Review Article

Genette's Narratology versus Cognitive one in *Amy Tan's The Hundred Secret Senses*

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Abstract

Gerard Genette believes that the plot of a story as an arranged form of actual events discovers the structure of a text. He knows the plot as a discourse of a story. His theory contains tense, mood, and voice as fundamental concepts that add to the fabula. Tense is the internal time of fiction that deviates from the external world. Mood depends on the perspective the narrator uses. Voice relies on the narrator of the story. In a first-person narrative, the narrator reports stories within stories from the past and present to control the events, dominate the characters, and create meaning. However, cognitive narratologists disagree and say that considering the plot of a story is essential but is not enough to determine its meaning. They say the character's mentality, the text, and the reader are also significant that structuralists discard. The cognitive narratologists remark structures cannot tell the reader about literature. The meaning of fiction is created in the character's or reader's mind through the medium of text. The researcher shows this story's structure cannot determine Olivia's emotions as the main character-narrator. The reader should think about Olivia's psychological situation to apprehend the meaning of the whole fiction. The present paper investigates new insight into the workings of narrative by looking at this novel in light of a narratological perspective and to answer whether Genette's narrative theory is comprehensive enough to respond to all questions about the story.

INTRODUCTION

Narratives define human thoughts and actions in different periods. Most critics believe that novels as models of long narratives have origi-nated from the eighteenth century because of the world's social change. Some narratological critics investigate the novels' forms. They think forms determine the meaning. Gerard Genette believes that the fiction's form determines its meaning, and meaning lies among the layers of a story in which the narrator reports stories within stories from the past and present to control the events, dominate the characters, and create meaning.

The stories "can be conceived as the sphere in which illusion (…) meets reality" (Martin 18). A story is a place for an author to tell her/his part of life. The author usually weaves the facts and illusions, and the border between them is blurred. Nonetheless, Frank Kermode

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states, "Form and meaning are always in a reciprocal relationship, creating and deforming each other" (33). He means considering the plot as the central area of analysis at first.

Cognitive narratologists disagree, and say that considering structure or plot of a story is essential but is not enough to determine the meaning of the fiction. They say the character's mentality, the text, and the reader are also significant that structuralists discard. The cognitive narratologists remark structures cannot tell the reader about literature, as Martin says, "It cannot tell us anything interesting or useful about literature" (28). Because the character's mentality and the role of the reader are ignored. The meaning of whole fiction is created in the characters' and readers' minds through the medium of texts.

Gerard Genette believes two levels of narratives are significant, levels of story and levels of discourse. From Johnathan Culler's view a story is "a sequence of actions or events, conceived as independent of their manifestation in discourse," and discourse is "the discursive presentation or narration of events" (107). The study of narratives, Genette claims, " implies a study of relationships: on the one hand the relationship between a discourse and the events that it recounts (…), on the other hand the relationship between the same discourse and the act that produces it" (*Narrative* 27).

Amy Tan is a Chinese-American writer who writes about the relationship between two sisters. In 1995, Amy Tan writes *The Hundred Secret Senses* in the first-person narrator. The novel is about the characters' life representation, a dichotomic world of fiction versus reality. She chooses the problematic personal subject matter. She has the reportorial function to inform human values, thoughts, and actions. Amy Tan constructs a narrator in a narrated world through which a reader intersects with the individual textual data.

The researcher shows the author's plot, the text, the character, and the reader of the story have their interwoven logic to create meaning. The present paper investigates new insight into the workings of narrative by looking at the novel in light of a narratological perspective and to answer whether Genette's narrative

theory is comprehensive enough to respond to all questions about the story. The research uses library books, essays, and internet to achieve the goal.

REVIEW OF LITERATURE

Some critics work on Amy Tan's fiction. They consider her stories from different angles. No one of them notices the narratological view of her stories. Here, the reader becomes familiar with some of them.

Neelima V, in her essay "Dual consciousness: Dilution of Dissent in Mother-Daughter relationship in the Selected works of Amy Tan" elaborates the impression of communication between mothers and daughters, "the texts describe how Chinese mothering shaped through cultural and patriarchal norms" (215).

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

Lina Unali's essay "Americanization and Hybridization in *The Hundred Secret Senses*" suggests that ethnicity for narrator is a determination in which the writer concentrates on major character's half-sister, Kwan, arriving from China, recently. Unali wants to indicate a comparative situation to show the different aspects of Chinese life in America and China.

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

Sheng- Mei Ma discusses in, "Chinese and Dogs in Amy Tan's *The Hundred Secret Senses*: Ethnicity the Primitive a la New Age" that" urban life in the last decade of twentieth century: it's polyglot, syncretic nature, its hodgepodge

of indigenous and imported, the native and foreign" (155). Sheng believes that Tan wants to "harmonize herself with the New Age" (157) of western culture.

Theoretical Framework

To introduce the theoretical approach, the researcher explains an introduction to narratology, Genette's narratology versus cognitive narratology, and a conclusion.

Introduction

When Ferdinand de Saussure (1911) discusses the system of rules of language, formalism was born. It is transmitted as a theoretical approach to literature. Langue deals with the written part and parole deal with the spoken part of a language. Culler (2004) says, Saussure "designed to study the system of rules underlying speech." (6) Therefore, the rules beneath the structure of the speech and written texts are interrelated.

Classical narratologists collectively have known a plot as an arranged form of actual events for discovering the structure of a text. It is the plot that makes a text different from the other texts. Gerard Genette, against classical narratology, knows narrative discourse as the source of his narratology. He differs between the fictional world and the actual one. He (1983) knows a plot as a discourse, which "is the centerpiece of the study of narrative" (*Narrative* 8).

R. S. Crane criticizes this definition of plot. He mentions, this is "strictly limited definition of plot as something that can be abstracted" (64). This definition marginalizes the elements of the story, "character, thought, diction, and narrative technique" (64). He also criticizes the evaluation of the characters based on material, "the comic force of the novel is independent of the plot and a matter exclusively of particular incidents of the character" (63).

Further, "in contrast to discourse, story represents the whole narrative content as (re) constructed in a reader's understanding" (Keen 17). Keen focuses on a reader who usually has experiences of real stories in life. She speaks about what Genette discards.

James Phelan mentions, the classical narratology's plot is static and does not consider the dynamics of the text and the reader's intervention. The classical narratology notices the plot as the sequences of successful events. However, Phelan knows narrative as "a progressively unfolding, interconnected system of elements rather than a succession of discrete events" (Narrative Dynamics 353). He, like Peter Brooks, notices the plot as a structuralist's approach. Brooks defines, "Plot is the logic and dynamic of narrative, and narrative itself is a form of understanding and explanation" (10). His view of plot relates to the reader's understanding.

Gerard Genette's Narratology versus Cognitive Narratology

Genette pursues the former research of some scholars about the narrative theories in his books. He establishes an investigation of fiction based on structures. He considers "the aesthetic aspect" (*Fiction* 1) of literature, and from his point of view "literature is the art of language" (*Fiction* 2). Genette attends discourse as something the author adds to the story. It depends on the passage of time, the character's consciousness, and the relation between the narrator, story, and reader. He asserts, "The writer works by means of concepts and the critic by means of signs" (Figures 6). Signs are languages the critics have to notice, evaluate, and judge. Languages consist of words and grammar, which carry out the signs. They are responsible for transmitting the concepts. The narratives have particular signs from Genette's view, which include the significance and functionality of tense, mood, and voice in a fictional world. However, Manfrd Jahn claims that cognitive narratology is interested in the role of stories within phenomena like perception, language, knowledge, and memory (*Narratology* 67). In this respect, cognitive narratology considers story as an instrument for the reader's perception, language, knowledge, and memory. If a reader enjoys reading stories, it is because of an impression on the mind.

Genette's theory proposes order, duration, and frequency for the part of tense; the perspective and distance for the part of mood; the person and level for the part of voice. The internal time of fiction deviates from the regularity of the external world that Genette elaborates as tense.

Order deals with the time of events of a narrative, namely, investigating the discrepancy between the sequence of events in real-time and the story time. Genette says the discourse-time is orderly, but it is based on the author's arrangement. A narrator changes the order of actual time by analepsis and prolepsis, which means reporting past events and predicting future ones.

However, Peter J. Robinowithz argues, "A character's order of experience may conform to neither the story order nor the discourse order" ("They Shoot" 183). The reader knows how to follow the order of the events because s/he experiences it in actual life. The protagonist experiences the order of events in a fiction, but "it's neither the order of events happen(ed) nor the order in which the narrator presents them I call this order the 'Path' of the protagonist" (183). He believes that the critic reader reconceptualizes the order of events in the same situation.

The traditional narratologists do not distinguish between the position of a character and a narrator. In this regard, Genette says the person who sees is different from the person who speaks. The person who sees is focalizer, and the person who narrates is the narrator. This classification cannot solve the problem of relationship between the character and the narrator. Rimmon-Kenon introduces more precise focalization that is devoid of "the specifically visual connotations of point of view" (70). In this regard, focalization goes out of the visual sphere, and she calls it, the "perceptual facet of focalization" (71). Thus, she starts the cognitive narratology.

In a first-person narrative, the focalizer partially coincides with the narrator to create homodiegetic fiction. However, when the narrator is outside the story, it is a third-person narrative and heterodiegetic fiction. Nevertheless, Mieke Bal argues that a first-person or a third-person narrator both are within the story, and both are diegetic (20). The first-person narrator has the role of a character and looks at others and narrates. If it is first- or third-person narrator, Genette says, "a focal character never be described or even referred from outside, and that his thoughts or perceptions never be analyzed objectively by the narrator" (*Narrative*

192). In contrast, Manfred Jahn argues, Genette limits the focalization to the focalizer inside the fiction, but Mieke Bal and Rimmon-Kenan say focalization can be from the external narrator or character inside the story, in this case, the external narrator is called narrator-focalizer (*Narratology* 82).

Genette suggests three forms of focalization based on the position of a focalizer. Nonfocalized, or narrative with zero focalization is mostly seen in classical literature. The presence of a little girl in a war story is a narrative with zero focalization. In these stories, the little girl has no position. Narrative with internal focalization usually happens in a first-person narrative. The focalizer concentrates on the other characters through her inner thought. Internal focalization can be in three types: fixed, variable, and multiple. When a main character focalizes on understanding from the beginning to the end of the story, it is fixed form, like *in The Hundred Secret Senses*. When the focalizer alters from one person to another, it is variable, like Gustave Flaubert's *Madam Bovary*. Finally, when several characters determine several focalizations from a different point of view, it is multiple that an epistolary novel is in this category.

Moreover, focalization does not occur in the entire novel, but there is a particular time in an event when the focalizer perceives something that takes her to a higher level of understanding. Rimmon-Kenon in response says that this division relates to five senses through space and time (78). She says that the focalizer is the dominant person who controls everything from outside and inside the story. In the part of the time, the focalizer determines the discourse time that makes the situation possible for the author to go and return timely. In addition, Mieke Bal claims, the character's role does not correspond to the narrator when the narrator talks about "description of setting identification of characters temporal summary " (*Narratology* 102) that all help the story becomes reliable for conveying the concept of the fictional truth. Cognitivists remark that the character describes all aspects of her or his mind.

In the part of person, Genette asserts that in an autodiegetic or homodiegetic fiction the

author, narrator, and character are the same person. In a heterodiegetic, the narrator differs from the character. The narrator is absent from the fiction. Nonetheless, Manfred Jahn discusses, sometimes the third-person narrator refers to himself or herself without using a pronoun (*Narratology* 78).

In the part of the voice, Genette believes it with three concepts: narrative level, time of narrating, and person. The narrative level depends on the relation between a story and an action in where the first level begins from outside. The time of narrating depends on the temporal relation between the present of narration and the time of recalling the past. The person deals with the first, second, or third-person narrator. Gibson challenges Genette's levels of narrative because he believes in combination of levels and met-alevel or textual analysis (25). In this respect, the hierarchy of the narrative level is mingled.

To sum up, some critics believe that a plot is a recognition, and some say that the dynamics of motifs are significant because they connect the different narrative situations. This assumption is general to learn a narrative. Gerard Genette considers discourse as a container of the features the author adds to the story. Nowadays, the cognitive narratologies consider different aspects of the text. The classical narratologists ignore the aspects like character's emotion. Cognitive narratologists concentrate on the relation between perception, language, memory, and the world. They believe in Emanuel Kant's assertion, "it is schemata, not images of objects that lie at the basis of our pure sensible concepts. No image whatever of a triangle would ever be adequate to the concept of the triangle as such" (213).

The present paper investigates an insight into the workings of narrative by looking at this story and answers the question whether Genette's narrative theory is comprehensive enough to consider all aspects of story. What aspects are ignored or highlighted in his narratology?

Summary of the Story
Olivia narrates different parts of her fragmented stories through four sections. The first includes Kwan's coming to America and her early relationship with the new family. Olivia has lived in California with no sister until her father, in his dead bed, confessed to his wife, Louise, his mysterious story about his daughter he had left in China. Louise attempts to find Kwan and does whatever her husband desired. When she comes to their home in San Francisco, Olivia was six, and Kwan was eighteen. The second section is about Olivia's marriage and her divorce. In the third section Olivia, Kwan, and Simon go to China. Kwan plans to take Olivia and Simon to China to produce a situation to reconcile them. Kwan goes to the Changmian's cave and doesn't return. The fourth and last section is about Olivia's life after Kwan in America.

DISCUSSION
The author chooses two incongruous characters, one from China, and the other from America to depict their extraordinary situations. She somehow weaves dream and reality in this fiction. The subjective content of the text is noticeable. This subsequent fiction employs the first-person narrator to frame the story of these sisters. Olivia is one of the sisters who search for a relationship of herself with Kwan, her half-sister. She tells her personal history about how she improves her understanding through unhistorical concepts such as Kwan's world of yin and yang.

From the beginning until the end, Olivia is the narrator and main focalizer through whose eyes the reader sees the events and evaluates them. Genette believes, "the only focalization logically implied by the first-person narrative is focalization through the narrator" (*Narrative* 205). When she is the speaker, she tries to tell everything perceptively. Cognitive narratologists assert that the character and narrator play the same role, in the first-person narrative. The character-narrator creates meaning by telling her thoughts and actions what the reader does through reading. Manfred Jahn also disagrees Genette and says that her "voice can only enter into a text through reader's imaginary perception" (*Narratology* 36). Therefore, he considers the reader as someone who creates meaning through reading.

In this story, Olivia observes Kwan and narrates her manner, "a lot of people say she has the healing touch" (Tan 16). From Genette's view, in this adverbial clause, the narrator

informs Kwan's temporal situation with the primary story of the relationship between Olivia and Kwan. But cognitive narratology asks what emotion is behind Olivia's presentation. Hogan says, "Story structures are fundamentally shaped and oriented by our emotion systems" (1). The reader emotionally endeavors to know what Olivia means. Behind this quotation, the reader finds dissatisfaction.

When Olivia narrates, "Although Kwan is not technically trained, she can pinpoint in a second the source of a fault in a circuit, whether it's in a wall outlet or a photo strobe. She's done that with some of my equipment" (Tan 16), the reader becomes sure about her dissatisfaction. This emotion continues through the improvement of the fiction.

Mieke Bal discusses, "A relationship of subordination exists between two narratives located at different levels" ("Narration" 265). Considering her discussion, there are two stories; one is Kwan's untrained, and the other is using Olivia's 'equipment' in her career to predict a fault in a circuit. Olivia is the narrator, who sees these two stories and both subordinate her relationship with Kwan because of her dissatisfaction. Although, Gibson in response, believes in combination of levels in the character's and reader's minds. Daniel Punday thinks the characters' space is in a flux, and there is "the ongoing transformation of one space into another" (56). These cognitivists challenge Bal's levels of narration.

Additionally, Genette knows this quotation as an internal focalization which is getting the moment of understanding. It is perfectly correct that after observation perception happens. Nevertheless, focalization is the culmination of understanding that happens when Olivia passes a period to think about the subject matter. But what is the purposes of discovering the character's or the narrator's thoughts? From cognitive sciences, this is the cultural code the author gives to the character to make her plausible in the fictional world (Jannidis 34). Furthermore, discovering the character's thoughts helps the character's construction and shapes meaning of her action in the reader's minds. Olivia, an American, thinks everybody has to be 'trained' to 'pinpoint' an occupation, but Kwan is beyond Olivia's thought.

Olivia's mind is involved in Kwan's situation. She thinks about Kwan disappointedly. How can she heal people and they trust her? Or when she speaks about uneducated Kwan, she surprises what she has done. They have lived together for a long time, but Olivia could not understand her qualities. Through the improvement of the story, the past is revealed more. These little narratives help Olivia to clarify the situation for herself and the reader. In addition, meaning is constructed through the presentation of the character in the reader's mind. The reader experiences to be more cautious about Kwan's extraordinary situation. S/he follows the relation between Olivia's thoughts and Kwan's

When Olivia reports about her sister and says "Kwan is odd, no getting around that. Occasionally it amuses me. Sometimes it irritates me" (Tan 17), she is in a gradual transition from the opening part of the story. Genette considers these words as Olivia's inner thought and narration. A cognitive narratologist ask: what does irritate mean? Why does she 'irritate?' The word creates an emotion of Olivia's discomfort. The reader perceives Olivia's deep feelings and actions that are the result of her external vision and process comprehension. In this regard, in opposition to Genette's focalization that happens in a moment, cognitivists believe in that a reader follows the character's feelings and emotions from the beginning to the end of the story. Not only does the reader mind what the plot of the story is, but also the character's feelings and emotions. The reader should sympathize with the character to follow her or his actions similar to a role model (Jannidis 39). In this regard, the reader is involved in an emotional situation toward the character to accept or reject her.

When Olivia reports a video from Kwan's fiftieth birthday, she says, "Kwan acts as if she were on amphetamines, bouncing off the walls. There she is, standing next to her fake Christmas tree. She points to ornaments, gestures like the gracious hostess of a game show. There she is, picking up her presents. She exaggerates their heaviness, then shakes, tilts, smells each one before reading the name tag of the lucky recipient. Her mouth rounds in fake astonishment" (Tan 122).

From Genette's view the researcher should ask questions like, who speaks, and who sees? Linguistically, this indirect speech connects the reader to the object of focalization. Olivia sees this video, and see is the verb of perception. She is the focalizer and Kwan is the object of focalization. This external vision turns into her inner thought. Cognitively, Olivia psychologically sees Kwan very happy, while she is drawn into sadness. Olivia searches for her self-exploration and self-analysis through this psychological process. Her apprehension depends on some factors, one of which is her position, which is the narrator-focalizer. The other is her relationship with Kwan as sister.

A narrative is similar to a tailor who sews the pieces of small narratives. In a narrative, there are specific grammars, "such grammars were cast as formal representations of the cognitive mechanisms used to parse stories into sets of units and principles for sequencing and embedding those units" (Herman 48). The grammar assists people in interpreting the complex fiction. They save the expectable events and plots to evaluate and judge about them.

Olivia's description of Kwan relates to her reflective consciousness. She sinks into her consciousness because she uses words to describe her sister in such a situation as children, 'picking up her presents' and laughing. It seems the narrator detaches from her experience of Kwan, and she looks at her desperately. The narrator reports what the character understands from Kwan. This external focalizer produces a visual image similar to that of the internal focalizer. Additionally, Mieke Bal defines focalization, which "is the relationship between vision and the agent that sees, and that which is seen" (*Narratology* 147). From her perspective, she criticizes Genette's attention to focalizer not focalized. The birthday party is the vision in which Olivia sees, and Kwan is seen.

While Alan Palmer states that interior monologue is not enough for the character's behavior. The character's mind should have a mutual relationship with the real people in the actual life. Genette emphasizes the inner side of the character in the moment of focalization and forgets about the text and the reader. The cases of a sequence of events and causality are partial parts of the narrative notions, the other part is the character's and reader's mental functioning, "fictional narrative is, in essence, the presentation of mental functioning" (Palmer 5).

Kwan's behavior shifts to Olivia's perception, which allows the reader to be accustomed to Olivia's voice. Lisa Zunshine remarks that the bodily motions reveal the character's state of mind. What does Olivia mean when she describes Kwan with the word 'amphetamine?' The reader emotionally comprehends the character's 'laugh' and 'shout.' Because Kwan's emotion relies on her thoughts. A body language is beneath these words, "[w]e all learn, whether consciously or not, that the default interpretation of behavior reflects a character's state of mind" (3). The reader tries to decipher the gestures and thoughts behind the words. Additionally, human perception generally refers to social norms a reader lives in.

Olivia conveys a sense of the imagined relationship between her world and Kwan's. Olivia's mind is under the influence of Kwan yet because she is twelve years older and because her stories of the past are bridges between their worlds. Olivia interprets this ambiguous half-sister, and interpretation itself means thinking about something. Thinking means collecting, connecting, evaluating, and judging about the given information. This process is also acceptable for the reader. As Gilles Fouconnier says, grammar plays a very significant role in understanding concepts because words are visible and expose their meanings. However, words cannot produce cognition (xvii). The words and grammar are "tips of the iceberg" (xxii), which create cognition after the character and the reader process them in their minds.

Depicting Olivia's process of understanding, she says, "I see a close up of myself: …But the camera is heartlessly objective. Anyone can see it in my face: my experiences are bland, my words are listless. It's so obvious how depressed I am, entirely resistant to what life has to offer" (Tan 122). What does Olivia mean when she uses the word heartlessly objective? Maybe, she endeavors to depict her mental configuration. She means everybody can see her situation. Although, no one considers her in this way except herself.

She looks at herself as an outsider, which leads to self-consciousness.

Olivia thinks about what the other people dream about her. Richard Walsh against Genette who considers the structure as the main analyzable part of a narrative, believes that "the dream as itself narrative appears to conflate perceptual consciousness of the facts of the dream with reflective consciousness about the dream" (138). He says, "Cognitive models of dreaming have more to say about functioning of such sense making processes" (138). In this regard, Olivia's dream can be analyzable and she deeply weaves her dream and experience to make sense. Dreaming about the characters or the narrators of a story is a fundamental part of an author's mind to create fiction.

However, Amy Tan particularizes Olivia's experiences and dreams in this quotation. Thus, experiences are also significant because there is a "relation between human experiences and human representations of experience [that] is at the root of Fludernik's definition of narrative" (Caracciolo 149). Fludernik defines narrative as "the dynamics of experientiality" (28). Experientiality is one of the keywords of cognitive narratology inspired by Fludernik's definition.

In addition, telling this internal perception is communication with the reader. She doubts about her interpretation, thoughts, and feelings. But, her voice relates to the "communication situation and actual action" (Chatman 61). Her narration is a meaningful potential that is highlighted in the complex condition of the narrative function. Olivia intentionally narrates different events from her Chinese half-sister and herself, and the reader notices her view through them. The first-person narrator wants to activate the reader. This voice is permanent, repetitive, and experimental.

Classical narratologists believe in deep structure based on the role of the character in the plot of the story, in opposition, cognitive narratologists say, it is the character's presentation that depicts the author's characterization, and Fotis Jannidis claims "at the discourse level, the presentation of characters share many features with the presentation of other kinds of fictional entities" (31). In this regard, Olivia's observation

discovers her presentation who shares with Kwan's quality of thoughts.

Many details about the relationship between Olivia and Kwan depend on the narrator's knowledge. The readers usually have knowledge about people around that assist them in understanding the character's perception. The narrator's game with the reader includes taking the reader to her time to experience her wandering condition. Olivia's soliloquy indicates her subjectivity from a real experience. This immediate speech demonstrates her evolution of thought. Olivia's evaluation is a significant part of the story world. As Olivia's interior monologue demonstrates, "I inhale deeply and imagine that I'm filling my lungs with the very air that inspire my ancestors, whoever they might have been" (Tan 171).

This passage suggests the actual image, and it belongs to protagonist's internal focalization, providing a landscape with a history in the way of spatializing memory. However, Alan Palmer responses that interior monologue is not enough to obtain the character's consciousness. Fictional minds are represented in the stories have a mutual relationship with the real people in actual life. He believes in two views mind; the internal view emphasizes the personal aspects; the external one emphasizes the public behaviors (116). What Genette considers depends on internal part of human mind that lead to rejection of the reader as the external part.

Going to China helps Olivia to think about her ancestors variously. Thus, the quality of events is significant, and Bal says, "in a development, the global significance is built up slowly from the strings of events. The insight of the actors, and their mutual relationships, take shape through the quality of events" (*Narratology* 216). But the events have less importance unless they change into the character's experience. The events may happen without relation to the character and they are significant for the narrative to influence the character's and reader's mind.

CONCLUSION

The present paper has investigated new insight into the workings of narrative by looking at the story. Genette's narrative theory is not

comprehensive enough to respond to all aspects of this story. Generally, Genette focuses on the structure of a story. In his theory, the narrator is strong enough to control the events and the reader discovers key information through them. He focuses on the moment of the character's perception but forgets about the character's or reader's state of minds. Considering the plot of a story is significant to notice the characters' situations, but this consideration discards the characters' emotions. Cognitive narratologists say that Genette remains at the level of analyzing the sentences. Schemata influences the narrator's language structure to create a logical framework in which the reader's mind is activated. Therefore, investigating structurally cannot be enough to obtain all the aspects of the narrative.

In *The Hundred Secret Senses*, Amy Tan's character transmits her attributes in life to portray a new reality between herself and Kwan. Olivia narrates the past events, which is a guide for the reader to know who Olivia or Kwan is. Olivia discovers Kwan's logic and her emotion through telling the events of the story. The reader follows the narrator-character's thoughts and actions to identify with her. The reader cognitively notices the character's emotions and situates as an investigator in the story to see some parts of reality and judge about it.

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