering different courses of English for major English and common course learners for the last five years. The courses include: Fundamentals of Literature, Introduction to Verse and Drama, African Literature in English, Introduction to Literary theory and criticism, Communicative English Skills and Basic Writing Skills. He is also participating in conducting reserches which are being granted by the University. He graduated from Mekelle University, Ethiopia, with MA (Master of Arts) degree in English Language and Literature and from Debre Markos University, Ethiopia, with BEd (Bachelor of Education) degree in English Language in 2011 and 2009 respectively.
